OCTOBER 12, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD

How About The Morning?

THE glare of daylight shines upon your theatre. It's an unfamiliar scene—no music, no crowds, no softening lights. But people are passing and unconsciously forming an impression of your house.

If your theatre is bare, they feel like strangers in a strange land.

But if the Paramount and Artcraft trademarks are out in front!

There are friendly faces that say, "Come on back after a while and we'll have one of our good visits."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

VOL. XVIII-NO. 15 *Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles

Bewitching

Violet Mersereau

In Her Amazing Portrayal of Three Distinct Characters in the gripping Photodrama

"Together"

Directed by O.A.C. Lund

Book thru your nearest Bluebird Exchange

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway N.Y.

Jesse L. Lasky

Presents

FRED STONE

in

"THE GOAT"

Story and scenario by Frances Marion

Directed by Donald Crisp

An ARTCRAFT Picture

Even If Nobody Had Ever Heard of Fred Stone, "The Goat" Would Make Him An Instantaneous Success

FRED STONE is an over-night sensation in motion pictures, not merely because he is the greatest of all musical comedy comedians, but because be bas delivered the goods—something new, something tremendously welcome to the motion picture patrous.

Do you believe the critics? Of course you do. Then read these criticisms, book Fred Stone, and clear the way for the big crowds.

"Fred Stone a big hit in first movie play—does acrobatics that are comic masterpieces, at Strand."—*The New York World.*

"Fred Stone's inimitable antics have been perpetuated in the films. His first picture feature, 'The Goat,' had its first projection at the Strand Theatre yesterday. . . . There was a line at the ticket window from early afternoon until late in the evening to see what the well known funmaker had been up to."—*The New York Herald.*

"This story gives the athletic Stone opportunities for all the stunts that he does on the stage, and a few more. He swings by his feet over a pool of water, walks up a flag-pole as if it were a flight of stairs, handles a rope in a way to make Will Rogers shake his hand, and skates with his well-known vigor."—*The New York Times.*

"When Fred Stone at the Strand, yesterday afternoon, allowed someone not only to knock him flat on his back, but to do a half revolution of his body on the top of his head, the audience knew that it was not going to be disappointed in his motion picture appearance. 'The Goat' is his first Artcraft film, and it brings the much loved musical comedy star to the front ranks of film favorites."—*New York American.*

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General — NEW YORK — Artcraft Pictures

D.W.GRIFFITH'S

"The Great Love" in Philadelphia

"Business Astounded Me!"

THE man who has been in motion pictures for a long while looks for almost anything to happen. It's hard to surprise him. It's almost impossible to get him excited. And to "astound" him—well—

But Alexander Boyd, who manages the Arcadia Theatre, Philadelphia, in which D. W. Griffith's "The Great Love" had its premiere showing in that city, writes as follows:

"I ran 'The Great Love' one week, and I extremely regretted that I could not have played it for another week. The business on this picture simply astounded me. It is a typical Griffith picture and fully up to the standard set by him and the Famous Players-Lasky Corporation."

When are you going to be astounded?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the foremost cities of the United States.

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

HARRY T. MOREY STAR SERIES

October 14, 1918—"The King of Diamonds," to be followed by eight other Harry T. Morey features on these dates:

November 25, 1918	May 12, 1919
January 6, 1919	June 23, 1919
February 17, 1919	July 28, 1919
March 31, 1919	August 25, 1919

A Film a Day Keeps the Hun Away—Run a Liberty Loan Film Every Day of the Drive.

Albert E. Smith Presents

HARRY T. MOREY

in The First of His Nine Star Series Releases

"The King of Diamonds"

A FIVE PART BLUE RIBBON FEATURE

Written by EDWARD S. BALLOU

Directed by PAUL SCARDON

All the elements that attract and hold patrons may be found in this first Harry T. Morey Star Series Release. Its leading role is one of sheer virility that could be fittingly portrayed by but few of America's screen stars, and by none with the masterful Morey touch.

This creator on the screen of "Joe Garson" in "Within the Law" and "Paul Strong" in "Womanhood, the Glory of the Nation," seems fairly to *live* the role of Oliver Bennett in the "The King of Diamonds," a rare drama of love, adventure and vengeance.

Supporting Mr. Morey is a cast of exceptional merit including Betty Blythe, Jean Paige, George Majeroni and other Vitagraph favorites.

VITAGRAPH

THOUSANDS OF BILLBOARDS That Cover the Continent Are Steadily Building Big Business For the Exhibitors Who Book

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

In Fifteen Melodramatic Episodes as Follows

No. 1 "The Ring of Fire."
No. 2 "The Van of Disaster"
No. 3 "The Blade of Hate."
No. 4 "The Noose."
No. 5 "The Tide of Death."
No. 6 "Fiery Fate."
No. 7 "The Whirling Trap."
No. 8 "The Man-Eater."
No. 9 "The Pit of Lost Hope."
No. 10 "In the Coils."
No. 11 "The Red Mask's Prey."
No. 12 "The Span of Terror."
No. 13 "Hanging Peril."
No. 14 "Desperate Odds."
No. 15 "Riding with Death."

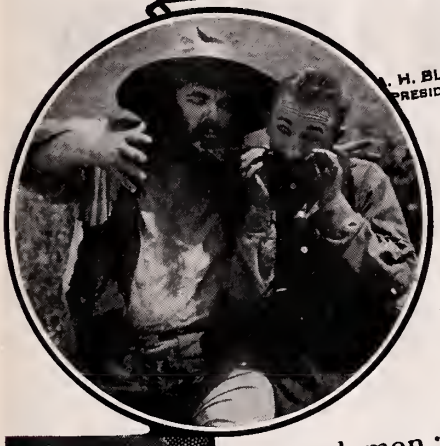
"THE FIGHTING TRAIL"
"VENGEANCE—AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"
are
VITAGRAPH SERIALS
That Have Made Box-Office History

Watch "THE IRON TEST" Smash *Their* Records!

VITAGRAPH

ALBERT E. SMITH
President

"Making our audiences howl with glee!"



RIALTO
15th & DOUGLAS
OMAHA
BLANK REALTY COMPANY
OWNERS AND OPERATORS

H. M. THOMAS
MANAGER

A. H. BLANK
PRESIDENT

September 23, 1918

Vitagraph,
1600 Broadway,
N. Y. City

Gentlemen:—

Allow me to congratulate you on your new two-reel Big "V" Special Comedies.

At the present time I am running "Huns and Hyphens", and it is giving eminent satisfaction, making our audiences howl with glee, so I know it must be a regular comedy.

Just keep up your present gait, and there's no question as to the success of these comedies.

Cordially yours,
H.M. THOMAS

Big new Business For Exhibitors Everywhere is Following in the Wake of Vitagraph's New

TWO REEL BIG "V" SPECIAL COMEDIES

THE *FIRST* FOUR
"Misfits and Matrimony"
Featuring
Montgomery and Rock
"Huns and Hyphens"
Featuring Larry Semon
"Roofs and Riots"
Featuring
Montgomery and Rock
"Bears and Bad Men"
Featuring Larry Semon
These and the comedies that follow NOW BOOKING
One Two-Reel Comedy Each Week

LEAD YOUR FELLOW CITIZENS IN THE VICTORY DRIVE BY RUNNING A LIBERTY LOAN FILM EVERY DAY

VITAGRAPH Albert E. Smith *President*

We have secured good advertisers to talk to YOU. Listen to them!

"Keep the home push up for Pershing!"

Alice Joyce

Earle Williams

Harry Morey

$6,000,000,000.00

THE

Fourth Liberty Loan

may be the last big push needed to take our boys to Berlin! It's the big hour in the life of humanity! Either we win,—or the world becomes German!

America—and Civilization—Need Your Help!

Let your theatre be an outpost of civilization! Make it a rallying point for loyal Americans, for our Allies,—for Victory!

VITAGRAPH'S STARS

will help you to put across the big message. They have made six splendid featurettes, each one driving home in tremendous dramatic strength the need of the hour.

Book all of these Liberty Loan Films at the Vitagraph Exchanges—NOW!

EARLE WILLIAMS in "A PLEA TO BUY"
ALICE JOYCE in "THE CHOICE"
WILLIAM DUNCAN in "THE DECISION"
HARRY MOREY in "THE GROUCH"
CORINNE GRIFFITH in "A WISE PURCHASE"
GLADYS LESLIE in "SYLVIA'S LAST PLEDGE"

No charges whatsoever! Booked, shipped and returned without cost to you!

If you want to remain in a free America, to live the life of a free American, to run your business as you please, to continue in the "pursuit of your own happiness"

Show a Liberty Loan Film Every Day of the Drive

William Duncan

Corinne Griffith

Gladys Leslie

VITAGRAPH

ALBERT E. SMITH *President*

Goldwyn Pictures

To Save a Wealthy Woman's Life

—A poor news-stand girl takes the place of the missing heiress she resembles.

—Then come luxuries, adventure, romance, blackmail, the discovery of the daughter, the reparation of a great wrong and the kind of a story that millions like.

Mae Marsh in HIDDEN FIRES

By J. Clarkson Miller — Directed by George Irving

begins her Goldwyn Star Series year with a powerful, wistful story of "The Cinderella Man" type—a blending of romance and emotional intensity that is what exhibitors and the Mae Marsh "fans" demand—the kind of story they always reward with their liberal patronage.

Released everywhere October 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!

Goldwyn Pictures

Tom Moore

An Instant Star Success ~ Made By Exhibitor and Public Liking and *By Brilliant Stories.*

CONSIDER those great stars who constantly build up and increase their popularity with the public. They are not mere creatures of publicity.

They are the product of the greatest thing in the world—PERSONALITY. They are money-makers for exhibitors, they fill theatres with pleased audiences, because they have within themselves some particular appeal *to the affections of the public.*

Tom Moore is an instant success for exhibitors as a Goldwyn star because he is young, manly, wholesome, good-looking and likable. He appeals to the heart and the mind. He appeals to the eye. Audiences say: "We like this chap." And with that approval they make him the success that a fortune in publicity could never achieve *for someone the public did not like of its own accord.*

Here are proofs of his instant popularity in his first star picture, "Just For Tonight":

CHICAGO POST: Tom Moore is the type of player of which screen matinee idols are made . . . Just the sort of young chap the American public likes . . . "Just For Tonight" is delightful.

CAMERAPHONE, East Liberty, Pittsburgh: Did a wonderful business with Tom Moore in "Just For Tonight" He's a fixture with Goldwyn and a hummer among male stars.

STRAND, Atlanta: As an individual star Tom Moore is a success from the start. Atlanta has liked him for a long time.

KNICKERBOCKER, Washington, Harry M. Crandall: Tom Moore has made good and is assured of success as a star.

See the opposite page for the opinions of the enthusiastic trade journals.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

All the Thrills of the World War

Suddenly you see China's legions awake and throw their resources with the Allies of the East.

American soldiers marching to embark at a Pacific port.

Chinese troops under arms at the Hong-Kong docks.

Giant transports, troop-laden for Vladivostok.

With such materials as these, plus a romantic melodrama of mystery, intrigue and human daring

Betzwood Film Company
Presents:

For the FREEDOM of the EAST

with

LADY TSEN MEI

The Screen's Only Chinese Star

Conceived and Directed by IRA M. LOWRY who made the sensational earlier success of two seasons, "For the Freedom of the World."

Booked on sight for its American pre-release at the great Stanley Theatre, Philadelphia, week beginning September 30.

Contracted for or reserved by hundreds of exhibitors who cleaned up with "For the Freedom of the World." Recognized by exhibitors as a big profit-maker.

Prints are now in all Goldwyn offices for inspection or immediate contract bookings. Unusual lithographs and complete exploitation in the hands of all Goldwyn managers in twenty cities. *Wire at once for open dates.*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

"The Heart Of Rachael"

Bessie Barriscale's
superb portrayal of the novel by
Kathleen Norris
Produced at the Brunton Studios
Under the Supervision of Robt. Brunton
Directed by Howard Hickman
Screen Version by Jack Cunningham

IN THE "Heart of Rachael," Miss Barriscale reaches the high water mark in her dramatic career of screen-craft portrayal. As a woman whose heart is torn and bruised by an unhappy marriage and who seems to find happiness again with the man of her dreams—her character study is splendid.

BUT when with two beautiful children crowning her joy, she is suddenly overwhelmed by the fact that her husband is slipping from her, Miss Barriscale makes her role really live. Of course, contentment comes finally, but only through pain and sacrifice.

Distributed by the W. W. Hodkinson Corporation

FRANK POWELL PRODUCTIONS presents "THE FORFEIT"
from Ridgwell Cullom's famous novel
featuring HOUSE PETERS
supported by JANE MILLER
Produced by
SUNSET PICTURES, Inc
SAN ANTONIO, TEXAS
Distributed as part of HODKINSON SERVICE at
all General Film Exchanges

The Yanks and the Tanks
Onward to Victory!
UNIFIED command and whole-hearted co-operation—and a cause that is fundamentally right and just—are the reasons why we are winning on every front today—and why the FOURTH LIBERTY LOAN is going to be an overwhelming success —that which is right and just and true must persist and prevail.
W.W.HODKINSON CORP.
527 FIFTH AVE., NEW YORK
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES
BUY BONDS OF THE FOURTH LIBERTY LOAN

The *Third* AMERICAN RED CROSS Picture Is:

"OF NO USE TO GERMANY"

And it Tells a Five-Reel Story in One:

How the Red Cross Cares for Hosts of Broken-Down Civilian Prisoners Brought Out of Enemy Bondage

An Appealing Panorama of Incidents at an Outpost of Mercy. How the Red Cross Aids 3,000 Helpless Children and Old People Each Month at the Border Village of St. Evian near the Birthplace of This Great Samaritan, The Red Cross—Pictures That Will Hold Any Audience Spellbound

Each Scene a Most Powerful Drama—Equal in Interest to Preceding Releases in This Fine Series

A Film to Fire the Patriotism and to Steel the Will of America

It Contains the Human Interest "Punch"

Produced by

AMERICAN RED CROSS
Bureau of Pictures

Distributed for American Red Cross by
GENERAL FILM COMPANY

We have secured good advertisers to talk to YOU. Listen to them!

The Brilliant One-Reel Lighter Subjects Which Every Program Must Have to Become an Ideal Entertainment

A new release of RAINBOW COMEDIES every other week.—
Be sure to get them as fast as they come

Produced by

United States Motion Picture Corp.

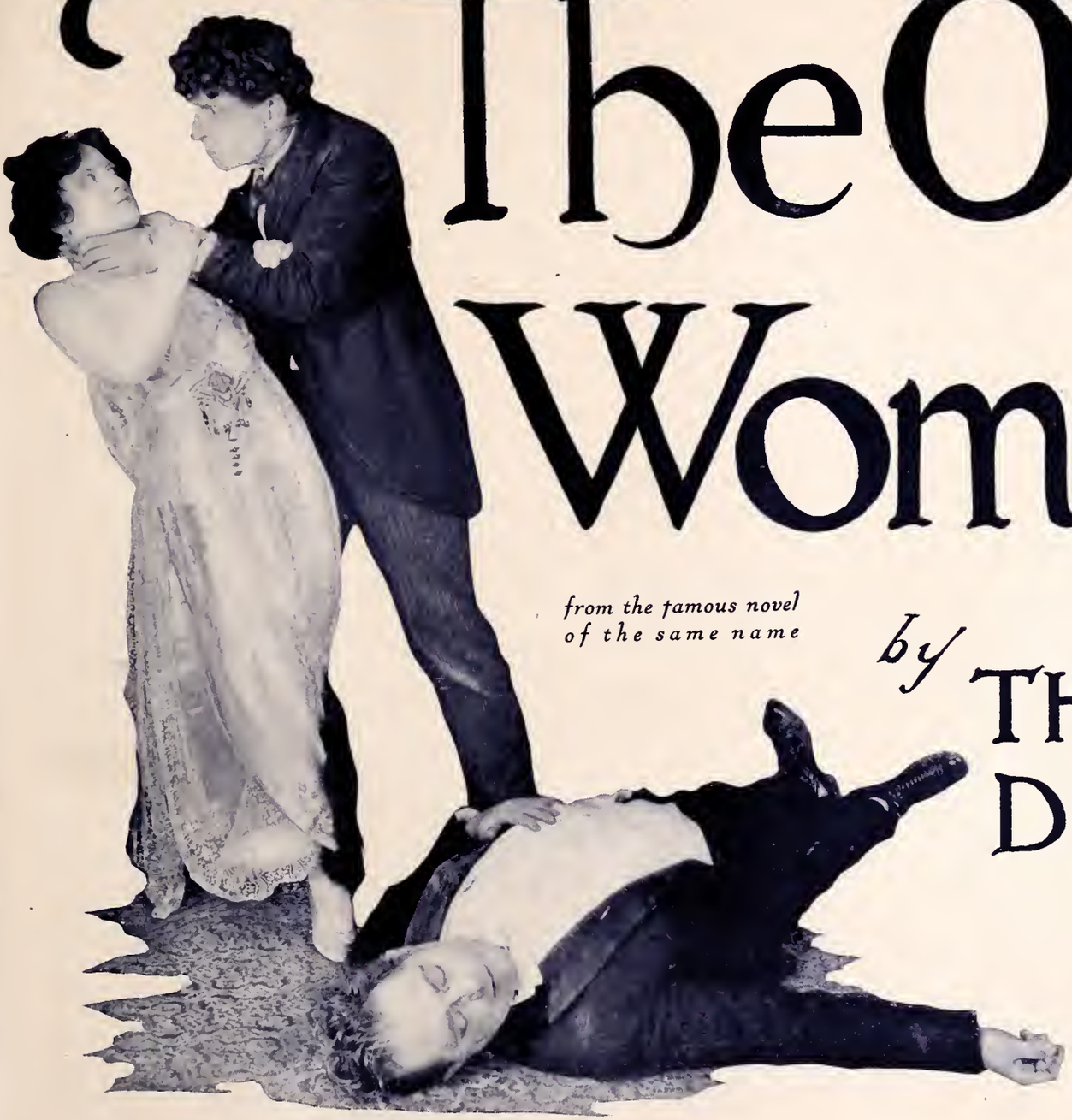
Wilkes Barre, Pa.

GENERAL FILM COMPANY, Distributor

SELECT PICTURES
presents

THE GREAT SPECIAL ATTRACTION

"The One Woman"



from the famous novel of the same name

by THOMAS DIXON

Author of
"THE BIRTH OF A NATION"
Directed by
REGINALD BARKER

Based on a famous novel which was the sensation of the day in which it was published, this powerful photodrama constitutes one of the greatest stories ever told on the screen. It shows the practical working of that theory on which Frank Gordon based his action when he said to his wife—"Would you have me live with you, loving another woman?" A storm of discussion will follow the showing of this picture everywhere. It will create a sensation.

which is —

"THE ONE

The woman Frank Gordon cast off

Thomas Dixon, whose epochal novel, "The Birth of a Nation," was made into a picture classic by D. W. Griffith, has furnished another wonderful story in his best-seller, "The One Woman," which the directing genius of Reginald Barker has turned into a screen masterpiece.

As a novel "The One Woman" created a sensation, selling into the hundred thousands. As the great special photoplay attraction which Select Pictures now announces this story will be seen by millions, and is bound to start a riot of discussion. It is a tremendous picture based on a tremendous idea.

"The One Woman" is an intensely human story of a man and two women —and still another man! It is superbly produced—scene after scene holds the spectator spellbound.

SELECT SP PICTURES

WOMAN"?

Is this Socialism? Or is it plain immorality? That is the question you will ask. Does Socialism preach these doctrines? Is this where it will carry its blind devotees? Is this the "enlightened creed" that some of the leading minds of today tell us is to be the world's salvation? What should a man do placed in Frank Gordon's predicament?

Searching questions these, that are sure to be asked *— and answered in a hundred different ways!*

The woman Frank Gordon married by proclamation

"The One Woman" is a great special with a story that is down to the minute—the most modern thing in photoplays!

SP

Great scenes—

in

The Eagle has lit in the barnyard! The "strong man" gathers to himself "the new wife" of Frank Gordon.

The minister unfrocks himself! Led on by a new craze for Socialism (and a woman's face?) he repudiates his sacred charge.

"The ONE WOMAN"

Manhood asserts itself! Frank Gordon stirs to frenzy his bigoted followers when he condemns their unpatriotic resolutions against conscription!

The great fight in the hall of "The Brotherhood of Man"—one of the most stirring mob scenes ever shown upon the screen!

SELECT SP PICTURES

Lend the Way They Fight *Buy Liberty Bonds*

COOPER HEWITT LIGHTS

are essential to good Motion Pictures to

HELP WIN THE WAR

The following pictures, among others, were produced and the studio scenes filmed under

COOPER HEWITT LIGHTS

"HEARTS OF THE WORLD"	D. W. Griffith
"THE HUN WITHIN"	Famous Players
"OVER THE TOP"	Vitagraph
"PRUSSIAN CUR"	Fox Film
"KAISER THE BEAST OF BERLIN"	Universal
"TO HELL WITH THE KAISER"	Metro

COOPER HEWITT'S

give the most light for the least coal

AS ESSENTIAL AS THE SUN

Science has so improved upon nature in the development of the Cooper Hewitt Light that it is today more essential to efficient motion picture production than the Sun itself because it is available day and night, is not affected by cloudy days and rainy weather, is always of the same intensity, rendering it unnecessary to "lay off" or "retake." In a word the light is Essential.

A FEW USERS

Artcraft, Biograph,
Fox Film,
Goldwyn Pictures
D. W. Griffith,
F. A. Keeney, Metro Pictures
Norma Talmadge,
Rolfe Production,
Thanhouser,
Universal Film,
Vitagraph Co., World Film,
Clara Kimball Young
and every laboratory.
Some companies using
1000 lights.

Yours for the Fourth Liberty Loan

Cooper Hewitt Electric Company

General Offices and Works:

Eighth and Grand Streets, Hoboken, New Jersey

Our Exhibit at the Exposition, Booths 1 and 2. Welcome

The Story of one American's Pluck

A Stirring photoplay prophecy of THE DAY when the YANKS march into Berlin

THE KAISER'S

States Righters and Independent Exhibitors—

The Biggest Opportunity in the Business—Right Now!

Reason this out for yourselves:

Here is a great big Melodramatic Thriller, the story of a Hero of German Parentage who is American to the core—he beats our Army to Berlin by a neck and finishes the Prussian Monster as the Yanks open fire on the Potsdam Palace.

It hooks up with the WAR NEWS Like an inspired proph ec—

American Audiences will go wild over it!

It's Big! It's Timely!

Jump the First Train—We'll Show You

Produced by S. L. Warner
For Territory Apply to A. Warner
220 W. 42d St., New York City

Hiller & Wilk, Foreign Agents
Longacre Bldg., New York

The ROMANCE

READY FOR ACTION

With its thrilling story of novelty and romance

With its marvelous contrasts between savage wilds and aristocratic grandeur

With mammoth jungle scenes—a menagerie of wild beasts—hordes of real savages—palatial settings for Tarzan's thundering lunge into society's midst—thrilling fights—astounding displays of jungle born strength—

With its sensationally original situations

With the greatest combination of essential elements of sure fire success ever jammed into one dramatic story

With the greatest popularity for its central character that has ever awaited any name of screen or fiction

With its more than fifty million Tarzan fans—created by book, story and the phenomenal parent-feature "Tarzan of the Apes"

With the greatest ready-made market any production has ever known

There's a double-capacity patronage waiting in every neighborhood

PRODUCED BY

National Film Corp. of America

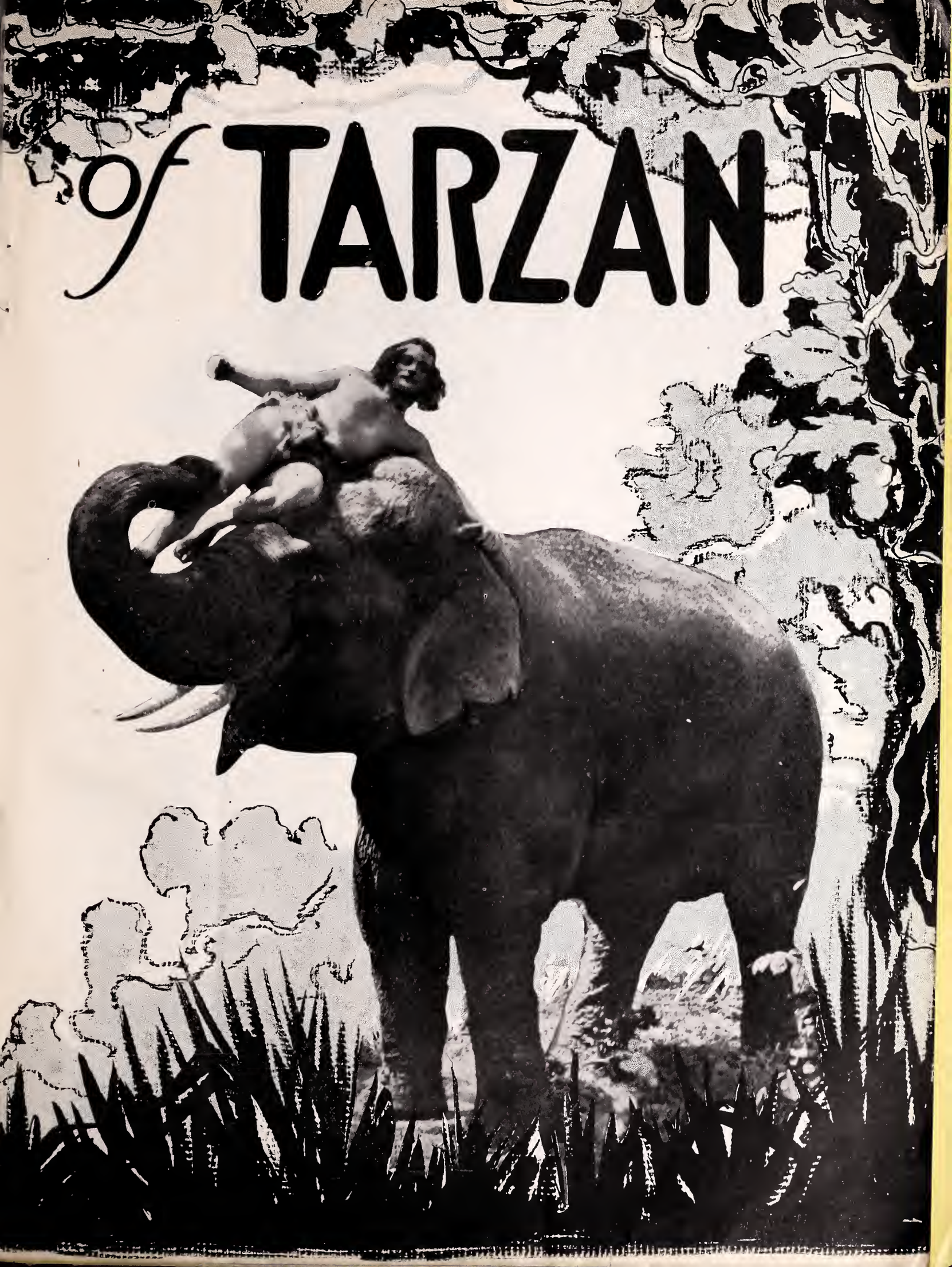
Production Supervised by
ISADORE BERNSTEIN
Written and Directed by
BESS MEREDYTH *and* WILFRED LUCAS

Rothacker Prints

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Goudey


of TARZAN

GAIL KANE

in

"The Daredevil"

By Maria Thompson Daviess

The adorable actress, star in a score of money making pictures masquerades as a boy—makes 'em think she's her own brother—in a snappy five reel screen play dealing with aeroplane plots and politics.

Available October Thirteenth at
MUTUAL FILM EXCHANGES

SESSUE HAYAKAWA

The distinguished Japanese actor whose latest production "His Birthright" proved one of the big box office winners of the season, has put the same high dramatic artistry and equal box office value into his forthcoming play.

PRODUCED BY HAWORTH PICTURES CORPORATION

Special pre-release date October 13th

"The TEMPLE of DUSK"

A strange and fascinating drama in which a young Japanese poet, sworn to guard the daughter of the girl he loved, gives his freedom and then his life to carry out his sacred pledge. Written by Frances Marion—Directed by James Young.

RELEASED BY MUTUAL FILM CORPORATION

Available October the 20th

BOOKING SOLID EVERYWHERE

First of the

TWELVE BIG SPECIAL PRODUCTIONS

RELEASED UNDER THE POPULAR PLAN OF

$10 $20 $30

FRANCHISE-FIXED PRICES

JULIUS STEGER'S STUPENDOUS PRODUCTION

EVELYN NESBIT

and Her Son

RUSSELL THAW

IN

"HER MISTAKE"

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation, 130 W. 46th St.
BOSTON	American Feature Film Co., 60 Church St.
NEW HAVEN	American Feature Film Corp., 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co., 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
CLEVELAND	Success Film Productions Sloan Building
WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street, N. W.

GENERAL FILM COMPANY

LOS ANGELES	738 So. Olive Street
SAN FRANCISCO	255 Golden Gate Avenue
SEATTLE	2023 3rd Avenue
PORTLAND	320 Burnside Avenue
DENVER	1333 Welton Street
MINNEAPOLIS	209 Hennepin Avenue
OMAHA	1608 Howard Street
KANSAS CITY	921 Walnut Street
NEW ORLEANS	343 Baronne Street
ST. LOUIS	3610 Olive Street
ATLANTA	111 Walton Street
DALLAS	1924 Main Street

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 W. 46th Street, New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Klaw & Erlanger and the Shuberts demonstrated to the 'legitimate' theatres the benefits of Circuit Booking. They stabilized the "show business" by ensuring regular, instead of haphazard, duplicated, bookings—to the benefit of both producer and theatre.

The U.B.O. stabilized its particular branch of the business both for theatre and artists, and set Vaudeville where it stands today.

United goes further. It brings the Picture Playhouses of America into a Co-operative Organization so that Exhibitor-Members own and control the *Biggest Circuit in the World.*

UNITED PICTURE THEATRES OF AMERICA INC.

A National Co-operative Association of Exhibitors

J.A. BERST
President

Branches Everywhere

Executive Offices
1600 Broadway, N.Y.

FLORENCE REED

the magnificent

UNITED PICTURE THEATRES OF AMERICA

J·A·BERST· President
1600 BROADWAY
N·Y·

KITTY GORDON

the incomparable

UNITED PICTURE THEATRES OF AMERICA

J·A·BERST · President
1600 BROADWAY
N·Y·

DUSTIN FARNUM

in his first super-picture

THE LIGHT OF WESTERN STARS

by Zane Grey

OCTOBER
RELEASE

UNITED PICTURE THEATRES OF AMERICA

J·A·BERST · President
1600 BROADWAY
N·Y·

National Distribution

is now practically completed for the six-reel Superfilm "Me und Gott." The highest class of representation, for a feature of such distinction, has been sought and secured. If your territory is not among those listed below, ask your biggest local exchange, or write us. The quality of the representation is an index of the quality of the production.

STATE OF NEW YORK
First National Exchange
STATE OF NEW JERSEY
First National Exchange
STATE OF MAINE
First National Exchange
STATE OF VERMONT
First National Exchange
STATE OF NEW HAMPSHIRE
First National Exchange
STATE OF MASSACHUSETTS
First National Exchange
STATE OF CONNECTICUT
First National Exchange
STATE OF RHODE ISLAND
First National Exchange
STATE OF PENNSYLVANIA
First National Exchange
STATE OF LOUISIANA
First National Exchange
STATE OF MISSISSIPPI
First National Exchange
STATE OF OKLAHOMA
First National Exchange
STATE OF MICHIGAN
First National Exchange
STATE OF WASHINGTON
First National Exchange
STATE OF OREGON
First National Exchange
STATE OF MONTANA
First National Exchange
STATE OF IDAHO
First National Exchange
STATE OF CALIFORNIA (Nor)
First National Exchange
STATE OF NEVADA
First National Exchange
TERRITORY OF HAWAII
First National Exchange
TERRITORY OF ALASKA
First National Exchange
STATE OF ILLINOIS
First National Exchange
STATE OF INDIANA
First National Exchange
STATE OF TEXAS
First National Exchange
STATE OF ARKANSAS
First National Exchange
STATE OF MICHIGAN
First National Exchange

ROMAYNE SUPERFILMS
LOS ANGELES

? Why Is the BIGGEST Exchange in Your Territory Now Booking ME UND GOTT

We have secured good advertisers to talk to YOU. Listen to them!

On and after December 24, 1918, the name

HEARST-PATHE NEWS

will be discontinued. This famous news

film will then resume the name

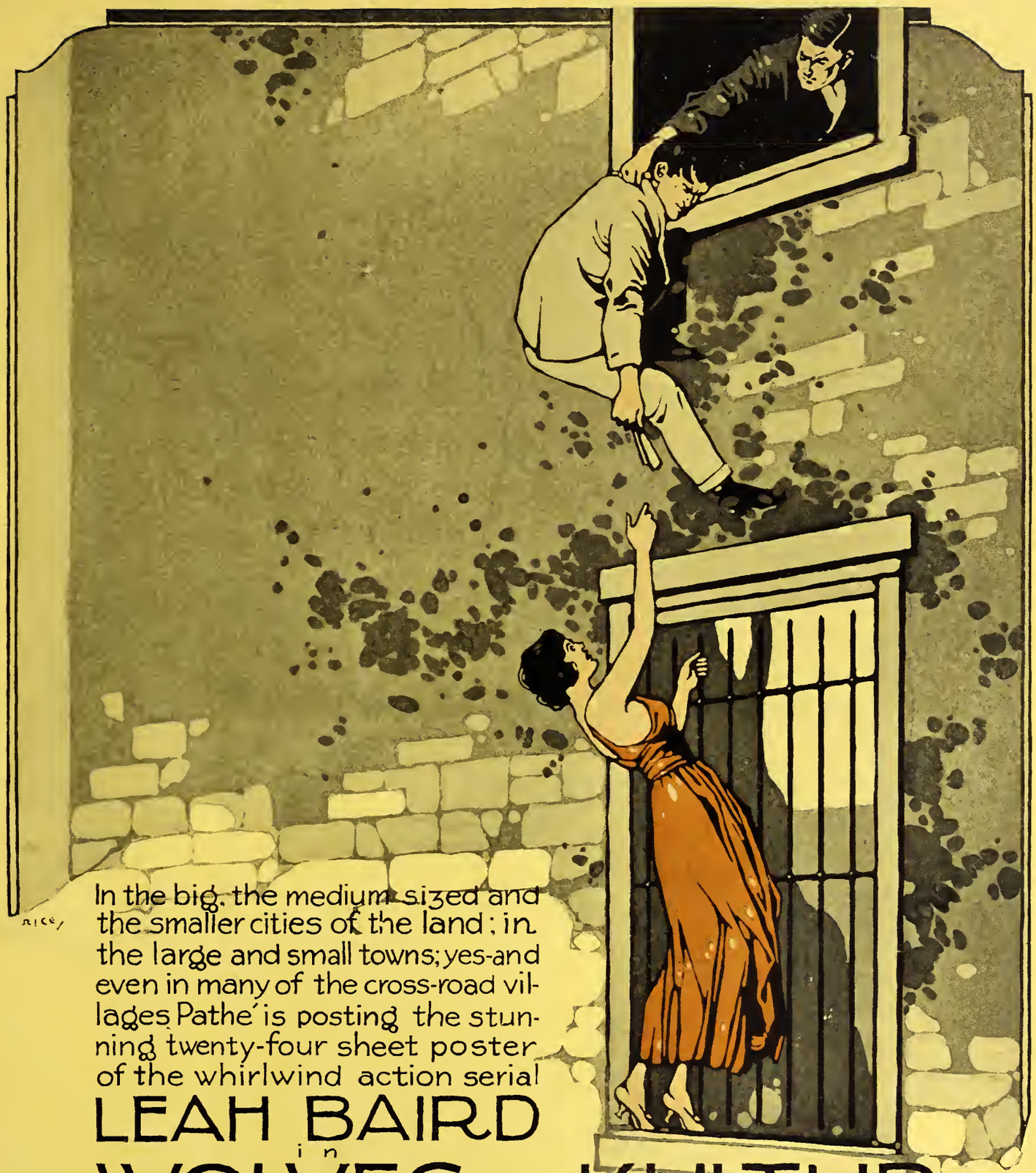
PATHE NEWS

It will be Photographed
by Pathe.

Edited, Distributed, Owned and Controlled
exclusively, as it always has been,
by Pathe.

The oldest and best of all News Weeklies—
THE ONE INDISPENSABLE FILM.

PATHE EXCHANGE, Inc.
25 West 45th Street
New York



In the big, the medium sized and the smaller cities of the land; in the large and small towns; yes-and even in many of the cross-road villages Pathe' is posting the stunning twenty-four sheet poster of the whirlwind action serial

LEAH BAIRD in WOLVES OF KULTUR

with SHELDON LEWIS and CHARLES HUTCHISON

This mammoth billboard campaign will start a flood of coins to beating a rat-a-tat at your box office window!

Produced by Western Photoplays Inc. Written & Directed by J.A.Golden

PATHE' Distributors...

Its keynote is ACTION; Its great characteristic is THRILLS; It reveals the diabolical plot and counter-plot in this country of the unspeakable Kultur of the Hun

Can't you imagine how eager your audiences will be to see

LEAH BAIRD
in
WOLVES OF KULTUR
with SHELDON LEWIS

and how big a box office attraction it will be for you?

Produced by Western Photoplays Inc. Written & Directed by J.A. Golden

PATHÉ Distributors...

COME ON, NOW!

Let your patrons see me in action with my brothers in arms- the French, British and Italians, fighting <u>your</u> battles!

OFFICIAL WAR REVIEW

contains in one reel each week, the official war pictures of the United States, Great Britain, France and Italy.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

Distributed by
PATHÉ

We have secured good advertisers to talk to YOU. Listen to them!

Pathé's latest bids fair to be
Pathé's greatest; to date

RUTH ROLAND

and
George Larkin
in the sensational Western serial

HANDS UP

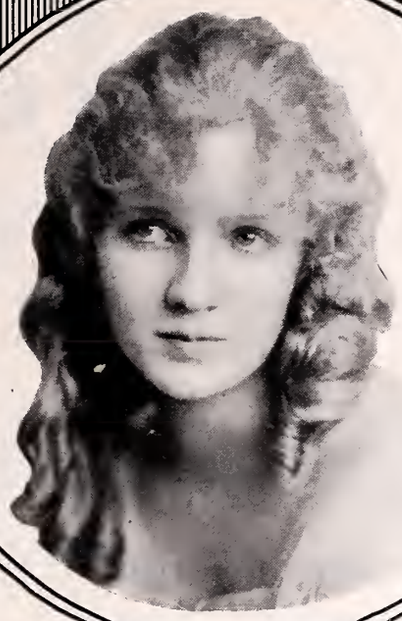
is a combination which has beaten every Pathé serial booking record for a similar period of time.

Reports are to the effect that the serial is crowding the houses. "Hands Up" has made good!

Produced by Astra.
Written by Gilson Willets
Directed by Jas. W. Horne

PATHÉ

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



AMERICAN FILM CO. INC., *PRESENTS*

MARY MILES MINTER

in

"Rosemary Climbs the Heights"

By BERNARD McCONVILLE *Directed By* LLOYD INGRAHAM

Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Visit your nearest Pathé Exchange and see this newest Mary Miles Minter offering—"Rosemary Climbs the Heights." You can book it now. Follow the lead of such exhibitors as Marcus Loew, Turner & Dahnken, Ruben & Finkelstein.

Now Playing:

Mary Miles Minter *in* *"The Eyes of Julia Deep"*

DISTRIBUTED BY PATHE'

Five Sure Hits!

Each one a magnificent production dealing with big timely subjects in every one's mind.

Your chance is now to book these five sure-fire hits before your competitor gets them!

Delay means to miss out at the box office!

The news of the marvelous success of three of these pictures already released to first-run houses has spread like wild fire all over the country and Fox branch offices are being fairly bombarded with bookings.

This is a warning to regular Fox exhibitors to get in on time.

If our representative does not call on you within a few days after you have read this notice, wire your reservation to our nearest exchange.

Here are the five:

The Prussian Cur

So successful that first-run houses are clamoring for re-bookings. The story of the Prussian spy system in America, featuring Captain Horst von der Goltz, the confessed Hun spy.

Why America Will Win

The first run has packed houses everywhere and brought heavy advance sales at top prices.

FOX FILM CORPORATION

BUY LIBERTY BONDS

Book Them Now!

Each one packed with the sort of appeals that win the crowds and get the dollars.

The thrilling story of the man of the hour—GENERAL JOHN J. PERSHING, commander of the American Army abroad.

Queen of the Sea

Acclaimed by first run exhibitors as their biggest box-office triumph. ANNETTE KELLERMAN, the world's greatest woman swimmer, in a thrilling, breathless, under-sea romance.

Why I Would Not Marry

A stupendous morality play—five love stories in one—five episodes, each containing the plot and action of a five-reel feature—twenty-five big feature reels assembled in one five-reel production.

18 to 45

The vital story of the new draft woven around a great love theme—a tremendous appeal to heart and patriotic interest. Directed by R. A. Walsh, who made "The Honor System" and "The Prussian Cur."

FOX FILM CORPORATION

AND KEEP THEM!

On The Way

DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilisation!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

Like Lincoln, Lloyd George was of humble birth. Like Lincoln, he was brought up by a kind relative. Both men were SELF-TAUGHT. Each began life in the Law. Both were coldly received by the official world. Both were backed by the people. Both were moved by unconquerable enthusiasm for a great moral cause. Both spoke to their fellow-men in resonant tones that ring round the world. And even their very Christian names—drawn from Scripture—found justification in the Bible—inspired careers of the two Statesmen. Nothing more appropriate, then, can be imagined than that so PICTURESQUE A LIFE as that of Lloyd George—a life tingling with high-spirited action and resolve—should be made into a picture.

The "Ideal Film Renting Co.", whose famous master-pieces such as "MY OLD DUTCH" and "MASKS AND FACES", found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD." 76-78 WARDOUR STREET, LONDON, W. 1., and arrange without fail to be represented at the Trade Show.

! A MODEL CINEBIOGRAPHY.
THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

Note:—The picture has been so constructed that it may be released in episodes or completely.

The First Step in the Climb for New Honors

The First of a Series of Eight Happy Pictures

"The Embarrassment of Riches"

From the Broadway Success by
Louis K. Anspacher, starring

LILLIAN WALKER

Now available at all General Film Exchanges Through the Hodkinson Service

Variety Says:

"An extremely pleasing subject—one that will make an appeal."

Billboard Says:

"A clean, refreshing story, correctly devised and adequately presented. Will please all classes."

Lillian Walker Pictures Corp.

LESTER PARK, PRESIDENT

501 Fifth Avenue New York City

Be The First To Book "The Embarrassment of Riches"

featuring

LILLIAN WALKER

In Your Section and Share in the Embarrassment of Riches it Assures Exhibitors Everywhere

See the Special Hodkinson Representative At All General Film Exchanges

Here are the First Two Reviews

P. S. HARRISON
In "The Motion Picture News"

"The kind of picture that is in demand just now. It will please because it deals with the happy side of life, and has been handled intelligently."

Morning Telegraph:

"By all odds the best production in which this attractive young actress has ever appeared. Will undoubtedly meet with even greater success in its present form than when presented on the stage."

Book All the Eight Happy Pictures and Gain New Happiness From Your Box Office Reports

Just as "The Embarrassment of Riches" excels all Miss Walker's former successes, so the second of her series will surpass the first. It is a beautiful story of extraordinary charm, presented with the utmost appeal.

Lillian Walker Pictures Corp.

LESTER PARK, PRESIDENT

501 Fifth Avenue New York City

THE RIGHT PICTURE AT THE RIGHT TIME!

BOOK THE SCREEN CLASSICS, INC.,
PRODUCTION

MR. ARNOLD DALY

IN

MY OWN UNITED STATES

DURING THE LIBERTY
LOAN DRIVE!

FROHMAN AMUSEMENT CO., WM. L. SHERRILL, President

METRO

Exclusive Distributors

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

METRO PRODUCTIONS

compel public approval and you can get the proof from any Metro Exhibitor anywhere · They are the great stories, made so skillfully and so well acted that they are the greatest entertainments in the world · They are supervised by MAXWELL KARGER, the really big picture maker of today.

Make their success your success.

The newest All Star Series Metro is

SECRET STRINGS

with

OLIVE TELL

of To Hell with the Kaiser fame—and Marie Wainwright.

The great Kate Jordan wrote it for Ainslee's Magazine, June Mathis adapted it for the screen and John Ince directed it.

RELEASED BY
METRO
OCTOBER 7th
Maxwell Karger Mgr. of Productions

METRO PICTURES

We have secured good advertisers to talk to YOU. Listen to them!

YOUR

GET IN THE GAME—BE ON THE SIDE THAT WINS!

Frank A. Keeney
presents
CATHERINE CALVERT
in
"MARRIAGE"
A Distinctly Modern Drama by Guy Bolton. Soon to be Released.

SHERRY SERVICE

LOOK US UP AT MADISON SQ. GARDEN EXPOSITION

ALL OF THE SHERRY STARS WILL BE THERE

EIGHT BIG FEATURES A YEAR WILL BE MADE BY ALL OF THE STARS ON THE WM. L. SHERRY LIST

CATHERINE CALVERT

Frank A. Keeney
presents
CATHERINE CALVERT
The Lady Beautiful of the Screen—in
Out of the Night
A Powerful Drama by E. Lloyd Sheldon.

DORIS KENYON

Theodore C. Deitrich
presents
DORIS KENYON
in
THE STREET OF SEVEN STARS
by Mary Roberts Rinehart

Frank A. Keeney
presents
CATHERINE CALVERT
in
A Romance of the Underworld
A Screen Adaptation of Paul Armstrong's Great Drama of New York Life.

SHERRY SERVICE

Theodore C. Deitrich
presents
DORIS KENYON
in
THE INN OF THE BLUE MOON
A Highly Dramatic Tale by Louis Joseph Vance.

In Preparation
DORIS KENYON
in
"WILD HONEY"
Adapted by Louis Joseph Vance and Mrs. Vingie E. Roe from her story in the *Pictorial Review*.

WM. L.

Executive Offices
729 7th Ave., New York

SHERRY

Dallas - - 1905½ Commerce St.
Detroit - - - - 63 Elizabeth St.

Boston - - - - 16 Piedmont St.
Chicago - - - - - 220 State St

Minneapolis - - - 14 N. 4th St.
Pittsburg - - - 804 Penn Ave.

MOVE

BE FIRST TO SIGN UP FOR SHERRY SERVICE

THE BURLINGHAM TRAVEL PICTURES

Positively the Greatest Set of Nature Pictures Ever Made. They are not ordinary "scenic" or "educational" views.

FREDERICK BURLINGHAM

The Burlingham Travel Pictures are in reality

ADVENTURE PICTURES

They Show Action—Men risking their lives on top of the Perilous Alps and descending into Active Volcano Craters.

C. M. ANDERSON

The Golden West Producing Company

presents

GILBERT M. ANDERSON

formerly

"BRONCHO BILLY"

in

"RED BLOOD AND YELLOW"

VANGIE VALENTINE

HAROLD J. BINNEY

presents

VANGIE VALENTINE

The Most Lovable Creature Ever Seen on the Screen.

The G. M. Anderson Features are all new. None of them are re-issues. They are to be Big, New, Massive Western Productions.

Second Release

"SON-OF-A-GUN"

Third Release

"SHOOTIN' MAD"

VANGIE VALENTINE

The Superb Find of the Season. A Rare Flower of Nature. Now Making Her First Production for the Wm. L. Sherry Service.

NOW BOOKING

GERALDINE FARRAR

in

"JOAN, THE WOMAN"

For New York State

SERVICE

Philadelphia - - - 1314 Vine St.
Atlanta - - - - - 16 Walton St.

Kansas City - - 921 Walnut St.
Denver - - - - 1723 Welton St.

Los Angeles - - 511 W. 8th St.
Seattle - - - - 2022 Third Ave.

San Francisco. 180 Golden Gate Ave.
Cleveland - - 823 Prospect Ave.

Forward!

The same sharp challenge to battle is sounding for us. We must answer in the same proud way — the way of our fighting men — the American way. *We must lend the way they fight.*

We must show the war-maddened Hun a united American people moving forward shoulder to shoulder, irresistibly, to Victory.

Our task is to supply the money, the ships, the guns, the shells that we must have to win. It is a tremendous task. We must do it as our fighting men do theirs—with the indomitable spirit of Victory.

We must work, and save, and lend with one thought only—TO FIGHT AND WIN.

Get into the fight—with your whole heart

Buy Bonds—to your utmost!

Run Liberty Loan Films and Slides!

This Space Subscribed to Winning the War by
MOTION PICTURE NEWS

A KEENEY PRODUCTION
ALWAYS PROTECTS YOUR BOX-OFFICE AGAINST LOSS

FRANK A. KEENEY
presents
The Lady Beautiful of the Screen
CATHERINE CALVERT
Starring in her Second Big Sensational Production

The night scenes have been put over with startling realism. The photography, especially that devoted to exterior work, is of the finest standard. —*Joseph L. Kelly in Motion Picture News.*

This is a morality drama. It has sure heart appeal.—*P. S. Harrison in Motion Picture News.*

Mr. Keeney and his associates should earn many encomiums in their desire to please the fil fan, for there is an earnestness of purpose about their work which will speak volumes when their pictures have run the gauntlet of critical analysis.—*Laurence Reid, N. Y. Evening Mail.*

SUPPORTED BY
HERBERT RAWLINSON
AND A GREAT ALL-STAR CAST
IN THE POWERFUL AND THRILLING DRAMA

"OUT OF THE NIGHT"

IN SIX STIRRING REELS
by E. LLOYD SHELDON
SUPERVISED & DIRECTED BY JAMES KIRKWOOD

RELEASED THROUGH THE
WM. L. SHERRY SERVICE
GEN'L OFFICES, 729 SEVENTH AVE., NEW YORK
APPLY AT NEAREST EXCHANGE

The art director has succeeded to an unusual degree in providing interior settings with artistic atmosphere. The dramatic quality of the production is good, without dragging in unwholesome scenes. —*Margaret I. Mac Donald in Moving Picture World.*

Don't overlook this one best bet. Catherine Calvert is the stunning queen of filmland.—*Marion Russel in Billboard.*

This is a very good picture, one that ought to do good business. It should prove a most acceptable offering for all classes of houses. —*R. W. Baremore in Exhibitor's Trade Review.*

KEENEY GENERAL OFFICES, 1493 BROADWAY, N.Y.
RAY C. OWENS, GEN'L. M'GR.

-|- CHRISTIE COMEDIES -|-

BOBBY VERNON and DOROTHY DANE in a Rollicking CHRISTIE COMEDY

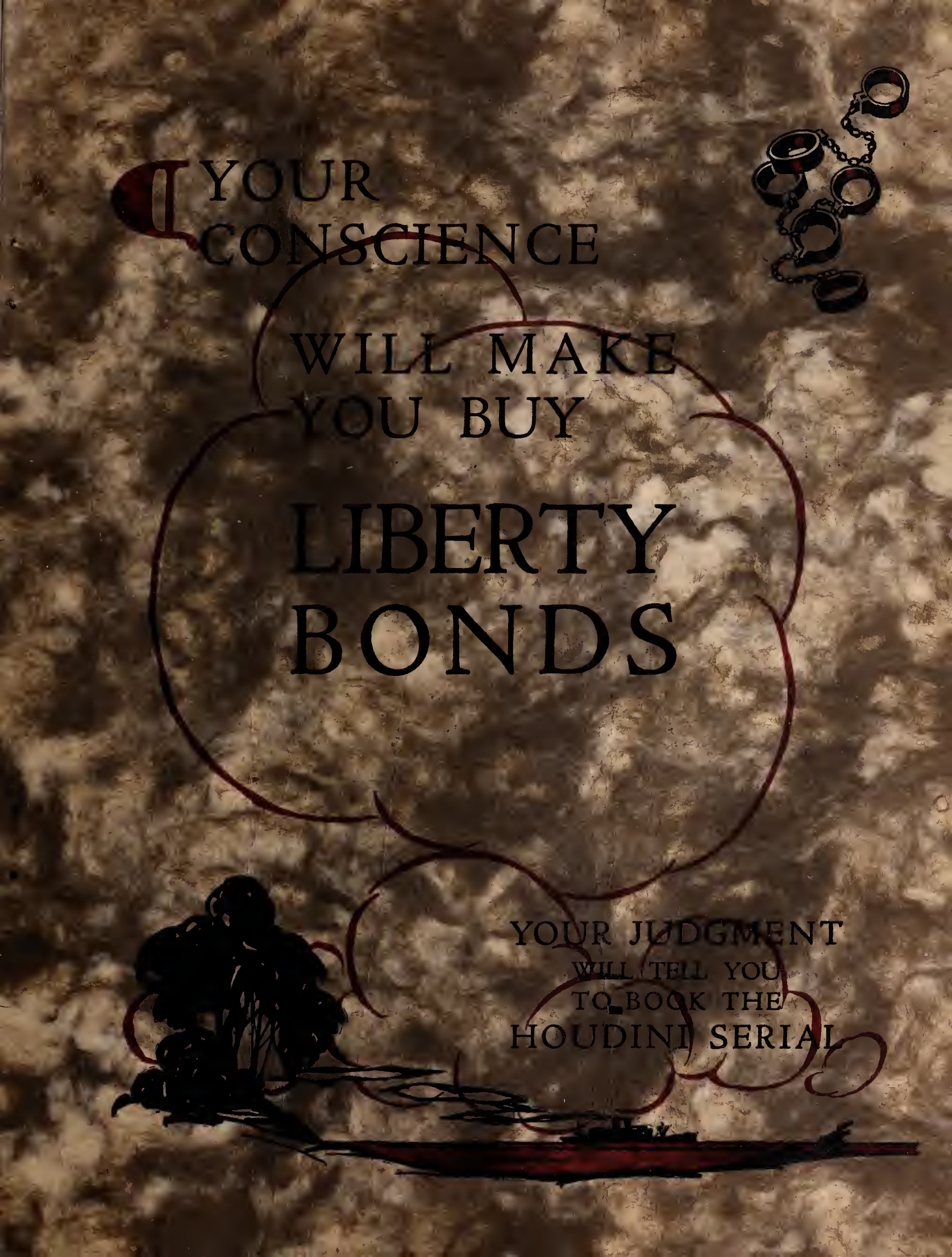
"Oh! Bobby! How Could You!"

Released Sept. 30

BOOK THRU FOREMOST INDEPENDENT EXCHANGES

E.G. Klein-Ly

-|- CHRISTIE FILM CO. Incorporated LOS ANGELES -|-


YOUR
CONSCIENCE
WILL MAKE
YOU BUY
LIBERTY
BONDS
YOUR JUDGMENT
WILL TELL YOU
TO BOOK THE
HOUDINI SERIAL

HOUDINI

THE RELEASE DATE OF THE HOUDINI SERIAL WILL BE

NOVEMBER FOURTH

ARRANGE FOR BOOKINGS

CANADIAN RIGHTS
REGAL FILMS, LTD.

21 Adelaide Street, W, Toronto
31 McGill College Ave., Montreal
19 Market Square, St. John
445 Main Street, Winnipeg
414 McLean Block, Calgary
401 Orphan Block, Vancouver

ROLFE PRODUCTIONS
OF PHILADELPHIA
1134 Vine Street Philadelphia, Pa.

ROLFE PRODUCTIONS
OF PITTSBURGH
612 Ferry Street Pittsburgh, Pa.

ROLFE PRODUCTIONS
OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

ROLFE PRODUCTIONS
OF NORTHERN
NEW JERSEY
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS
OF ATLANTA
65½ Walton Street Atlanta, Ga.

FOREIGN RIGHTS
EXPORT and IMPORT FILM CO.
729 Seventh Avenue, New York City

B. A. ROLFE PRODUCTIONS

[illegible] General Manager

New Offices: [illegible] 18 East 41st Street, New York City

FOURTH LIBERTY LOAN — BUY VICTORY BONDS — FOURTH LIBERTY LOAN

FOURTH LIBERTY LOAN — BUY VICTORY BONDS — FOURTH LIBERTY LOAN

SOUNDS GOOD TO US!

The Huns are on the run!
Bulgaria has surrendered!
Nearly two million U. S. soldiers in France—

Doing just what we knew they'd do!

Now we stay-at-homes will do our part—
And it won't cost us a red penny!
We'll actually save a lot of money—

And Uncle Sam will pay us $255,000,000!

THE FOURTH LIBERTY LOAN

The U. S. Treasury is absolutely safe—
Let's deposit $6,000,000,000 right away!
Our money will be SAFE and it will draw 4¼%!

And it will put the finishing touches on Kaiser Bill!

¶ *Gaumont News No. 28, the News-Reel of* ***Real*** *News, released October 1, contains the most attractive LIBERTY LOAN PICTURE ever produced.* ***It's a wonder!***

Gaumont

Gaumont Co.
FLUSHING, L. I.

FOURTH LIBERTY LOAN — BUY VICTORY BONDS — FOURTH LIBERTY LOAN

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

"IN ALL CIRCLES"

there is a steady and cordial welcome for the information and entertainment found in the

FORD EDUCATIONAL WEEKLY

as loaned, free of charge, by

FORD MOTOR COMPANY

nationally distributed by the

REIVER DISTRIBUTING CORPORATION

51 E. 42d St., N. Y. City, *through the following Exchanges:*

BEE HIVE EXCHANGE, Chicago, Ill., and Milwaukee, Wis.

W. H. FILM CO.....Baltimore, Md.
V. H. HODUPP, INC....Indianapolis, Ind.
INTERSTATE FILMS, INC., New York City
R. D. MARSON ATTRACTIONS CO., Boston, Mass.
MASTERPIECE FILM ATTRACTIONS, Philadelphia, Pa.
QUALITY FILM CORP....Pittsburgh, Pa.
SUPREME PHOTOPLAY CORP., Denver, Colo.
STANDARD FILM SERVICE CO., Detroit, Mich.
STANDARD FILM SERVICE CO., Cincinnati and Cleveland, Ohio
STANDARD FILM CORPORATION, Kansas City, Mo.
STANDARD FILM CORPORATION, Minneapolis, Minn.
UNITED FILM SERVICE.....St. Louis, Mo.
STERLING FILM CORP.....Omaha, Neb

WILLIAM A. BRADY'S

STIRRING SCREEN STORY OF DIPLOMATIC INTRIGUE

Stolen Orders

IS BREAKING BOX OFFICE RECORDS

ASK

MARCUS LOEW.

WILLIAM A. BRADY'S

PICTURIZATION OF LOUISA M. ALCOTT'S IMMORTAL STORY

Little Women

WILL SHORTLY BE COMPLETED

AND MEG, JO, BETH, AND AMY

BROUGHT TO LIFE ON THE SCREEN.

WIRE FOR OPEN TERRITORY

GRAPHIC FILM CORPORATION

729 SEVENTH AVENUE, NEW YORK

New England
GORDON & MAYER FILM CO.
35 Piedmont Street
Boston, Mass.

Eastern Pennsylvania & Southern New Jersey
QUAKER CITY FILM COMPANY
1325 Vine Street **Philadelphia, Pa.**

Illinois, Indiana & So. Wisconsin
SILEE FILM EXCHANGE
220 So. State Street
Chicago, Ill.

New York and Northern New Jersey
GRAPHIC FILM EXCHANGE
729 Seventh Avenue
New York

MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman."
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

ITS SECOND PRODUCTION

WOMAN

Written by Charles Whittaker

Directed by Maurice Tourneur

"WOMAN" will be exhibited in
a Broadway theatre in October

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

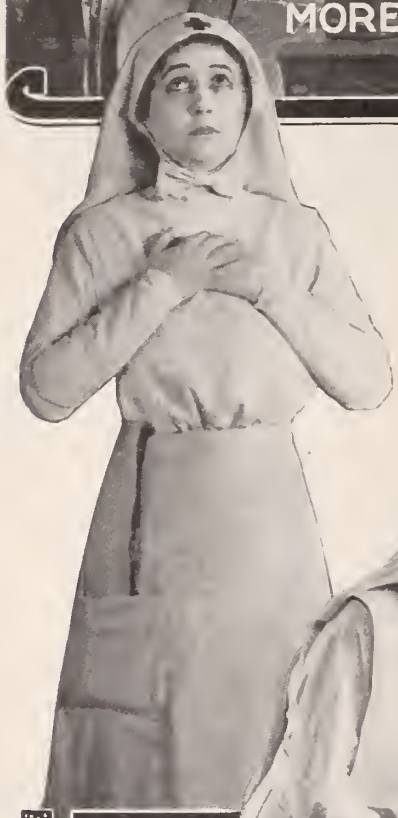
MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

We have secured good advertisers to talk to YOU. Listen to them!



THIS was the answer flung at the men who pleaded with the German brutes for the life of Edith Cavell. It was a murder that inflamed the world, and three million Americans are now in France to avenge it. Out of this climax of German frightfulness has been woven a motion picture that will carry to the hearts of America a tremendous message of heroism.

"THE WOMAN THE GERMANS SHOT"

By ANTHONY PAUL KELLY

Marking the motion picture debut of the distinguished dramatic artiste

JULIA ARTHUR

as

EDITH CAVELL

Directed by JOHN G. ADOLFI

Supported by CREIGHTON HALE and a distinguished cast including

William H. Tooker	Paul Panzer
George Majeroni	J. W. Johnston
Joyce Fair	Sarah Alexander

Produced by

Jos. L. Plunkett and Frank J. Carroll
220 W. 42nd Street, New York City

Motion Picture News

Vol. 18 No. 15. October 12, 1918

The Week in the Film World at a Glance

FEATURES

THE PATRIOT AND BUSINESS MAN (WM. A. JOHNSTON) 2337
EDITORIALLY SPEAKING 2338
THE HONOR ROLL 2340
IN AND OUT OF TOWN 2343
AMERICAN PRODUCERS MUST SPECIALIZE (SIDNEY GARRETT) 2345
NEW ORLEANS PAPERS CAUSE PUBLIC APPEAL. 2353
PARAMOUNT SERVICE SECTION 2393
EXPORTERS' SPECIAL SECTION 2396
THE COMPLETE PLAN BOOK 2443

NEWS OF THE WEEK

State Exhibitors' Give Ambulance 2339
War Service Exposition Opens 2340
Honor Roll of the Industry 2340
Industry Unit in Liberty Loan Drive 2341
Buffalo Exhibitors Turn Down Stage Hands 2342
Red Cross Films Make Headway 2343
In and Out of Town 2343
Exhibitors Back Smileage Movement 2344
Live News from the Producers 2364
Advance Offerings of the Programs 2384
In and Out West Coast Studios 2386
Newsy Items of the Studios 2388
In the Independent Field 2409
Complete Plan Book 2443

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports 2347
Exhibitors' Service Bureau 2350
Coming Program Offerings 2384
Studio Items for Your Newspaper 2388
Paramount Special Service Section 2393
Releases—Current and Coming 2414
Equipment Service 2419
Projection Department 2422
Camera and Picture Making 2430
Music and the Picture 2436
The Complete Plan Book 2443

COMPLETE PLAN BOOK

Advance Reviews 2443
"The Strange Woman" (Fox) 2444
"The Border Wireless" (Hart-Artcraft) 2445
"Unexpected Places" (Metro) 2446
"The Heart of Rachael" (Hodkinson) 2447
"Swat the Spy" (Fox) 2448
"The Goat" (Artcraft) 2449
"The Road to France" (World) 2450
"Ruling Passions" (Schomer) 2451
"The Lure of Luxury" (Bluebird) 2452
"The Return of Mary" (Metro) 2453
"Hobbs in a Hurry" (American) 2454
"The Mounted Men" (Universal) 2455
"The Mating" (Vitagraph) 2456
"Mantle of Charity" (American) 2457

Newsy Announcements of the Week Found in the Ad-Pages

Violet Mersereau Returns in "Together," a Bluebird 2270
Where Fred Stone Stands 2271
Another Expression of Opinion on "The Great Love" 2272
Vitagraph's Latest Blue Ribbon Feature 2273
Coming—"The Iron Test"—Vitagraph's Latest Serial, ... 2274
The Big V Comedies 2275
Vitagraph's Liberty Loan Feature 2276
The First of Goldwyn's New Mae Marsh Series, "Hidden Fires" 2277
Goldwyn on Tom Moore 2278-79
Praise for Smiling Bill Parsons and Capitol Comedies 2280
Goldwyn's "For the Freedom of the East" 2281
The Latest Releases of the Hodkinson Company 2282-83-84
The Third American Red Cross Picture, "Of No Use to Germany" 2285
The Rainbow Comedies on the General Film Program 2286
Important Matter on Select Pictures 2287-88-89-90
Cooper Hewitt's Used by All Leading Companies 2291
"The Romance of Tarzan" Ready for Action 2292-93
"The Kaiser's Finish" Looks Forward to the Finish of the War 2494-95
Mutual Presents Gail Kane in "The Daredevil" 2296-97
Hayakawa and the Haworth Productions 2298-99
Evelyn Nesbit in "Her Mistake," Booking Solid 2300
United as Compared With Booking Institutions of the stage 2301
Florence Reed—United Star 3302
Kitty Gordon—United Star 2303
Dustin Farnum Presented in His First United Picture 2304
"Me Und Gott," Another Arraignment of the Kaiser 2305
Pathe Drops the Hearst from Its Weekly Title 2306
Pathe's Latest Serial a Patriotic One, "Wolves of Kultur," 2307-08
The Official War Review 2309
"Hands Up" Beats All Records Established by Previous Pathe Serials 2310
"Rosemary Climbs the Heights" Is Latest Minter Film 2311
Five Timely Hits from the William Fox Studios 2312-13
On the Lloyd George Picture 2314-15
Lillian Walker's Next Picture 2316-17
Sherry Film Service 2320-21
On Metro's Latest Releases 2318-19
The Ford Weekly Distributed by Griever Corporation 2322
Opinions on "Out of the Night" 2323
The Latest Christie Comedy, "Oh! Bobby, How Could You!" 2324
The Houdini Serial—B. A. Rolfe 2325-26
Harry Rapf Productions 2327
Bill Desmond's Latest Triangle, "The Pretender" 2328
Graphic Film Presents "Ashes of Love" and "When Men Betray" 2332
Gaumont 2329
An Announcement from Hiller & Wilk 2333
Carroll and Plunkett Present the Edith Cavell Picture 2334
Newspaper Comment on "Triple Trouble'..." 2336
"Crashing Through to Berlin" 2370-71
Lyons-Moran Latest Star Comedy is "The Price of a Rotten Time" 2372
The Special Production, "The Talk of the Town" 2375-76-77-78
William S. Hart's Artcraft Triumph, "The Border Wireless" 2389
Advertising Cuts on This Production 2390-91
Paper Furnished by Artcraft on the Hart Picture 2392
Output of Various Companies Handled by Inter-Ocean 2398-99
John Olsen and Company in Market for Scandinavian Rights 2400
Brockliss Talks to the Distributors 2401
The Chief Distributor for the Orient 2402
Robertson-Cole 2403
Max Glucksmann, South American Exporter 2405

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

PLAY A TRUMP AND WIN!

Samuel Faulkner, Manager of the Franklin Amusement Corporation, Oakland, Cal., in a letter to the George Kleine System, distributors for Essanay, says:

"The week just ended, featuring CHARLIE CHAPLIN in 'TRIPLE TROUBLE,' showed the biggest business ever done in the history of the Franklin Theatre. 'Triple Trouble' was not only an exceptional box office attraction, but proved thoroughly satisfactory to our audiences."

WE HAVE SCORES OF TELEGRAMS AND LETTERS LIKE THIS

Essanay
GEORGE K SPOOR PRESIDENT

George Kleine System
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 15 October 12, 1918

The Patriot and Business Man

Elimination of Waste Is for Best Interests of the Industry

GEORGE KLEINE has taken the bit in his teeth and has laid before Washington the facts, as he sees them, as to the excessive number of pictures and exchanges now burdening this industry.

His action, to quote from an open letter to the trade, is designed "for the good of the nation, and possibly also for the good of the industry."

What is good for the nation, in these days, takes preference over the good of the individual and his business. The doughboy at zero hour doesn't think twice over that problem; nor does any patriot at home, in or out of the motion picture business.

So, if the Nation demands waste eliminated upon the part of the industry that is all there is to it; no patriot will take issue; no patriot will delay to come forward, declare himself and his utter willingness to meet that demand.

But will any one tell us why this is not good for the industry?

We *know* it is.

We *know* that here and there a producer and distributor is already proving it by proceeding along the lines of fewer pictures, better pictures and longer runs.

And, any way, we *know* that good business or bad business is, either one, simply an inevitable case of cause and effect.

Cause and effect figures will *prove* that over production and too many exchanges are the highway to economic disaster; cause and effect figures will *prove* that fewer and better pictures given greater circulation, and relieved from excessive distribution overhead, will bring better returns to every hand that deals with them.

Figures don't lie; and business is a matter of figures.

Waste elimination—*the very same waste elimination asked for specifically by the Government* for the good of the nation is *for the good of the industry.*

That is a fact!

The big point, however, is that conservation measures should only be initiated and carried through by men in sympathy with the film industry, conversant with its intricacies and big enough to tackle its necessarily big problems.

The industry's best interests and resources can be and must be protected; and this protection must be given to the weak as well as the strong.

That is why we appeal for help from within the industry itself.

That is why we ask for action—*from the industry.*

Can this action be delayed?

Why will the *patriot* not act? What is holding him back?

Why will the business man not act? What keeps him from acting in the best interests of the industry as a whole?

* * *

Advance Deposits and Liberty Bonds

Pittsfield, Mass., September 29, 1918.

Mr. William A. Johnston,
Editor Motion Picture News,
729 Seventh Ave., New York.

Can you suggest any device whereby manufacturers can be induced to allow exhibitors to buy Liberty bonds with exhibitors' money which is now on deposit and substitute the bonds as deposited security?

Frank B. Stanton,
Spa Theatre.

THE above telegram will get an instant and enthusiastic O. K. from every exhibitor in the country.

And the distributor who is exacting an advance deposit, *in cash*, will say in reply that such is his policy and that's all there is to it.

He'll simply decline to explain why he prefers cash to Liberty bonds. If the exhibitor wants his pictures badly enough the exhibitor will dig up the cash; and the distributor prefers the cash.

Why? Why the cash?

We would really appreciate a frank statement from the distributor.

The theory of the advance deposit is that the distributor—not being willing or able to trust the exhibitor, wants an advance payment as security, this security reverting to the exhibitor in payment for the last few pictures of the booking contract.

Very well—why not Liberty bonds as security? What better security? If the plain answer is that the distributor needs the cash in order to finance his business, then our discussion will have to end abruptly.

We can scarcely suggest that the distributor borrow cash on the Liberty bonds, since the bonds belong to the exhibitor; though, in reality, the exhibitor has to trust the distributor with his cash anyway and loses the interest on it in the bargain.

It would seem that as a matter of plain justice and now

(Continued on next page)

Speaking Editorially:

Advance Deposits and Bonds

(Continued from preceding page)

in view of the Government's appeal that each individual, corporation and industry strain its resources to buy Liberty bonds that this advance deposit money—which must aggregate several millions—be turned into Liberty bonds.

However, this is one of several conservation questions the distributor is not answering today.

* * *

Higher Admissions

ADMISSION prices are jumping up in a number of cities; and, of course, the public will pay them.

These theatres know how to book pictures, present them and advertise them—all of which are essential to raised admission prices.

The small town theatre man will say despairingly: "Well, they can do it; I can't"; and our sympathies are vastly with the small theatre man these days.

But there's this much about it: you cannot raise your prices unless you take the public into your confidence and tell them why—convincingly.

In other words, you *must* advertise.

You can do it.

Make a plain statement to your public—make several of them: write them yourself, in your own language, and print them in plain type in your local paper—*signed by your name.*

Tell your plain homely story to the public—in your own language.

Railroad companies, gas and traction concerns—up against bigger odds than you and with public feeling flat against them have done the same thing successfully.

Sincerity always goes with the American public.

If you are booking as good pictures as you can afford and the kind your public wants (that's up to you); and your house is attractive (that takes brains and elbow grease, not more money), then your public will come to you, if you will go to them.

If you're not running a good show then our advice won't help you one bit.

* * *

Usefulness and Essentiality

THE industry will be given an excellent opportunity, at its War Service Exposition, Madison Square Garden, October 5th-13th, to show the New York public—and through the press, the country at large—the large and vital war work being done by the film.

And thereby, a new criterion in the way of dignity and public service, will be set for future expositions of the industry's art and commerce.

What a fine thing, if, along with its exhibit of willing usefulness the industry at this time, by united action, could say to the Government: "We have united to obey your edict on conservation and are therefore ready for preferential listing as *an essential industry!*"

Rothacker Writes a Letter

My dear Mr. Johnston:—

Your "War! War!" editorial last week is the best ever and the preceding two on this were corkers.

You are absolutely right. And every real American member of the motion picture industry *will* lay aside his film business and consider his film industry; those who don't are Hun helpers and should be treated as such.

We must subordinate everything to a Win the War schedule, we must clear the decks for action—get into a fighting uniform where we can, and where we are denied that glorious privilege we must get into the game with both feet and with both fists and with our heads, and co-ordinate our power to back up our sublime President and our wonderful boys "Over There" in a manner which will make membership in the motion picture industry a signal honor.

Keep up the good work!

Yours for the Fourth Liberty Loan,
ROTHACKER FILM MFG. CO.,
Watterson Rothacker,
President.

* * *

League Efficiency

THAT Dr. Copeland has kept the influenza situation in the country's greatest port and city well in hand is due in no small way to the ability of the picture houses, through efficient League organization, to respond immediately to a grave public crisis.

Within twenty-four hours the New York Exchanges were placarded, slides were made for every theatre in Greater New York, and trailers for local distribution made and issued by the Universal Film Company.

"I am sure," says Dr. Copeland in a letter to Sydney S. Cohen, State League President, "that the many citizens of New York who will escape an attack will owe a great deal to the assistance which the motion picture industry is giving us."

The picture theatres of New York City are open and it is practically certain that they will remain open.

* * *

Good Business; Good Patriotism

WE have saved men, money and materials by reducing production and speeding up the efficiency of our Exchanges—thus, briefly, Vice-President Brunet summed up the policy of Pathe Exchange at the recent Save and Serve Convention of its branch managers in New York.

The best of it is that what Mr. Brunet says is not a mere declaration for publicity's sake: it's true.

Pathe Exchange is being run as a basis of scientific conservation; and that is not merely good business—it is good patriotism.

We cheerfully and sincerely take off our hats to such business principles. The film industry is in vast need today of their more general adoption.

State Exhibitors Give An Ambulance

New York State Exhibitors Hold Best Attended Conference at Albany and Act as a Unit to Promote Government Loan

A CONFERENCE of the moving picture theatre owners of the State of New York, representing 1,600 screens, opened at the Ten Eyck Hotel, Albany, N. Y., at noon on Thursday, September 26

A letter from Mr. Guy Emerson, Director of Publicity, Second Federal Reserve District, outlining the plans of the Treasury Department, was read. Resolutions were passed endorsing the Fourth Liberty Loan and lines were laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the State of New York.

Up-State Exhibitors Present

It is regarded as very significant that for practically the first time in the history of New York State exhibitors the up-State theatre men were so thoroughly represented. In previous sessions the New York City exhibitors predominated.

President Cohen appointed fifty-one representatives, one in each Senatorial District comprising the State, in order that the proper statistics could be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative was designated in each of the three assembly districts comprising each Senatorial District of the State.

By reason of the wide representation present and the helpful nature of the discussions and results which were obtained at the convention, it is felt that there has been started in New York a real business organization of exhibitors which will accomplish something definite for their welfare and that of the industry as a whole.

By reason of the Albany convention and the organization work done by President Sydney S. Cohen, the State League now includes all of the best known exhibitors, who are bound together in a closely knit body divorced from politics and petty jealousies. It is felt that this organization is a model of its kind, and one which, if patterned after by other State leagues, would result in the strengthening of the exhibitor movement throughout the country.

Ambulance to Be Purchased

One of the most popular resolutions introduced was that which provided for the purchase of an ambulance by the Motion Picture Exhibitors' League of the State of New York, which is to be shipped to the firing line in the name of that organization. A committee consisting of the State president and the presidents of the various branch leagues of the State, together with any other exhibitors who may be designated, was appointed to secure subscriptions for this ambulance and to enlist the co-operation of the trade papers in publishing the names of the contributors to same.

That the exhibitors of the State of New York fully realize the need for intelligent and constructive action in marshalling their forces for the purpose of proper presentation of facts before the Finance Committee of the Senate was evinced by the discussion which proceeded a resolution introduced on this subject. This resolution provides that Mr. Cohen in conference with the president of every branch State exhibitor organization shall assemble all data and statistics of a definite nature, which will show the conditions under which the motion picture exhibitor is now laboring, and which will give the members of the Finance Committee an understanding of the industry and the problems of exhibitors that is based on real facts.

Sunday Opening Vital Question

When the question of Sunday opening was presented for consideration, the enthusiasm of the up-State men knew no bounds. It is the general belief that the efficient work and aid of the exhibitors in the support of Government propaganda will do much to clarify the Sunday opening situation in the State of New York. The loss of revenue to the Government due to certain sections of the State keeping theatres closed was forcibly presented by the president, Sydney S. Cohen, who believes that all political candidates are showing a tendency to remedy these conditions and to give the people in every municipality what those people decide they want.

Mr. Cohen made a strong appeal to the up-State exhibitors to make a gala week of October 5th to 13th, during the Motion Picture Exposition to be held at Madison Square Garden. Many pledges were exacted, and New York City can look forward to the most notable gathering of theatre owners in its history.

The next Government picture now ready for screening, "America's Answer," was called to the attention of theatre owners. Hearty endorsement of same was given, but many exhibitors expressed the opinion that the Division of Films could get much better results if these pictures were released to all exhibitors on a percentage arrangement, in order that the smaller houses could play same and the fullest amount of screening could be given to this Government propaganda. Resolutions to that effect were passed.

The Brooklyn delegation to the conference presented a resolution endorsing the work of William A. Brady, the courageous national champion, an engraved copy of which will be presented to Mr. Brady by the president. This resolution was passed unanimously.

A resolution was passed authorizing the State President, Sydney S. Cohen, to urge that proper representation be given the exhibitors of the State of New York in the new affiliation of the national exhibitor organizations.

Slides for Woman Suffrage

A resolution stating that a large percentage of the patrons of motion picture theatres being women, the president, Sydney S. Cohen, is urged to hold conferences with the leaders of the Women's Suffrage Party of the State of New York, in order that a closer co-operation can be effected for their mutual benefit. A letter from the New York State Woman's Suffrage Party was read, asking the exhibitors of the State of New York to show slides in their theatres urging the yomen of the State of New York to register on the coming registration days, October 7th to 12th.

A resolution was presented and unanimously carried approving of the request of the New York State Woman Suffrage Party, and pledging the screens of the State to give every possible assistance.

Among those who attended the convention were: Sydney S. Cohen, president of the New York State League; Charles O'Reilly, vice-president of Manhattan local; Samuel Berman, secretary of the State League; Samuel Sheer, Jr., president of Queens County Exhibitor Association; Frank Shay, of Schenectady; Wm. P. Donnelly, of Utica; Harry Lazarus, of Albany; Rudolph Saunders, president of the Brooklyn local; John Manheimer, president of the Manhattan local; Henry Herring, of Brooklyn; W. H. Didsbury, of Walden; Charles McCarthy, of Hoosick Falls; M. Sullivan, of Watervliet; David Cohen, of Binghamton; Ben Appel, of Troy; J. M. Shine, of Gloversville; L. A. Buettner, of Cohoes; George Cohen, of Poughkeepsie; Frank Barhydt, of Troy; J. Gardner, of Albany; Samuel Sucknow, vice-president

(*Continued on page 2342*)

THEIR BIT

New York Exhibitors Not Backward About Backing Up Our Soldiers

MOTION made that the Motion Picture League of the State of New York fully equip and furnish an ambulance to be shipped to the firing line of France in the name of this Association and that all Exhibitors in the State of New York be and are hereby requested to make donation to the fund necessary for such purpose and the trade papers are hereby requested to publish such list of all contributors to such fund and that a Committee consisting of the State President and Presidents of the various Branch Leagues of the State and such others as may from time to time be designated hereby are appointed a Committee to carry this Motion into effect.

This Motion unanimously adopted.

War Service Exposition Opens

National Exposition of the Motion Picture Industry Starts Saturday, October 5, at Madison Square Garden

EIGHT o'clock Saturday evening, October 5, Enrico Caruso, accompanied by the Strand theatre orchestra, officially opened the War Service Exposition of the Moving Picture Industry, to be held at Madison Square Garden, October 5 to 13, inclusive, and once more the sixth largest industry will have an opportunity to show how closely its interests and those of the Government are interwoven.

Every phase of Government war work requiring the use of skilled labor, from the manufacture of cloth for our soldiers' and sailors' uniforms, to the building of ships to carry them Over There, as well as the food and fuel to keep them healthy and comfortable until they return, will be represented. In all, these various exhibits will cover over one-third of the entire floor space of the Garden.

First from an artistic point of view will probably be the exhibit of the Woman's Land Army, which is going to explain to the unitiated that the patriotic woman can readily replace her brother in agricultural work while he fights for her at the front. Before a white-painted cottage, with a snugly thatched roof, the Land Army will demonstrate to the public the use of farm implements and machinery, many of them especially designed for the use of women.

The Remington Arms Company will exhibit a complete display of the various types of weapons and ammunitions used by our troops and those of Great Britain, France, Belgium and Italy. It will include machine guns, rifles and bayonets. A detachment of soldiers and representatives of the company will be on hand to explain the mysteries of their construction, and by way of illustration of what Fritz may expect from them there will be huge blocks of wood pierced with thousands of bullet holes to show the peneration of the Yankee bullet.

The Gas Defence Division of the Chemical Warfare Service of the U. S. Army will have forty girls at the Garden who will manufacture before exposition visitors the gas masks used by our men in the trenches. The use of the trench fan and system of blowing poison gas from the trenches and dug-outs will also be demontrated, and there will be examples of the masks used by both Germany and the Allies.

Of special interest will be the exhibit of the Emergency Fleet Corporation, who will show miniature ships in process of construction and the multitude of tools used in this important branch of war work.

One of the principal features will be the program of motion pictures shown nightly in the concert hall of the Garden. There will be pictures taken of the various war industries, of our army in France and a number of special releases by the Division of Films of the Committee on Public Information.

The motion picture industry itself will, of course, be well represented. Famous Players, Lasky, World, Vitagraph, Pathe, Fox, Metro, Select, Edgar Lewis' Productions. William A. Brady and William L. Sherry will have booths and various lighting and equipment firms will also be present.

Every day of the exposition will be devoted to some special branch of Government war service or of the motion picture industry, and the famous stars of the screen will be in attendance at the various booths to give the public an opportunity to meet them face to face and to give assistance to their Government in winning the war.

Paramount-Artcraft stars who will appear are Marguerite Clark, Elsie Ferguson, William Faversham, Shirley Mason, Ernest Truex, Billie Burke, John Barrymore, George M. Cohan, Bryant Washburn and William S. Hart.

The long-awaited and much-discussed Motion Picture Dinner under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., will be held Friday evening, October 11, in the Grand Ball Room of the Hotel Astor.

Selig Films Camp Pictures for Y. M. C. A.

The Selig Polyscope Company has been commissioned by the Y. M. C. A. to film a series of training camp pictures. George Bainbridge, director of the enterprise, announces that nearly 2,000,000 soldiers and sailors and marines will be in the cast. The title selected for the film is "The Red Triangle." It is to be released by the Mutual Film Corporation on October 20.

Included in this picture will be about 600,000 men in the training camps in the United States, as well as large bodies of men on the battlefields of Europe. The Y. M. C. A. is to use the picture in the United War Work Campaign.

A special film of two reels is being made for each locality, the main idea being to present the "home boys" at every place. To make this feat possible nearly 100,000 feet of film was necessary.

Universal Loan Films Arouse Interest

Sparks are flying from the Universal's activity in behalf of the Fourth Liberty Loan.

That company has produced five star pictures and has packed its news pictorials with knockout propaganda on the subject. The special films, featuring Monroe Salisbury, and Rupert Julian, Harry Carey, Mae Murray, Ruth Clifford and Dorothy Phillips, were shipped from the coast, and are being distributed according to plans devised by the committee in charge of the loan pictures.

The Universal believes it has established a record for fast and high class production in its efforts for the Loan.

Honor Roll

The name of Clem Pope, of Los Angeles, is added to the Honor Roll. He was in the employ of Motion Picture News until he joined the service.

Arthur Shivers, of the West Coast division of Motion Picture News, has joined the colors.

Earl Metcalfe is back from France on a special service mission. He was with the N. Y. 165th Infantry, and bears two service stripes.

The name of Leon J. Bamberger, head of the contract department of the Fox Film Corporation, has been added to the long and rapidly growing Fox roll of honor. Mr. Bamberger left Monday for Camp Greene, N. C., forty-eight hours after receiving notice from his local board.

Walter Morton, motion picture director, whose most recent production was "Daughter of Uncle Sam" serial for the Jaxon Film Corporation, has offered himself for work abroad as a Knights of Columbus secretary. He goes to Paris to work under James Hearn of New York, who is in charge of all field activities at K. of C. headquarters.

Dave Blythe, former Detroit exhibitor and film salesman, is now manager of the Liberty theatre, Camp Sevier, Greenville, S. C.

G. C. Jefferson, former publicity manager for Detroit office of Paramount, has been promoted to Lieutenant in the Ordnance Machine School. He expects to sail soon for overseas.

A. J. Kleist, Pontiac, Mich., exhibitor, operating the Howland and Eagle theatres, is now a Lieutenant, stationed at one of the Washington camps.

Harry Lorch, former publicity man for the Butterfield circuit and manager of the State Film Co., Detroit, is now general supervisor of the stock companies playing at the government Liberty theatres.

H. O. Pierce, former publicity manager for the John H. Kunsky Enterprises, Detroit, is now assistant manager of Liberty theatres of the United States, with headquarters in Washington.

The loss of the Boston branch's oldest employee, and probably the oldest employee of General Film, has been announced to the headquarters of the company by Manager J. D. Levine in reporting the resignation of E. H. Warren. The severance of this long connection was due to a call for army service.

Industry a Unit in Huge Loan Drive

Exhibitors, Distributors, Producers, Stars, and Every Component of the Motion Picture Industry Plunges Unanimously Into Fourth Loan Campaign

THE Motion Picture Industry's bit for the Fourth Liberty Loan campaign, which began Sept. 28, is to be the greatest contribution yet given by the industry to the Government's "Win-the-War-Quick" program, according to an announcement made this week by Adolph Zukor, chairman of the Industry's Liberty Loan Committee. Not only will the Motion Picture Industry provide what the Government confidently expects to be the greatest single sales agency of the entire campaign—the Liberty Loan Films contributed by the stars and producing companies—but the quota which the Industry has pledged to obtain for the Fourth Liberty Loan has been set at $1,000,000,000, a record breaking quota for the Industry.

One-Sixth of Entire Sum

Inasmuch as the Treasury Department has definitely announced that the amount of the Fourth loan will be $6,000,000,000, the Motion Picture Industry's contribution will be one-sixth of the entire sum to be raised for war purposes by the American people. The Industry's pledge is declared by film men to be the heartiest and most sweeping response yet given to the Government's call, and the success of its campaign will establish for all time the Industry's status as an essential arm of the Government.

This pledge must be raised through the medium of subscriptions from the producers, distributors, stars and players, exhibitors and the patrons who support the industry. All subscriptions received through the agency of the theatres of the country will be included in the Industry's quota, and it behooves every loyal, 100 per cent member of the Industry to roll up his sleeves and see that his share of the gigantic campaign is carried on successfully.

Still another indication of the importance of the recognition given the Motion Picture Industry by the Government is the fact that the Liberty Loan films patriotically contributed by the stars and producing companies are expected to be the most successful medium of selling bonds at the disposal of the Treasury Department.

To Make Record of Bond Sales

Arrangements have been made by the Liberty Loan Committee of the N. A. M. P. I. to keep a daily record of all bond sales in the moving picture theatres of the country. The various exchanges have been instructed to see that the exhibitors cooperating in the motion picture drive are supplied with the proper blanks to be used in making daily reports of the total amount of Liberty Loan subscriptions taken in the theatres on each day of the campaign. These reports should be rendered daily to the exchanges, which will be required to prepare daily reports of the total of subscriptions taken in the theatres booking the Liberty Loan prints.

The formal presentation of the Liberty Loan films to the Government took place on Friday. evening, September 27, at Washington at a special showing given for the benefit of the National Press Club by the Treasury Department. Vice-President Thomas R. Marshall, who was the chief speaker of the evening, and a notable gathering from all departments of official Washington were guests at the special showing. Executives, stars and leaders in the film industry from New York and other cities also were in attendance. Many members of both Houses of Congress were present to inspect the films contributed for the Fourth Liberty Loan campaign. Geraldine Farrar, who had contributed a special Liberty Loan Picture, "The Bonds That Tie," sang the "Star Spangled Banner."

The tremendous enthusiasm aroused on the part of the large audience represents one of the greatest and most sincere tributes ever paid the motion picture industry, and this demonstration of the valuable part motion pictures are playing in the Liberty Loan campaign is expected to be of great benefit in bringing about a closer and more harmonious understanding between the Government and the industry at large.

U. S. Officials Praise Industry

More than 2,000 invitations were issued by the Treasury Department. A striking tribute was paid the Motion Picture Industry by Frank R. Wilson, national director of publicity for the Fourth Liberty Loan Campaign, in the invitations issued for the Washington showing. The invitation, in part, was as follows:

"The Treasury Department is so enthusiastic over the quality and character of these films which have come to us through the patriotism and generosity of the producers and their stars that it is desirous of making this an occasion long to be remembered. We will have present the Washington representatives of the leading newspapers of the country, together with many notables from Washington official life.

"I cannot begin to tell you how deeply grateful the Treasury Department is for the magnificent co-operation which the entire moving picture industry has given it in this great drive to raise the sinews of war. I trust that the wide use to which the Treasury Department intends to put these films will constitute abundant proof of our belief in their efficacy."

Adolph Zukor Day in the Fourth Liberty Loan Drive of the Stage Women's War Relief is October 12, and in New York City will be one of the important events of Liberty Day.

At the Library booth a large program of the famous motion picture and theatrical stars will be presented. Among those it is planned to have appear are Enrico Caruso, Marguerite Clark, William S. Hart, Billie Burke, Elsie Ferguson, George M. Cohan, John Emerson and Anita Loos, Shirley Mason, Ernest Truex, James Montgomery Flagg, Burton Holmes, J. R. Bray, William Faversham, John Barrymore, Eugene O'Brien, Lina Cavalieri and many others.

Everybody Is Doing Their Bit

At the request of the Executive Committee of the Fourth Liberty Loan, Bessie Barriscale, Paralta star, was asked to open the campaign of boosting the loan by a short article, addressed to the people in the industry and Americans in general, and Miss Barriscale complied with a stirring appeal.

Two of the General Film Company's exchanges claim first honors in Fourth Liberty Loan subscriptions in their respective cities. District Manager H. E. Elder reports that the Philadelphia and Pittsburgh exchanges each made a 100 per cent subscription to the loan on the first day of the drive.

Geraldine Farrar inaugurated the Fourth Liberty Loan campaign in Washington on selling the first bond in the new series to Secretary of the Treasury McAdoo. Standing on a platform erected at the head of the Treasury steps and surrounded by a brilliant throng of notables, the Goldwyn star brought the dignity of motion pictures to the affairs of the nation.

Beginning October 12 subscription soliciting will be started in Chicago movie theatres. Prior to that time there will be no soliciting there. The ward organizations will have direct charge of the sales in theatres and each organization will appoint a captain for each theatre, who will work in co-operation with the theatre managers, and will have supervision over the work.

Arrangements were completed last week by which "Crashing Through to Berlin" will be shown under the auspices of the Liberty Loan Committee October 9 and 10 in the Convention Hall at Kansas City.

Madge Evans, World actress, who has just been made a colonel in the Ameriean guard, opened the Fourth Liberty Loan drive in the Yorkville section of New York City by selling $100,000 worth of bonds to Mr. Zittis, president of the Yorkville Bank, and Brigadier-General George R. Dyer, commanding officer of the guard.

The working force and officials of the William L. Sherry Service will make their Fourth Liberty Loan investments collectively instead of as individuals.

New York Exhibitors Help Drive

A conference of the moving picture theatre owners of the State of New York, representing 1,600 screens, opened at the Ten Eyck Hotel, Albany, N. Y., at noon on Thursday, September 26.

(Continued on page 2344)

BUY LIBERTY BONDS

The Government Theatre at Camp Taylor, Ky., "The Home of Smileage"

Stephens Optimistic Over Film Conditions

Picture theatre attendance is greater and generally higher admission prices are being paid than at any time in the history of the industry, according to S. T. Stephens, widely known New Orleans film man, who has just been appointed general supervisor of Mutual exchanges. Mr. Stephens came to New York last week for a conference with James M. Sheldon, president of the Mutual.

In the course of his visit Mr. Stephens discussed the conditions of the business in most optimistic terms. He looks for a record fall and winter attendance, and predicts a constantly increasing standard of production and exhibition.

"The summer business everywhere has been better than it ever has been," commented Mr. Stephens. "I attribute it to a variety of causes, but among the chief ones are the fact that, under new railroad rates, summer excursions have been less frequent, people have stayed at home more than ever and they have spent their money at the picture theatres.

Frank Whitbeck to France for Y. M. C. A. Work

Frank Whitbeck, for two years at Scranton, manager of the Poli theatre and Academy of Music, leaves soon for France to enter the Y. M. C. A. service. Mr. Whitbeck offered his services early last July and has since been expecting the call every day.

The call came last week and Mr. Whitbeck has been designated as one of the directors of amusements for the million and a half of men who are representing the United States on the fighting lines.

Many columns of valuable space in the newspapers of Scranton attest the popularity of Frank Whitbeck in that city. He is peculiarly fitted for the new post and it is safe to say that he will make good.

Osborn Back to General

After four years of absence from General Film Company, H. M. Osborn, a well known exchange man, has returned to that company, the announcement being made that he is the new appointee as manager of the Pittsburgh branch.

Buffalo Exhibitors Turn Down Stage Hands

BUFFALO, N. Y.—At a meeting of the local stage hands and the exhibitors in Sheas' Hippodrome the request of the former for an increase in wages was turned down, the managers declaring that they could not at this time see their way clear to abrogate the agreement between the managers' association and the union, which runs for two more years. This is the third request for increases that the exhibitors have had to deal with in the past several weeks. First came the musicians, who won their boost, then came the operators, who now have their individual managers to reckon with, and now the stage hands.

Manager L. Becker of the Linden theatre is offering three prizes in War Savings Stamps to patrons who bring in the most peach stones and all who bring in over ten pounds will receive two admissions free. The Linden lobby is now packed with peach pits.

Another Buffalo newspaper and theatre have linked forces in the issuance each week of a local film weekly. The Family theatre and the Buffalo *Times* inaugurated their first issue this week with a series of Liberty loan activities. It is planned to make the news film a permanent feature.

Italy's "Flaming Battlefront" was screened for local exhibitors at Al Becker's studio, 17 Swan street, this week, and from the comments heard after the screening the pictures will be heavily booked in this territory.

Buffalo theatres Saturday aided the Buffalo *Evening News'* Smokes for Soldiers' fund by contributing tickets which were auctioned off at a big rally at Lafayette square. Theatres contributing tickets were the Strand, Sheas Hippodrome, Palace, Teck, Regent, Sheas' vaudeville and the Lyric. Local managers have also from time to time aided the fund by placing acts and actors at the disposal of the *News* for rallies in the theatres and the public square. Over $6,000 was raised at the rally Saturday.

Earl L. Crabb journeyed with the Strand camera car to the annual outing of the Rotary Club.

Baltimore Exhibitor Has Floral Lobby Display

BALTIMORE, MD.—A distinctly original note in advertising his photoplay offering, featuring Fanny Ward in "A Japanese Nightingale," has been struck by Arthur D. Price, manager of the Blue Mouse theatre, Baltimore.

Mr. Price has the lobby of his theatre decorated to resemble a Japanese flower arbor. Supports such as are seen in old Japanese prints form an important part of the effect and flowers peculiar to that sunny country are arranged about the lobby in artistic manner. Artificial wisteria, cherry blossoms, Japanese carnations and asters, as well as chrysanthemums, form a part of the scheme.

Bernard Depkin, manager of the Parkway Amusement Company's chain of theatres, comprising the Parkway, Strand, Waizard, Peabody and McHenry theatres, Baltimore, plans to revive the Mary Pickford picture triumphs. Mr. Depkin has already shown one of these called "The Eagle's Mate," in which James Kirkwood supports little Mary, and which was originally released in 1914, and reports a tremendous business.

State Exhibitors in Convention at Albany

(*Continued from page 2339*)

of New York State League, Albany; Fred Elliott, of Albany; Morris Silverman, of Schenectady; Wm. Burnstein, of Schenectady; Walter Zeiser, of Schenectady; George Roberts, of Albany, president of the Tri-City local; Mr. Shirley, of Schenectady; B. E. Cornell, of Syracuse; A. N. Wolf, of Rochester; G. E. Lansing, of Catskill; L. F. Hanmore, of Newburg; Stratford theatre, Poughkeepsie; R. W. Landray, of Ogdensburg; Wm. H. Linton, of Utica; W. A. Dillion, of Ithaca.

Wires of acceptance of designation were received from: Max Spiegel, of the Strand theatre, New York; Ira Mosher, of Buffalo; A. C. Hayman, of Niagara Falls; Dr. John Howe, of Ithaca; J. A. Suchardt, of Buffalo; Daniel White, of Buffalo; G. H. Lux, of Utica; B. Young, of Ilion; J. Walker, of Schenectady; C. S. Smith, of Hornell; J. M. Schwartzwalder, of Auburn.

RUN LIBERTY FILMS

In and Out of Town

Tanned to a berry-brown after a summer spent in filming plays in the Grand Canyon of Arizona and elsewhere in the West, William Farnum, the Fox star, is back in New York, where he was called by the illness of Mrs. Farnum.

M. Camille Legrand, one of Pathe Freres' most valued cameraman, has arrived in New York from Paris on his way to the Far East. Monsieur Legrand will go to San Francisco, from whence he will sail for Japan.

Sergeant Chester Franklin, of the U. S. Army, formerly of the famous directing team, The Franklins, is in New York visiting his brother, Sidney A. Franklin, who is directing Miss Norma Talmadge.

Samuel Grand, president of the B. A. Rolfe Productions of New England, visited the New York offices of the firm this week.

"Under Four Flags" Takes Shape Steadily

Director Chas. S. Hart announces that the material for "Under Four Flags," the third U. S. Official feature war picture, is rapidly being culled from the thousands of feet of American, British, French and Italian film that is being sent from overseas, and that this will be, in many respects, the most comprehensive picture issued by the Division of Films of the Committee on Public Information.

The release date of the new picture has not yet been announced, but it will probably have its first showing in New York early in November.

W. J. MacInnes, Director of Advertising and Publicity for the Division of Films, Committee on Public Information, is organizing an art department for furnishing picture mats, covering the various film activities of the organization, to newspapers throughout the United States.

The mats include many novel lay-outs, with up-to-date pictures from the various fighting fronts, and have a distinct news and pictorial value quite apart from the fact that they accentuate interest in the official films.

Peach Stone Matinees a Patriotic Duty

The National Association of the Motion Picture Industry is about to institute a fruit pit and nutshell saving campaign in motion picture trade papers, to help provide material for manufacture of charcoal for Army gas masks.

N. O. Eltonhead, of the Association, reports that motion picture theatre owners in the Middle West have been giving "Peach stone matinees" that have resulted in the collection of much material. One house in Indiana obtained four barrels of peach stones at one afternoon performance.

The Council of National Defense, at Washington, has enlisted the services of all state councils of defense in the campaign.

Red Cross Films Make Headway

General Film Boosts Them Steadily and Finds Ready Co-operation—"Of No Use to Germany" Next Release

STRONG appreciation of the scope and importance of the American Red Cross motion picture activities is becoming apparent throughout the country. It is now only a few weeks since the reorganized Bureau of Pictures of the American Red Cross with W. E. Waddell, as director, issued its first release, which proved to be a subject of happy selection for a premiere, "The Historic Fourth of July in Paris." The enthusiasm with which this one-reel patriotic film was received in the largest down to the smallest theatres of the country stands out prominently in recent film history. Since then, as part of the original plan, other releases have been made, and a series of such releases is to be continued at regular intervals to cover the war from a Red Cross angle. The forthcoming releases will follow the current subjects, which are "Soothing the Heart of Italy" and "Of No Use to Germany."

The Bureau of Pictures of the American Red Cross is a department of the national publicity department of the American Red Cross with Jos. Johnson as head of the department. In behalf of the organization, the Bureau of Pictures is undertaking to give the widest circulation to film from abroad which has been taken under Red Cross auspices, and to present it to the American public as a graphic review of the important uses made of the funds so liberally subscribed for works of mercy in the war-torn countries. Back of this presentation is nearly every facility of the great organization.

The full force of this co-operation is just beginning to be felt. There are many angles to it, but one of the most impressive is the co-operation provided by the thirteen division organizations of the Red Cross in the United States.

The Bureau of Pictures refrained from undertaking to build up its own system of distribution depots, and chose rather to employ one of the existing distributing systems. The films already produced, and a series of others which are in work, are routed for the American Red Cross through General Film Company exchanges, these having been thrown open to the Red Cross in a spirit of co-operation. Theatres desiring to use these films may obtain them through these exchanges at a limited cost. Local Red Cross chapters are also served by these exchanges. The Bureau of Pictures desires it understood by the theatres and the trade that it is acting under the advice of the National Association of the Motion Picture Industry as to distributing its materials. And it is further anxious for everyone to know that its film operations are not designed for revenue in any sense of the word. Any money that is received is to cover back the expense of taking and production. A statement to this effect was issued by Mr. Johnson at the beginning of operations by the reorganized bureau.

In the production of films the Bureau's aim is to present mainly human interest topics from the war zone. The work of the Red Cross being along humanitarian lines, those touches which present vividly the gentler spirit prevailing in the midst of a war atmosphere are sought by the cameramen and film editors. Where an inspiring martial note can be introduced, as was effectively done in "The Historic Fourth of July in Paris," and as will be evident in the forthcoming subject, "Advancing with the Eagle Into Italy," this note is seized upon and made part of a release. But battle scenes are avoided except where they may chance to be incidental to some picturesque bit of Red Cross work.

"It is not intended to duplicate the ordinary war scenes," said Director Waddell.

Empey and "Over the Top" Help Recruiting

Capt. Arthur Gardner, the officer in charge of recruiting for the Tank Corps, U. S. A., has organized an intensive recruiting drive in the Middle West, starting at Witchita, Kan., so as to give the brawny Western boys an opportunity of getting into this organization of daredevils.

In planning the drive, Capt. Gardner decided to use motion pictures as part of his work, the desire being to show a war film which would depict the American soldiers in action and actually going over the top. "Over the Top," the Vitagraph Special, was decided upon as the one which best met the requirements. Therefore, a request was sent to Albert E. Smith, president of the Vitagraph Company of America, for a print, and he immediately donated one to be used during the tour of the recruiting officers. Walter W. Irwin, general manager of the Vitagraph Distributing Organization, immediately put the entire organization at the service of the Tank Boys.

Capt. Gardner has with him several veterans, among them Arthur Empey, hero of "Over the Top," and Sergeant Bowman, of the Ambulance Corps.

Margaret Marsh Helps Red Cross Drive

Margaret Marsh, not content with stripping her own trunks and wardrobes for old clothes drive, which the Red Cross is conducting for the destitute of Belgium and northern France, has also donated a receiving station. She arranged with Mr. Rolfe, president of the B. A. Rolfe Productions; Mrs. Paul Foerster of the New York Red Cross, and Mrs. Walter Taussig of the Westchester Chapter of the Red Cross, to use the reception room at the entrance of the Rolfe studio at 120 School street, in Yonkers, and every moment that she can spare from her work before the camera in the Houdini serial, "The Master Mystery," she will personally receive the bundles of clothing, and during her necessary absence from such war relief duties, society girls of Westchester will take her place.

Exhibitors Back the Smileage Movement Throughout Country

A new plan of getting Smileage Books into the hands of soldiers who want them has been proposed to the exhibitors and has received the approval of some of the biggest men in the industry. As Smileage coupons are now used in Government theaters in the forty-six largest camps, where something like 500,000 men are always kept for training, it is no surprise that about 1,000 requests for Smileage Books are received daily at the Smileage Division offices at Washington.

The new plan is to run a "Smileage Night" once every month in each theatre. Ten per cent. of the gross receipts on that night are to be devoted to the purchase of Smileage Books to go to the men who come from the same city the theatre is in. That is, the money raised by New York City picture houses will buy Smileage for New York City boys now in camp "over here." The Chicago funds will keep Chicago boys supplied, and Cedar Rapids cash will enable Cedar Rapids soldiers to have a good time in the camp theatres "on the folks back home."

As over 5,000 cities and towns have established permanent Smileage sales agencies, the entire country is pretty well covered. This additional method of assisting each local Smileage fund should enable the local chairman who has direct charge of the sales in his city to keep all "his boys" supplied with Smileage coupons.

Smileage coupons are based on the theory that people back home enjoying a show would be glad to take their khaki clad friends to the show with them if said friends were around town. As their friends are in camp, Smileage provides the acceptable substitute.

Peck Succeeds Horsfall At Montreal Mutual

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal, succeeding Basil Horsfall. Mr. Peck comes to Mutual from the Canadian Moving Picture Digest, of which paper he has been editor.

Previous to entering the motion picture business Mr. Peck was associated with daily papers in the United States and Canada. His first experience in the picture business was with the Universal Film Company as director of publicity in Canada.

Bronx Exhibitors to Hold Sixth Annual Ball

The Cinema Exhibitors' Association of Bronx County, Bronx Local N. A. M. P. I. Exhibitors' Branch, will hold its sixth annual movie entertainment and ball on Monday evening, November 4 (election eve), at 8 p. m., at Hunt's Point Palace, 163d street and Southern boulevard, Bronx.

A handsome souvenir program will be issued.

DON'T BUY NEW SIGNS

Until the Fuel Conservation Rules Are Definitely Settled

ARE you contemplating the purchase of a dandy new electric sign for the exterior of your theatre?

One of those dazzling, zig-zag affairs that attracts attention a mile away?

Don't do it—

Until the Fuel Conservation Committee has definitely decided its policy regarding theatre lighting during the coming year.

The present outlook is for a ruling that will limit the exterior lighting of theatres to such lights as are necessary for public safety and barely enough to keep your house from looking like a cigar store.

It will most likely be essential that savings such as this be effected if we are to get enough coal to operate. And we must operate lights or no lights.

And, by the way, give a silent vote of thanks right now to Harry Crandall, the Washington exhibitor, who is doing yeoman work in the Capital on behalf of exhibitors with the Fuel and other bureaus.

Chester Tours for Ship Film

C. L. Chester has left New York on a trip that will carry him as far westward as the Pacific Coast, in the interests of a multiple reel shipbuilding picture which he is to make under the supervision of the Division of Films, Committee on Public Information.

This picture, it is announced, will attempt to catch the urge and proportions of the mighty ship undertaking, and will be a study of men as well as of materials. Mr. Chester finds that a considerable naval experience is standing him in good stead in his work.

Our Red Cross Entertains Italians with Films

Portable moving picture outfits provided by the American Red Cross now enable the Italian soldiers at all the rest houses and canteens to enjoy film dramas and comedies within range of the enemy's guns. The idea has made the biggest kind of a hit with the fighting men, who do not permit the shellfire and booming of cannon to disturb their enjoyment of the performance.

One of the Red Cross canteens has had its own moving picture show for some time past. The machine was loaned to this canteen by the Italian military authorities.

Vitagraph Presents Joyce in "Lion and Mouse"

Alice Joyce, Vitagraph star, soon will be presented in a new de luxe production of "The Lion and the Mouse," most famous and successful of the plays written by the late Charles Klein. It will be released as the third Alice Joyce production on the Blue Ribbon feature program during the present season, and it is promised by Vitagraph that the production will be the most important, from all angles, in which the beautiful star has been presented since her memorable appearance in "Within the Law."

"The Lion and the Mouse" was done in pictures once before about five or six years ago, but it will come forth now as a modern production, because the advancement in motion picture photography and composition make it possible for a superior production over the offerings of a few years back. The Vitagraph announcement of its plan for producing "The Lion and the Mouse" declares that it will strive to make it one of the memorable productions of motion picture history. Miss Joyce, it is said, will be surrounded by a cast of extraordinary strength, and the production will be directed by Tom Terriss under the personal supervision of Albert E. Smith, president of the Vitagraph Company.

Peach Stone Matinee

PHILADELPHIA, PA.—The Palm theatre, largest moving picture house in northeast Philadelphia, located at Frankford and Norris streets, with a seating capacity of 1,500, will conduct a peach stone matinee Wednesday, October 9, for the purpose of collecting peach stones for the Government, to be used in the manufacturing of gas masks.

A special attraction, one of Elsie Ferguson's latest productions, "Hearts of the Wild," has been booked for this day only.

Regular matinee price at this theatre is ten cents, but as an inducement to procure the fruit stones the price of admission at this matinee will be five cents and not less than five fruit stones. The Emergency Aid will furnish the barrels for collection of the fruit stones.

Industry Unit in Liberty Loan Drive

(*Continued from page* 2341)

A letter from Mr. Guy Emerson, Director of Publicity, Second Federal Reserve District, outlining the plans of the Treasury Department was read. Resolutions were passed endorsing the Fourth Liberty Loan and lines were laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the State of New York.

President Cohan appointed fifty-one representatives, one in each Senatorial District comprising the State, in order that the proper statistics could be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative was designated in each of the three assembly districts comprising each Senatorial District of the State.

American Producers Must Specialize

Sidney Garrett Declares This Is the Only Way in Which to Hold the World Market—Needs of Different Countries Must Be Studied

Editors' Note: Sidney Garrett, president of J. Frank Brockliss, Inc., one of the largest film exporters in this country, is a recognized authority upon picture conditions in the world market.

A partner in the house of J. Frank Brockliss, Ltd., of London, and one of the principal executives of the Mundus Film Company, of Paris, Mr. Garrett, through his close affiliations abroad, and his specialized study of international problems, both political and trade, has gained a reputation for his predictions of the developments in the foreign field.

It was Mr. Garrett, who, foreseeing the priorities' rulings, urged upon American manufacturers, many months before the restrictions actually went into effect, the necessity of permitting duping of their product abroad owing to lack of space on ships.

Incidentally, Mr. Garrett's record of achievement in the foreign field reflects in no small degree his apt discernment of foreign business conditions. Beginning a little more than a year ago to build a worldwide distributing system which would eliminate the burden of the middle man, and would provide American manufacturers with a direct source of distribution, Mr. Garrett, in the short time which has elapsed, has succeeded in extending his organization to more than seventy-five per cent. of the territory of the world, and, within a short time, expects to achieve a full hundred per cent. distribution.

In this comment Mr. Garrett can outline to the manufacturers of this country the possibilities of dominating the world market if they will give this business the consideration its value justifies, and can make some interesting and novel suggestions as to how they should proceed to increase their present hold on this trade.

THE war has shown American moving picture manufacturers the possibilities of the foreign market for their product. Today they are realizing from 25 to 40 per cent. of the negative cost of their pictures from this field.

Will they develop this important avenue of revenue? Will they retain it after the war is over? Or, will they do, as they did before the war, accept it as a matter of course—or more or less "a gift from heaven," and let it slip between their fingers?

It is up to them.

If they "watch their step"—if they give it real, sincere, intelligent consideration, American film may dominate the world. The outlook for the enduring supremacy of American pictures abroad was never better nor brighter. If the running start which the producers of this country have been given by reason of the war is taken advantage of—is appreciated and recognized for what it is—America can gain such headway that it will be impossible to catch her.

Note that I say the "running start which the producers of this country *have been given,*" for it must be admitted that, as a whole, the producers of this country have in no sense been self-starters in the foreign field. They were pushed into the heart of its reservoirs through circumstances. Prior to the war American film was not a vital factor in the world market. England, France, Italy, and even Germany, all superseded the American product in popularity and extent of distribution.

Whatever the American producer gained from the market was regarded as so much extra "velvet." If these returns were large it was put down to luck. If they weren't large no concern was expressed over the fact. It was a matter of hit or miss—"ship the stuff over and trust to God that something may come back for it." To all appearances, the foreign field was to the American producer what many people regard the lemonade and peanut stand as being to the big show.

This may have been due to the fact that London at that time was the shipping and export centre of the world, or to the fact that films were harvesting so much money in this country that the producers became calloused to profits and business opportunities.

Whatever the cause, the fact remains that just prior to and immediately after the beginning of the war it was brought home to American manufacturers that the returns they had been getting from the foreign field were not to be laughed at.

With the increase of competition in this country many of the firms awakened to find, as Barnum once did, that the little lemonade and peanut stand was the only factor which made a profit column on the ledger possible. But this discovery came too late, for while America had, unconsciously, perhaps, belittled the foreign field, London and Paris had been working like beavers to corral it.

And they had succeeded, too, until the war forced the diversion of their interests completely. The trade which they had intensively cultivated fell into the lap of America. American films, in spite of the past indifference of their sponsors, received greater distribution than ever before. Foreign peoples, who had seen comparatively few American pictures, have now come to favor them in preference to all others, because of their vim and dash, and thus it is that America today, moving picturely speaking, is "on the map" as never before.

Argentina and Brazil, for instance, which as recently as eighteen months ago were wedded to European film, now show only 10 per cent. of the pictures of the countries across the Atlantic and 90 per cent. of the American product.

The Far East territory, regarded from time immemorial as buyers of only second-hand copies of American film, and few of these, is now using five and six prints of new copies.

Australia has used 2,000,000 feet more of American film during the first seven months of this year than during the corresponding period of last year, and 4,000,000 more feet than during 1916.

Shipping restrictions at present are necessarily curtailing the complete exodus of our product that the foreign demand would make possible, but advices from abroad are of the character that indicate, even more convincingly than statistics, the extent of the market that is awaiting this product.

In the face of such promising conditions, however, I have no hesitancy in predicting that the American distribution of film abroad will be small in comparison with that of other countries after the war unless the manufacturers of the United States give the attention to this field which it deserves, and which it must receive if it is to be retained and expanded.

England and France are not going to let this trade go neglected. They know of its vast possibilities, and when the war is over they are going to be experienced and determined contenders for its principal prizes.

In justice to themselves and to the American exhibitor, who has always been forced to bear a larger percentage of the cost of a negative than is necessary if this foreign trade were properly exploited, American manufacturers should see to it now that they do not lose this valuable possession.

The process of clinching their present hold on the field is simple, albeit necessary of conscientious and earnest effort. It consists simply of giving thought to the type of story that is produced—in other words, of making the product more saleable for the man who buys it, and, incidentally, for the producer himself.

Producers, seeking to gain the most from the foreign field, should consult constantly with their export representative to make certain that their contemplated productions contain nothing that will lessen their value abroad or limit the market for them.

They should see to it that their stories are *universal* in appeal; that they do not offend any race or creed; that they are adaptable to the introduction of special scenes to meet special requirements.

These scenes, if this thought is borne in mind during the production of a picture, may often be taken for a nominal sum, while they will add thousands of dollars to the value of the picture.

Lastly, and what is of most importance, American manufacturers must get out of their heads that any old thing is good enough for foreign audiences. They must understand that even in countries such as India the moving picture patrons are demanding artistic, up-to-date productions. Today the people of practically every country in which pictures are shown are exacting the same grade of film that is being shown in this country.

Countries which two years ago never dreamed of sending their buyers outside of a fifty-mile limit to find film, are coming to America once or twice a year for the purpose of personally picking the pictures for their patrons.

Perhaps the factor which has been most alert to the possibilities of the foreign field is the Committee of Public Information of the United States Government. It is co-operating in a most able and efficient manner toward the enlargement of the field for American film. If producers will manifest equally as much enterprise as the Government is showing in the exploitation of American films abroad, they will not go far wrong.

Licenses and Shipping Space

By ROBERT A. FOSTER

Export and License Manager, Inter-Ocean Film Corp.

I KNOW that the words expressed in the heading of this article have given many a film exporter a headache, still, investigation of the shipping situation shows that we have reason to be optimistic rather than gloomy.

Robert A. Foster, of Inter-Ocean Film Corporation

There is little complaint that a careful investigator can make with the attention and co-operation given American film interests by the various Government Departments that have to do with the licensing situation in the U. S. Of course, the whole condition is new and lots of unnecessary routine had to be eliminated by the officials. Much credit for this eliminatory work must go to John Tuerk, of the Committee on Public Information, who has developed a system in connection with the approving of American films for export that works so simply and with such even results that I wish I had the space to describe it minutely.

Dealing with this question at the Custom House in New York is Percy M. Reynolds, who seems to tackle the most intricate export problems with real delight, in the realization, as he has expressed himself to me, that he is performing a good American task in facilitating the sending to foreign lands of films depicting genuine American life and aspirations.

Of course, the War Department also exercises supervision over American film export and this third Governmental branch that the intending exporter must deal with is in charge of E. J. Albertson, of the War Trade Board. Mr. Albertson, like his associates in this work, is a very "rushed" man, who is also distinguished by his uniform courtesy to representatives of film industry on licenses bent.

The result is, that all in all, the securing of licenses has been made a not unpleasant process; but the securing of shipping space is still a problem and source of trouble to the whole industry. It will, no doubt, surprise the average reader to know that it is even difficult to get our films into so closely related a nation as France, to which there has not been a direct American film shipment for more than a year.

Foreign officialdom now knows that many pictures can be shipped in very little space. The people of France, who love everything American, are literally crying for our films. That is just one instance. It is the hope and prayer of the film exporter that the shipping space situation will rapidly clear, eventually presenting no greater problem to the shipper than the matter of licenses does today, thanks to the systematic endeavors of our Government's representatives.

Pathe Freres Builds New Offices in Bombay

MOTION PICTURE NEWS is in receipt of a letter from Pathe Freres, 90 Esplanade Road, Bombay, India, telling of the construction by that organization of a new building in Bombay to house its local offices.

The letter follows:

"We have pleasure in enclosing a drawing of our new building which is being erected in Bombay and which will be ready shortly.

"The building will consist of three floors, the ground floor being devoted to film vaults, machine stores, projecting rooms and a despatching department. The first floor will contain the hire department, counting house and general offices. The second floor, manager's offices, and the third floor will have a studio for making Indian dramas. The area of each floor being about 625 square yards.

"The entire structure will be of stone and reinforced concrete and thoroughly fireproof. A special passenger's lift will also be provided.

"It will perhaps be of interest to you to know that our firm has been established in this country since 1907, and that we were the first to open a branch out here and were in fact the only direct importers until a couple of years ago. We have a large branch office in Calcutta, and hope to open shortly one in Rangoon (Burma). Mr. J. F. Madan, of Calcutta, who has the largest circuit in the country, takes all Pathe films and has exclusive rights of our productions in all his picture palaces.

"The picture business itself is quite prosperous in this country and is thoroughly up to date, and nothing but absolutely first-class films are needed out here, there being no room for 'junk' or so-called exclusive films.

"Thanking you in advance, we remain.

"Yours faithfully,
"P. P. Compagnie Générale,
"Etablissements Pathé Frères,
"Phonographe and Cinematographe."

Ono Tells of Our Film in Japan

U. ONO of the Times building, New York, and who for some time has been interested in exports of film abroad, principally Japan, has prepared a brief article for this issue which will no doubt prove of interest to all readers. It has been but a short time since Mr. Uno made a trip to Japan, and he is well qualified to speak of conditions there, and how the Japanese people receive our films in their theatres.

Mr. Uno, to a representative of Motion Picture News, said: "I made the trip to Japan just at the time of the beautiful cherry blossom season, in April of this year. And I really enjoyed the spring atmosphere, travelling nearly all over Japan. It is a long time since I left there, and Japan has been changed in the last six years. The most remarkable thing I noticed is the Japanese general atmosphere that the people, especially the younger generation, are so enthusiastic to learn the Western idea in a business way and living way also; that is, the people are more democratic than the old Japanese way. And if anybody ever travelled that country he soon notices that every place there are many English speaking persons. Once I was told by one of the English ladies who travelled Japan some time ago that Japan is far more convenient for travelling than the European continent, and I have witnessed the fact in Japan today that all high schools teach the English language.

The enterprise of the moving picture throughout Japan has however developed remarkably in the last six years. More than 400 threatres have been built in Japan and you can see in every theatre all American picture and Japanese made films. And the program is divided to half of each of these two productions, to draw both audiences: one for the Japanese who are only able to understand native pictures alone and the other for Japanese and foreigner.

I always thought to the present time that only the people in the United States are able to produce good film, and I myself never thought that the Japanese cannot produce good pictures in comparison with the American production, yet when I saw those I really took my hat off for such wonderful improvement in last few years in every way, photograph, staging, acting and the coloring, and even at the title marks. And I do not hesitate to raise their effort to come to this point.

According to the number of the population in our country, seventy per cent. of the audience is wanted to see only Japanese picture without any care for foreign made film, so that naturally we do the business mostly with Japanese made pictures, and to fill this program they are making big numbers of dramas and comedies and scenics.

Exporters' Special Section on Page 2396

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Johanna Enlists" (Pickford-Artcraft)—"It pleased, box office was pleased."

.."On The Quiet" (John Barrymore-Paramount)—"Good cast, fair story, good business."

"The First Law" (Castle-Pathe)—"Good picture."

"Her Body In Bond" (Murray-Universal)—"Extra big."

"Cecilia Of The Pink Roses" (Select)—"Pretty picture but did not get business."

"The Kid Is Clever" (Fox)—"Big business but, Oh George, a few more like this and you're a dead one."

"Hearts Of The Wild" (Ferguson-Paramount)—"Education Film should have bought it for a scenic. Throwing away this star's talent."

"Ghost of Rosy Taylor" (Minter-Mutual)—"Minter well liked, second night better."

"Mr. Logan, U. S. A." (Mix-Fox)—"Very good picture, extra big business."

"Street Of The Seven Stars" (Sherry-Parex)—"More expressions of admiration from patrons than any picture for months."

Editor's Note: The Box Office Report chart includes all pictures released since July 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Average picture." "Good picture."
ANNEXING BILL (Astra—Pathe)....July	Poor	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced." "Good picture." "Picture only fair; poor ending." "Mabel don't draw." "Average."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BEYOND THE SHADOWS (Desmond—Triangle)..July	Average	"Average picture."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direction poor, star well liked." "Big."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture." "Fair."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Extra Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked." "Big for week." "Biggest thing he ever made." "Very good."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson" best." "One of Miss Ferguson's best pictures; patrons well pleased." "Average for week." "Star big favorite." "Good." "Good picture." "Very good." "Average."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	"Just ordinary." "Ordinary program picture; no star."
DEMON, THE (Storey—Metro).....July	Average	"Did not draw; Storey fails as a star." "Poor vehicle for Edith Storey."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
DREAM LADY, THE (Myers—Bluebird).....July	Average	"Average picture." "Fair." "Good." "Average program picture." "Great."
EMPTY CAB, THE (Percy—Bluebird).....July	Average	"Average picture."
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw." "Average."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRST LAW, THE (Castle—Pathe).....July	Average	"Average Castle picture." "Big to average."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average."
GENTLEMAN'S AGREEMENT, A (Shipman-Vitagraph).....July	Average	"Good picture; no drawing card."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good." "Average." "Big." "Star better liked each picture."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Average	"Pleasing; a few weak spots." "Fair picture."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw." "Very fine." "Good program picture, but can't seem to interest them in Mae Marsh."
GOLDEN FLEECE (Triangle).....July	Average	"Good entertainment; no drawing power."
GOLDEN WALL, THE (Blackwell—World) .....July	Average	"Good picture.
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% picture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all." "Extra big." "Not a Birth of a Nation by any means; drags slow until last reel or two." "Big business to average." "Many said better than Hearts of the World and not so sad." "Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount) Sept.	Big	"Picture and business big." "This story did not fit the star." "Average picture."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days."
HELL BENT (Carey—Universal Special).....July	Average	"Good lively Western play. This star should be pushed ahead."
HELL'S END (Desmond—Triangle).....July	Poor	"Poor picture.'
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World).....Aug	Average	"Very good picture, but weather against it." "Poor." "Well liked."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through." "Average." "Ordinary picture." "A very creditable picture." Good."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture: it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture. "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken."
JOAN OF THE WOODS (Elvidge—World).....July	Average	
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made."
KAISER'S SHADOW, THE (Dalton—Paramount)..July	Average	"Poor title, but good business for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons."
LESS THAN KIN (Reid—Paramount).....July	Big	"Very good." "Extra big." "Big to average." "Good." "Average."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good" "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MAID OF THE STORM (Barriscale—Paralta).....July	Average	"Poor business." "Good; pleased them all.
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MISS INNOCENCE (Caprice—Fox).....July	Average	"June Caprice gets no business." "Average." "Fair story." "Fox only average here." "Splendid production; June Caprice's best vehicle since 'Miss U. S. A.'" "Fair."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week.' "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NEIGHBORS (Evans—World).....July	Average	
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good." "Average." "Big." "Fair."
ONE THOUSAND DOLLARS (Earle—Vitagraph) July	Average	"Not drawing card for Saturday."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good" "Big." "Average." "Average picture." "Star liked best in this kind." "Poor picture; Metro pictures are getting poorer and poorer."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture." "Very good program offering." "Not a very wholesome story." "Fair picture; absolutely no draw whatever."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release." "Big."
PAIR OF CUPIDS, A (Bushman-Bayne—Metro)...July	Average	"Picture went over fairly good." "Excellent comedy drama." "Best picture these Cupid killers have ever done." "Handled cleverly." "Why the producers continue making comedies I can't see. The public don't want them." "Best Bushman-Bayne in some time."
PERSHING'S CRUSADERS (Com. Pub. Inf —First National).....	Extra Big	"Average. Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature." "Wonderful show." "Big" "Pleased." "Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture" "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather" "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days." "Big three days, average four days." "Very pleasing."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big." "Big." "Jack Pickford well liked in this." "Only a fair day."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug	Poor	"Went poor" "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Average	"Good picture, poor business." "Average."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage."
SUCCESSFUL ADVENTURE, A (Allison—Metro) July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent." "Not a good drawing card. Picture well liked." "Fair."
STILL ALARM, THE (Pioneer—Star Rights) .. July	Big	"Went extra big solid week amid hottest weather in history of city."
TANGLED LIVES (Morey, Blythe—Vitagraph)....July	Average	"Good picture."
TARZAN OF THE APES (First National) ...	Extra Big	"At advance prices extra big" "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture out of the ordinary." "Big drawing card" "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TINSEL (Gordon—World) ..... July	Average	Poor title did average business for two days." "Four days. Many good comments." "One of the best Worlds" "Average." "Average seven days."
TO HELL WITH THE KAISER (Screen Classics...	Extra Big	"Broke house records Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
TO THE HIGHEST BIDDER (Joyce—Vitagraph) July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her Business rotten." "Poor picture." "Good show and good acting." "Poor picture, took off second day." "Good."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months." "Poor." "Nice picture; Clark good." "Fair." "Hackneyed production very dull."
VAMP, THE (Bennett—Paramount).....July	Average	"Fine picture, but name against it." "Very interesting picture; good star." "Good" "Clever little picture."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft).....July	Average	"All star cast; great play; not satisfactory; too intricate for all to abosrb it; too jumbled up." "Excellent." "From big to average in week's run." "Average picture."
WEDLOCK (Glaum—Paralta).....July	Poor	"Poor picture."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Average	"Picture went big; good picture." "Average."
WINNER TAKES ALL (Salisbury—Bluebird).....July	Big	"Went big; Salisbury good card." "Picture pleased." "Better than average Bluebird; Salisbury coming along good."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."

Exhibitor Service Bureau

Unbrotherly in Philadelphia

Chart Plan Shows One Slight Evidence of Cooperation, but Motion Pictures Get Slight Attention

THERE'S not much brotherely love evidenced in the co-operation of Philadelphia newspapers and motion picture theatres. The combination there of syndicate ownership and age on the part of the newspapers has not resulted in the recognition of the photoplay that one would hope to find in a city where there are 188 motion picture houses.

Of course of the things that is the matter is that Philadelphia is the third city of the country in population and the largest cities are generally poor so far as giving the motion picture a square deal. The other thing that is the matter is that the Philadelphia newspapers are on a purely commercial basis. Evidently the most of the newspapers don't look upon motion picture matter as anything in which the public is interested, and when such a viewpoint is taken there is little hope.

One is struck by the amount of matter that the Philadelphia papers give to matter concerning women and to the children's pages. Some years ago when the writer was the general working boss on a daily in a smaller city and accumulated the most of the general matter with scissors, he always went through the Philadelphia papers when he wanted matter to fill in the "society" column or get out the Sunday woman's page, and he did about the same thing when he wanted juvenile stuff.

But we wonder whether the same newspaper editors who would figuratively throw a fit if you suggested limiting this matter ever thought that most of these women and practically all of the children are deeply interested in motion picture matter and that the paper which prints the news of the photoplay and which carries the advertising of a large number of the theatres is regarded as a necessity in the home. How many copies of certain Sunday papers do you suppose are sold purely for the reason that the children like those particular comic supplements and because they persuade their fathers to buy that paper?

As a matter of fact a newspaper may start a circulation and double its circulation, but if it fails to hold that circulation it loses money. Circulation pays because it is a basis of advertising. The advertiser does not care to fool with the paper that has a circulation jumping around like a Mexican bean. The big advertisers make contracts to cover a considerable time for a large amount of advertising; they want an assured, normal circulation. And that is the main reason for the woman's page, for the serial story and for most of the other so-called features of newspapers—they are maintained as circulation holders.

Now we cannot imagine anything that would hold circulation better than matter that will interest the women and the children of the household as well as many of the men. And we cannot imagine better value to the advertiser than circulation that goes into the home and stays in the home. The average advertiser doesn't care much about the papers that are bought on the street, glanced over at lunch and then thrown away, as is the case in considerable afternoon circulation of the average paper. And neither does the advertiser care much for the circulation of the morning paper that goes to the men who simply read it on their way to work and then chuck it in the ashcan. But they do want circulation in the afternoon paper that is delivered to the home or that the man of the house TAKES home—and he is going to take it if the women and the children in his household clamor for it. And the same applies to the morning circulation that STAYS at home.

Therefore we believe that the regular use of real motion picture matter in newspapers is not only a circulation asset to the newspaper, but that it is a general asset to the regular advertiser. One of the excuses for the "amusement rate" is that it is not fair to the general advertiser to grant the theatres the same rate and then to print reading matter about it. The newspaper that takes that point of view will often admit that the photoplay matter is of real interest and that he does not consider it pure advertising, but that he must be "fair" to the general advertisers.

Now which do you think is the fairer? To publish the sort of a newspaper that will be really read by every member of the family? Or the sort that will be read for a few moments at the baseball park or in the bar-room or at the prize fight and then thrown away?

Don't you think that the general advertiser would rather see the motion picture houses getting the regular commercial rate and then news matter on the side if they knew that this matter was resulting in the newspaper, and consequently their own advertising being read by more people—and by people in the purchasing class?

There can be but one answer to that, and we have always failed to see why any newspaper can fail to get that argument—except for custom. It began to be the fashion in the early days of amusements to give the theatres reading matter and they came to be looked upon as a more or less legitimate grounds for a hold-up and consequently the rate went up. If the newspaper is really co-operating with the motion picture houses the fair thing to do would be to charge the houses that get reading notices certain times a week the amusement rate up to a certain amount of advertising and then the commercial rate for further advertising. The result of that would be to encourage business instead of to handicap it.

Now this comment is drawn forth by one fact that we find in the Philadelphia system, and that is that the *Public Ledger* and the *Evening Ledger,* the only papers to use the chart system, charge the theatres fifteen cents a line for representation in that chart. And if we are not wrong the chart system originated in Philadelphia.

It seems to us that the theory of the chart is that it is a great convenience to the public. We would say that the great majority of the people in any city would buy the paper that once a week gave the attractions for each day at all the houses. Of course that is merely ideal, for no one would expect the newspapers to print this matter for theatres that refused to advertise—and there will always be some who cannot see value of advertising—but comparatively few besides the Stanley houses take advantage of it.

Even in the insistence that we make that advertising pays, we realize that there are many of the neighborhood theatres that cannot afford to spend big amounts for advertising. Their appeal is to a certain extent limited and we believe that the fair thing for the newspaper is to grant them a low rate, as near the commercial as possible, for representation in this chart.

Lord and Thomas newspaper directory gives the circulation of the Philadelphia papers as follows:

Bulletin—Afternoon, 363,115.
Inquirer—Morning 156,612; Sunday, 310,966.
North American—Morning, 137,015; Sunday, 187,156.
Press—Morning, 35,470; Sunday, 102,100.
Public Ledger—Morning, 96,593; Sunday, 152,069.
Evening Ledger—98,418.
Record—Morning, 122,504; Sunday, 127,512.
Star—Evening (circulation not given, but small).

There are 159 theatres in Philadelphia proper and twenty-nine in the outskirts of the city. There are ten downtown houses and 178 neighborhood houses, and a total of twenty first-run theatres. There are ninety of these houses in the Stanley syndicate, the largest of which are the Stanley, Palace, Arcadia, Victoria, Regent, Great Northern and Imperial. The United Exhibitors' Association has fifteen houses, including the Locust, Strand, Belmont,

(*Continued on page 2362*)

Philadelphia Newspapers Give the Photoplay Little Show

At the top are three pages from the Sunday Ledger, then a page from the Saturday Bulletin, one from the Sunday Inquirer and at right from the Press. The lower row shows at the left a page from the Sunday North American, the Tuesday page of the same paper and the Saturday Evening Ledger.

FETES HELP N. A. SANITARIUM, EMERGENCY AID
Military—Engineering Training at Drexel
DREXEL INSTITUTE
COMBS CONSERVATORY of MUSIC

MYSTERY PLAY TO START SEASON AT ADELPHI; PLAYBILLS AT OTHER THEATRES UNCHANGED
Both Poker Outcasts
THEATRICAL INDICATOR FOR THE COMING WEEK

Vitagraph Issues Large Campaign Book on "The Iron Test"

FORTY-EIGHT pages, 9 by 12, are devoted by Vitagraph to a complete plan book on "The Iron Test," the new serial in which Antonio Moreno and Carol Holloway are starred. The book assembles in one volume a mass of matter that the exhibitors will use in putting over the picture and offers a complete campaign.

Vitagraph first talks to the exhibitor about the way to handle the serial and advises him to know it first. That is good advice because no one can exploit a single-reel picture, much the less fifteen episodes of two reels each unless he himself first knows what he is talking about. Then follows a page giving a few ideas of what exhibitors have actually done with other Vitagraph serials.

There is a series of four, two and single-column advertisements which may be used in advance of the first episode or any time during its showing. These are in line drawing, portraying some striking action and then a very small amount of reading matter, with a space left for the name of the theatre. It is suggested to the exhibitor that he can use the cuts which illustrate the specimens in preparing his own, and different advertisements to suit his purposes.

Vitagraph itself is conducting a bill posting campaign through the country with striking 24-sheets and in addition offers to furnish free as many of these as the exhibitor himself will post. There is a one-sheet, three-sheet and six-sheet on each of the fifteen episodes. Lobby displays and scene cuts on each episode are also offered and there are double column, single and thumb nail cuts of Moreno and Miss Holloway for use either in the advertising or in newspaper stories.

Additional aides include a banner, ten feet long by three feet, a slide and two matrices for the herald, on one of which the name of the theatre may be filled in and the other giving room for the brief synopsis of the various episodes. The story has also been novelized for newspaper use and the exhibitors are urged to get their newspapers to print this through a co-operative plan. There is also a set of press notices on each episode.

In short, except for the original things planned by the exhibitor himself, he will find a full set of material here, conveniently listed.

Twenty-four sheet with which Vitagraph is making a national campaign on its latest serial

Theatre Arranges Its Own Liberty Loan Parade

With Oregon conducting its Fourth Liberty Loan Drive ahead of the nation, Carl Marquard, the hustling manager of the Globe theatre, Portland, opened his screening of the Geraldine Farrar spectacle, "Joan the Woman," with a Liberty Loan parade that attracted much attention and resulted in capacity houses for his theatre.

At 3 o'clock on Saturday afternoon the parade wended its way through the streets of Portland, the musicians' band in the van. One hundred and fifty members of the Junior Marine Corps marched; the theatre ushers, garbed in fleur de lis costumes, paraded in an automobile, and a huge float followed.

The float was constructed with a high embankment in the center, with a figure of Joan of Arc on top. On one side of the bank were three marines, with bayonets labelled to represent the First, Second and Third Liberty Loans. On the other side were two marines and Uncle Sam, with the latter handing the soldiers rifles bearing the label "Fourth Liberty Loan" and giving instructions for them to go "over the top."

At the theatre a patriotic stage tableau was presented afternoon and evening. Miss Lucille Traglio, ingenue of the Alcazar stock company, appearing as Joan of Arc. A color bearer and two sergeants of marines conducted a bayonet charge drill, with Joan, the spirit of France, furnishing inspiration for their efforts.

Theatre Circuit to Spend $35,000 in Paper

In one mail come two items that are mighty closely connected.

First of these is that Jensen and Von Herberg, who operate the Coliseum, Liberty, Strand and Mission theatres in Seattle, Wash., have just signed a contract with the Seattle *Times* by which they agree to use $35,000 worth of space in that newspaper during the next year.

A second announcement is that the Seattle *Post-Intelligencer* has just launched a special photoplay department. Heretofore the motion picture matter has been carried in the regular theatrical columns, having been made secondary. For some time the *Times* has been featuring the motion picture and has been devoting not less than four pages each Sunday to this. Incidentally the *Times* has been carrying the bulk of the photoplay advertising.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

New Orleans Papers Cause Public Appeal

MOTION PICTURE NEWS belongs to the people and the people have a right to expect the newspaper to print this matter as well as any other news matter. It has been a hard fight in some cities to convince the newspaper owners of this, and instead of making an attempt to show the public interest the exhibitors, in most instances, have been content to take things as they come and let them go at that.

In the articles on co-operation between the newspapers and theatre owners that have appeared in these pages from time to time we have always placed great emphasis on public interest. We have gone so far as to say to you that the *newspaper owes it as a duty to supply the motion picture news to the public and that the paper that fails to satisfy the demands of this immense element is not a real newspaper.*

And if these premises are true the proper forum before which the theatres of any community should try their case is the public. Of course you are not going to get the thousands that are interested in motion picture matter to write letters of protest to the papers, but you certainly are going to bring your theatre closer to the public.

AENGER AMUSEMENT COMPANY, New Orleans, owning the splendid Strand theatre in that city and controlling some fifty others in four states in the New Orleans territory, has just supplied an example of the way to do this. There are three daily newspapers in that city and they have a very close organization known as the New Orleans Newspaper Publishers Association. About the first of September it sends out a notice to all of the advertising theatres that there will be no daily motion picture matter carried and that the notices will be confined to the Sunday issue.

The reason for this given is that the War Industries Board has given notice of conserving white paper. This is true. But the Government has simply said to save white paper, and it is not attempting to say what may be printed on that paper. Naturally the War Industries Board expects that the newspapers will use the limited amount of white space to the matter that will interest the greater portion of the public and to *print MATTER THAT WILL HELP WIN THE WAR.*

NEW ORLEANS newspapers were at one time liberal with motion picture matter. All of the recent copies of those papers that we have seen have shown that they are still liberal to sporting matter.

The Government has declared that baseball is non-essential, and it has been adjourned until after the war. The Southern League, of which New Orleans was a member, "adjourned for the war" in mid-summer.

There is practically no football.

Instead of prize fighting the American people are expecting those gentlemen who are fistically inclined to use their prowess on the Germans.

Certainly horse racing and the drove of bookmakers who invade the city with each racing system and who do not violate the law because they take "individual wagers" isn't supposed to help very much toward the sale of Liberty Bonds.

Every official of the Government from the President down is on record as to the part that the motion picture is playing.

There are non-essentials. There are non-essentials in "news" as well as anything else.

WHEN the notice of this order from the New Orleans Newspaper Publishers' Association was received E. V. Richards, Jr., made a simple request that the papers do not shut off the theatres that change their bills no less than twice a week from a mid-week notice and he requested permission to appear before the Publishers Association. So far he hasn't been invited.

It is interesting in connection with the New Orleans situation to note that some ten days before this conclusion of the association was reached the Saenger Amusement Company submitted a proposition to at least one of the New Orleans papers to use increased advertising at the commercial rate and to expect no favors based on this expenditure. This letter said that "as at present conducted" these readers were practically valueless—and that it is largely true if the motion picture matter during the week consists merely of laudatory, adjectived matter instead of real news and real reviews of pictures. All that was asked was a mid-week review and, if necessary, to make up for this by cutting down the Sunday space.

One is purely commercial—the other is interesting to the public.

We are not informed whether the New Orleans publishers, in saving white paper and in denying matter during the week, is also offsetting this by granting the commercial rate.

AND so the Saenger Amusement Company has taken the question up with the public. Heralds have been distributed among the audiences at its theatres asking whether they resent motion picture matter being excluded from the newspapers during the week. It is reproduced here and its reading is well worth while.

The patron is invited to write to the local newspapers and tell them that this matter is desired and it tells them that if they and thousands of others tell the publishers that they want this matter they will get it. And that is right principle.

We hope that the people will respond and convince the newspapers.

But it's a sad state of affairs when the theatre has to go to the public to make the newspapers realize that interest and to make them know that the motion picture is today fighting shoulder and shoulder with Pershing in France.

It is also sadder to relate that this ruling of the publishers of New Orleans comes at the very moment that the theatres and the motion picture industry as a whole is giving every effort to the Liberty Loan—and that this is the very moment that the newspapers owe their most loyal co-operation.

Do You Resent?

DO you resent the ELIMINATION from the daily newspapers of the news of pictures being shown at the photoplay theatres? If you do, write the editor of your newspaper that you have missed this news and wish it to be included in his columns.

The Government of the United States of America, through the Committee on Public Information of which George Creel is chairman, says:

"THE SCREEN IS THE MEDIUM BY WHICH THE REAL NEWS, ALIVE AND IN THE MAKING, IS CONVEYED TO THE FAMILIES IN AMERICA—THEY ARE ALL WAITING FOR IT."

These words are significant. The Government views the screen as its most potent advisory agent to the populace at large and has enlisted its services on every occasion in which it has wished to enlighten its citizenry on matters tending to the one large end of WINNING THE WAR.

The screen speaks a UNIVERSAL LANGUAGE with UNMISTAKABLE FORCE. That is why the United States Government has listed the Motion Picture industry as ESSENTIAL—a classification, by the war, in contrast to that in which sports are listed.

It would seem, therefore, that the Government, in requesting the newspapers to limit the sizes of their editions, could not have intended an elimination of motion picture news items from the columns of newspapers—which construction has been placed upon the request by the press of New Orleans—when it did not intend or suggest a similar elimination of other dramatic news, which is also classed essential; or of sports, which are NOT classed as essential.

YOU are a motion picture patron. May we ask how many SPORTS you are interested in? Or how much interest you may take in MATTERS OF INTEREST SIXTY-THREE YEARS AGO? or other space-consuming articles which stare you in the face, but interest you NOT A WHIT?

The press of New Orleans has made the error of eliminating reviews and comments of current film productions. These, we sincerely believe, were of interest to YOU. The motion picture is the world's great recreation. You have a right to expect your newspaper to tell you a little of what's going on in the photoplay theatres. You CAN get this news. At your earliest convenience—RIGHT NOW, if possible, sit down and write a letter to the editor of your favorite newspaper and tell him that you miss the news of the photoplays and that you want him to print it. If you are not interested in the sporting page, tell him so. When he finds out that you and THOUSANDS OF OTHERS WHO WILL WRITE want the photoplay news, YOU WILL GET IT.

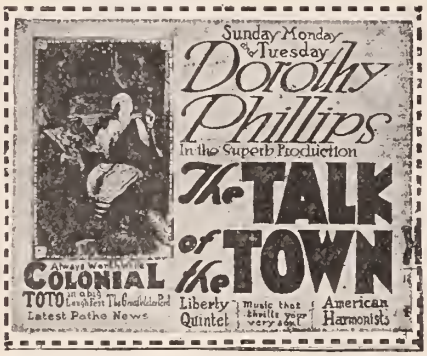
There are big things coming, things that you will not want to miss—some of them are GOVERNMENT FILMS—and you will know about them if you write the editor of your paper TO-DAY, RIGHT NOW.

Strand Theatre, New Orleans, Appeals to Public in Circulars

Your Idea and Ours

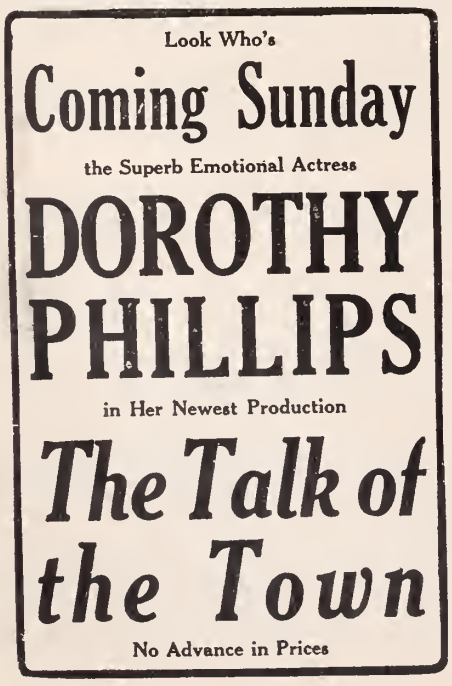
COLONIAL theatre, Indianapolis, missed its opportunity in advertising "The Talk of the Town." It did one thing right, and that was to play the name of the production strong and to feature the name of the star to a certain extent.

Now the Colonial has recently shown a desire to be a good advertiser, and though



the space user, 5¼ inches across three columns, is comparatively small, it is large as far as most of the Indianapolis theatres are concerned. The designer has gone to the expense of having a specially drawn advertisement and has paid engraver charges. He has picked out one of the most attractive stills, but still, with all of that his work did not show up. Let's see what he could have done with the same material.

Suppose he had used 7¼ inches double column and had used the same figure of Miss Phillips with the background painted out, and then alongside this the name of the production in large letters, following with the name of the star. Then suppose he had followed up with one of the selling talks of the picture that we suggested last week in the Special Service Section. Then he would have brought out the attractiveness of Miss Phillips in her pose,



he would have attracted more attention to the title, and he would have given a REASON why the person wanted to see this picture. And just a hint: Ben Day work is all right, but you have to use care with it if you want a half tone to stand out. In this display the half tone suffers badly.

Simple use of name and title are all right when you use them in advance. This is the way that the Superba theatre, Los Angeles, advertised the production four days in advance of its showing, and, too, 6½ inches double column to do it. And after this the theatre began to talk about the production itself. There's a whole lot of difference in a mere announcement such as this and in a selling argument that the Colonial should have tried to achieve.

To have ambition the "am" must be there.

THIS was evidently large space for the Colonial theatre, Toledo, O., to use. As the result the first thing that the designer of this display proceeded to do was to "fill her up." The first thing that strikes you is that the cuts were first

ALL NEXT WEEK Commencing SUNDAY (Tomorrow)
COLONIAL THEATER
Summit and Jackson Streets.
ALL NEXT WEEK Commencing SUNDAY (Tomorrow)
THE SECRET SERVICE sent "Mr. Logan" to smash an enemy plot! His sweetheart was led to believe that he was a traitor. He daringly rescues the girl from worse than death. WAS HE A SLACKER? See
TOM MIX IN "MR. LOGAN, U.S.A."
A William Fox First Run Feature
In which Grim Duty Outweighs the Call of Love.
ADDED ATTRACTIONS
ADMISSION—Daily Matinees, Special, All Seats 10c Nights, 15c and 25c.
SUNDAY—Main Floor, 25c, Balcony, 15c
COME EARLY OR YOU'LL STAND!
COMING to the Colonial Theatre Starts Week Sept. 15th—"The Caillaux Case"

placed and then the writer proceeded to fill up the holes.

In the first place there are too many illustrations. We would have used the center one and would have made it larger. The selling point of this picture is on the feats that are performed by Tom Mix. The other two cuts mean nothing. Now directly under the name of the theatre we have the lines: "The Secret Service sent 'Mr. Logan' to smash an enemy plot. His sweetheart was led to believe he was a traitor. He daringly rescues the girl from worse than death." All very good, but then the writer adds the unnecessary "Was he a slacker?" There is nothing in the display telling of the stunts that Mix does. In fact, to pardon the pun, it is a very mixed up affair with no one thing standing out.

We fail to understand why the designer found it necessary to say in the two boxes at the top of the display "Commencing Sunday (tomorrow)".

HERE is a real use for a program—to get your intimate selling talk over to the public.

Now in a newspaper display you cannot go to the extent that you do in your house organ. In the daily paper you are always having to take into consideration the transient and the possible new patron. In the case of the program you base your selling talk on the theory that you are talking to one of your friends. That doesn't mean that you have to be flippant.

Now take this from the Auditorium, Coatesville, Pa., a theatre which is operated by the Y. M. C. A. This house is an institution. And therefore it says only "Introducing Lila Lee." Then there is a picture of her and a statement that this is her first time in any picture.

Now let's say first that several months ago we printed the program of this theatre as a model. It's because the theatre has advertised itself and when it puts its endorsement behind a picture. And right here it has done this in a clever way. It has simply said: "Here's Lila Lee. We've booked her pictures because we like her. Come on and see them, they're good."

And we'll bet that nine-tenths of the people that got this program received the same impression—and that they went to the theatre. You don't have to bay at the moon.

Let's all make this the Zero Hour—and GO OVER.

IN this quarter of a page display the Criterion theatre, Atlanta, Ga., shows what can be accomplished for a novelty by using various pictures of an attractive star. The main display is a scene from the picture, "Sauce for the Goose," and then we have in each corner a photograph of Miss Talmadge. These pictures with the pleasant expressions at once give the reader that this is a happy picture. The frame of mind is already there when one begins to read the small amount of matter that the advertisement does contain.

The general meat is in the announce-

What Live Wires are Doing

THIS WEEK
Criterion
Sauce For the Goose Served a Butter Pill For the Gander
Clever, Captivating, Capricious
CONSTANCE TALMADGE
In a Nifty Comedy From the Play
"SAUCE FOR THE GOOSE"
She Who Laughs Last—The Goose Mixes Sauce For the Gander

ment "Clever, Captivating, Capricious Constance Talmadge in a nifty comedy from the play, 'Sauce for the Goose,'" and then we have at top and bottom of the display two little phrases about the picture. And yet there is not a thing revealed about the story. In our opinion this advertisement embraces all the necessary selling matter and in addition has the quality of keeping up the suspense and appealing to the curiosity of the patrons, there being just enough said to let the public know that this is one of the sort of pictures in which Miss Talmadge is always at her best.

How much better this strong display on the personality of the star than devoting the corners to box effects about the picture or the rest of the program, a practice so common, but, thank Heaven, slowly dying out.

Advertising is the short way around the corners to true progressiveness.

WHETHER it is because they can't get them, or whether they won't abandon that Gothic type and heavy black borders to permit the proper use of cuts we confess that we do not know, but we do know that it is mighty seldom that one of the Duluth, Minn., theatres shows a tendency to use timely cuts. Now this advertisement could have been improved a hundred per cent. by doubling the space and using one of the striking cuts supplied by Jewel

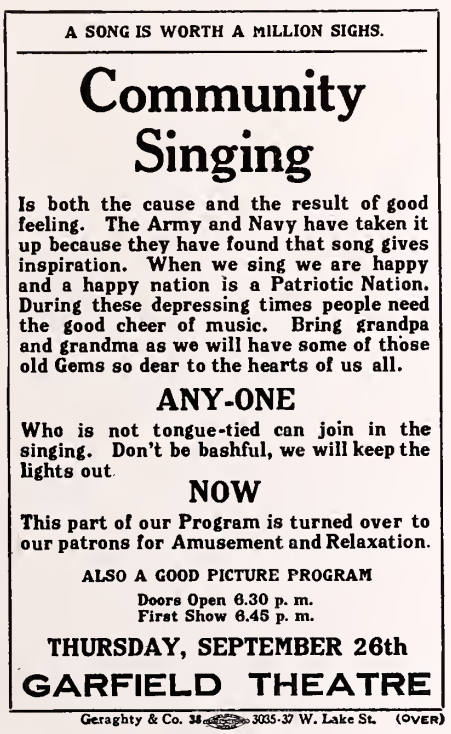
ONE WEEK—STARTS TODAY
REX
SEE THE REAL KAISER
FOOL UNLEASHING AMERICANS—NOW WATCH 'EM GO!
AND ALL HELL CAN'T STOP THEM!
CRASHING THROUGH TO BERLIN
Whole Colossal Drama of the War

and illustrated in the special service section of the NEWS for September 28.

Yet the theatre has put the selling argument over in fair shape in spite of the handicap that he has given himself. The Rex theatre has used six inches across three columns and has done well in playing up the title and then in calling attention to what the patron will see, making each one of these sentences impress upon the reader that this is an actual picture of the war, but we would have brought out stronger the lines that he has at the bottom of the display: "Not a Love Sick Story, Not a Fiction Tale—the Whole Colossal Drama of the War." He has also coupled the appearance of the field with the fact that "Foch Unleashes the Americans," etc., a very timely reference.

If you are merely "showing a picture" your patrons will soon cut the emphasis on the "show" part.

CHARLES H. RYAN, manager of the Garfield theatre, Chicago, is always doing things a little differently from the other fellow. Now community singing is not an especially new thing, for it is being tried in various sections of the country, but Mr. Ryan has made just a "little different"


A SONG IS WORTH A MILLION SIGHS.
Community Singing
Is both the cause and the result of good feeling. The Army and Navy have taken it up because they have found that song gives inspiration. When we sing we are happy and a happy nation is a Patriotic Nation. During these depressing times people need the good cheer of music. Bring grandpa and grandma as we will have some of those old Gems so dear to the hearts of us all.
ANY-ONE
Who is not tongue-tied can join in the singing. Don't be bashful, we will keep the lights out
NOW
This part of our Program is turned over to our patrons for Amusement and Relaxation.
ALSO A GOOD PICTURE PROGRAM
Doors Open 6.30 p. m.
First Show 6.45 p. m.
THURSDAY, SEPTEMBER 26th
GARFIELD THEATRE
Geraghty & Co. 3035-37 W. Lake St. (OVER)

appeal to the public to get the people to his theatre, which is a popular neighborhood house.

He has issued a special card which he encloses with his weekly program. On one side it is captioned "Can You Sing?" and then he gives the Thursday (the day he has community singing) program of pictures. The other side we have reproduced here. It is catchy and will get attention and bring results.

STANDARD
PROSPECT AND EAST 8TH
MABEL NORMAND
"Peck's Bad Girl"
You will like Mabel Normand better than ever as PAW PECK'S irrepressible daughter-the girl who set a village by the ears.

YOU almost find yourself laughing before you start to the theatre. That is the effect that this two column, ten inch advertisement of the Standard theatre, Cleveland, O., gives you. And it is all done because of the title of the picture and the cut that is used with it. A person "dressed" in a barrel suggests only one thing, and we know immediately that there's all sorts of almost slap-stick fun in this picture even if the Standard hadn't told us that she was to be seen in this picture as an irrepressible daughter of Paw Peck.

Now in a larger advertisement from Levy's Coliseum, Seattle, this same cut is used and the designer has seen fit to draw in a larger figure of Mabel riding a velocipede. The only effect it has is to weaken the half tone of the girl in the barrel. Then we have the lines: "Mabel is up to her old tricks again. She would just as soon break up a prayer meeting in Yankstown as a crap game, and spilling the beans on the plans of a gang of crooks—it was just as easy as shooting fish."

The difference between the two advertisements is that one invites you to come and laugh and the other tries to be funny in itself. And there's quite a difference.

A few sledge hammer blows of true exploitation will silence all the knockers in your midst.

Seeing Rialto and Rivoli with Rothapfel

HOW to put the Liberty Loan punches fully into your Animated magazines is being shown at both the Rialto and the Rivoli theatres this week. You have probably read the articles about the use of pictures for patriotic propaganda that Mr. Rothapfel has written for this department, but here you have the demonstration of how the wildest enthusiasm can be aroused. And so it is no wonder that at the evening performances the various speakers who appear are getting the greatest results.

Every theatre in the country is expected to do its part in this drive that will edge the retreating Hun further on his way. It does not mean that you have to provide elaborate stage settings, that you have to hunt up special acts or anything of that sort. *If you get the right sort of spirit in almost the simplest thing, you get the appeal over, and we know of no way to do it more convincingly than in the use of news reels—a specialty in which Rothapfel has set a high mark.*

During this campaign you want to get the Liberty Loan punch in your presentation, but if you try to build the whole thing around this plea to buy bonds, if you make that the obvious and the one purpose, you are not going to achieve your purpose and you may keep patrons away from our theatre. But if you get that appeal over and that appeal is made in the midst of a presentation that is delighting you, the appeal will be all the more convincing and all the more fruitful. And that is one of the reasons the performances at both theatres this week are arranged to have the "pleasant" run all the way through them. *Given the frame of mind, the heart will quickly respond.*

"Il Guarany," played with the lights all in gold, is the brilliant overture at the Rialto this week, and it is followed by one of the new Robert Bruce-Educational scenics, "Tales of the Tall Timbers," a picture made in the forests of Northeastern California and Idaho. The music adds a great deal to the enjoyment of the picture, starting with "La Source" and following through with "Scene Alsatienne," "Mountain Music" No. 1, "In Holland" No. 2, and "Woodland Sketches."

Lights are gold and the Byzantine setting is used for Miss Josephine Forsythe singing "Loch Lomon" and "Comin' Through the Rye," and then we get into the Animated, which brings the Liberty Loan punch right in at the start. It is a Hearst-Pathe picture of sailors in New York "clearing the decks" for the new drive, and there we have a bugle call and then "We'll Wollop the Kaiser," which continues until the Gaumont airship pictures, when the tune turns to "Liberty Lads," continuing to Screen Telegram pictures of flying over Chicago. Now here a clever effect is secured by the music stopping and the only sounds being a reproduction of the sound of the motors.

Screen Telegram shows pictures of Chauncey Depew presenting to Peekskill the statue of himself, and at first the music of "Banquettes," and then as the former Senator begins to talk there's an intimate touch added with "What's the Matter with Father?" Gaumont shows pictures of the visit of Prince Axel of Denmark to Washington and we have "Denmark" played once through, and then with the pilgrimage to Mount Vernon "Carry Me Back to Old Virginy," with the chorus only played twice, and then "Massa's in the Cold, Cold Ground."

Hearst-Pathe then comes in with pictures of the G. A. R. reunion in Portland, and with the piccolo and drum corps effect we have "Memories of the War." King George reviews some of his forces and then the men who are serving behind the fighting men, and during this the music is "Admirals All." Hearst-Pathe pictures show the visit of Secretary Daniels to the tent colony of a naval hospital in New York and "When You Come Back" accompanies these. With the title "Back from Chateau Thierry" the wounded men arise and salute and the music turns into the "Marine Hymn" until the souvenirs from the battle front, and then "When You Come Back" is used again. Letter B of "College Life" is used with pictures of President Wilson voting at Princeton and the audience goes wild with applause.

"When Yankee Doodle Learns to Parley Vous" is used for Hearst-Pathe pictures of the city of Lyons changing the name of a bridge to "Wilson," and then, under the caption "All Roads Lead to the Same Goal," we have pictures of preparing for the bombardment of Metz. Then comes the roll of drums, and this dies away and there is no music. We have pictures of the upstanding American boys who took so many Huns and then a flash of the throng of prisoners that they took. The audience is at the height of enthusiasm at this time and fully ready to get the appeal of the Liberty Loan cartoon that ends the weekly. This is "A Total Eclipse," with the Kaiser contemplating his dream of world dominion which is eclipsed by the Fourth Liberty Loan as "Pop Goes the Weazel" is played, and then as the figure of Uncle Sam fades in over that of the Kaiser the piccolos take up the refrain of "Yankee Doodle."

And you can bet that everyone is ready to buy Liberty Bonds—until it hurts.

Martin Brefel sings the aria from "Artha" and then we have the feature, and its patriotic touch adds no little to the appeal that is started in the Animated, for William S. Hart in "Border Wireless" frustrates a German spy plot and finally, after winning the girl, winds up in the army. The audience, when we saw the performance, greeted the title of the picture with great applause and was enthusiastic throughout its presentation. "Dearie" is the theme used for this first of the real love stories in which Hart has appeared, but most of the other music consists of the Rothapfel numbered selections. "Wyoming Days," "Dream Kisses," "Dainty Daffodils" and "Longing" are some of the other selections that are used. Use of the various cavalry calls during the scenes in which the soldiers are shown adds no little to the thrills.

The orchestra then takes up selections from "Alma, Where Do You Live?" and the audience is almost humming and then drifts right into "Happy Hooligan" in "A Bold Bad Man." Certainly everyone goes away from the theatre laughing, but the patriotic thrill has not been forgotten. No. While one leaves the theatre in better humor with most of the world, he has just a little stronger conviction that the Hun must no longer be.

At the Rivoli, too, there is a patriotic thrill in the feature, and a bigger one in the Animated.

"Carmen" selections form the overture there and then comes one of the most beautiful scenics that we have ever seen, "Raindrops," one of the Van Scoy Post-Pathe productions. Here, as in the case of others of the pictures that have been shown, verse is used for the titles. The picture opens with photographs of the falling rain, and then the development goes through night effects of raining, into the dripping trees, to the brook, into the river and finally to the ocean. Music for this is "Scene Poetique," "Spinning Wheel," and "Mountain Music."

THEY GET IT

Liberty Loan Pictures Are Doing Their Work Well

IF you have failed to show the Liberty Loan pictures at your theatre, you haven't been doing your duty for the Government or for yourself.

At the Rothapfel theatres a different one of these pictures has been shown each day this week and will continue to be shown until the campaign comes to an end.

They are getting torrents of applause and they are inspiring the people to buy more bonds, especially in cases like this where where there is a patriotic spirit running through the program.

And the comment that one hears in these theatres is mighty well worth while. People who did not stop to think that the motion picture is doing a great deal to help the winning of the war now realize it and they talk about it. That sort of advertising is mighty good for the motion picture in general and for your theatre in particular.

Be sure you make your theatre an essential during this drive.

One of the most beautiful effects yet achieved at the Rivoli is shown in the first musical number, John Hendricks singing "Asleep in the Deep." Before the curtains part we have the chime effects on the organ and then there is revealed to us a scene at the bottom of the sea where John Wenger has fantastically pictured the deep sea monsters and the tribute that Neptune has claimed. Small transparent balloons in the background create the effect of the bubbling water and the singer attired as a fisherman completes the picture.

Now the Animated at the Rivoli is very short, but the wallop is certainly there. The general title of the Official War Review is "Where the Allies Fight," and the first pictures shown are in the Balkans, where a view of Gen. D'Espere, the Allied commander, gets a great hand from the audience. Then follow pictures of President Poincare reviewing the Czecho-Slovaks and the spectators are again aroused to great heights at the pictures of the sturdy, marching men. We go thence to Italy, where we are shown the tunnels through the snow and the difficulties our Latin allies are overcoming. At the opening of the Animated "Queen of Sheba" is first used, and then there follows through "King of Lahore" until we have the title "And in France," where we are shown some of the second million of Americans to reach the battle line, and the music turns into "Flag of Victory," which is played once through, followed by "There's a Million Heroes."

First we have pictures of the hundreds and hundreds of men marching straight at the camera, and the way that audience shouts its approval you would think that a record for enthusiasm had been made—but wait till you get to the end. We are shown the Yanks chasing the Crown Prince out of Chateau Thierry and the bridge that they blew up and then the American engineers building a pontoon and the artillery galloping across.

With "Indian Allegro" played we have pictures of the camouflaged men creeping out on scout duty, and the final scene comes with Gen. Haig ordering a battery and there is a bugle call and the orchestra bursts into "Light Horse, Forward." *We see them sweep into a river and the members of the orchestra shout, but one hardly knows that the shouts come from them, for scores in the audience take to the cry and there is the most wonderful display of unrestrained enthusiasm that you have ever known.*

Yes, we are all ready to buy Liberty Bonds after that.

For the second musical feature the house is all dark except for a faint blue in the dome, and as the stage curtains part we are shown Miss Leeta Corder seated and a harpist on the stage. Only curtain effects are used, with a single evergreen at the side.

Then comes the feature, Dorothy Gish in "Battling Jane," and here again we have just enough of the war spirit brought in to make this the sort of a feature that will have a mighty good effect during the loan drive. Here, again, the music adds a great deal to the enjoyment of the picture. First we have "Idylle Sauvage" and then "Any Time Is Kissing Time," the chorus being played twice, and then comes in the theme "Purity." There is a comic touch added by the music with the introduction of the deaf grocer when we have "By Heck." During the scenes where the players are rehearsing "The Vampire's Revenge" we get "Admiration," played grotesque, molto glissando, twice through. After that we have "Tete a Tete" and "Midsummer," and then there is another clever touch added as Dorothy goes to the cradle and the chorus of "After the Ball" is played. Still another one that gets close to the audience comes with the title "You Made Me What I Am Today" and the organ plays "The Curse of an Aching Heart." "The Girl I Left Behind Me" is the music for the final scenes, which show the girl pushing the baby cart in the parade, accompanied by her soldier lover.

Here is the war map of Sid Laurence, manager of the Majestic Gardens, Grand Rapids, of which we told you. He keeps it right up to the minute

Then the Rivoli orchestra almost outdoes itself with the rendition of "In the Clock Store," a novelty which reproduces all the noises that one might expect to hear in a room where there were scores of all sorts of clocks. The applause is great, and the drummers, who are responsible for many of the effects, take a special bow.

And to finish up this perfect bill there is another one of those delightful O. Henry pictures, "Tobin's Palm." These have become a regular thing at the Rivoli and certainly there have been no pictures, regardless of their length, shown at that house which are enjoyed more. And Mr. Rothapfel knows that these are really features, for there is as much attention given to the music as in any of the biggest productions.

"Irish Selections" are used for the introduction as an oboe solo, and then we have the theme "Believe Me If All Those Endearing Young Charms," and following through this is "I'm Hearin' from Erin," with the theme returning as the girl says farewell to her Irish home. The theme returns with the girl's arrival in this country, and then on the release of the youth we have "Mother of Mine," and then we get to Coney Island and "Yah de Dah"; counterpointed with the theme is used "Globe Trotter" as the pair enter the "Virginia Reel," then "Bon Ton," without the introduction, and "Oasis," played burlesque, for the visit to the fortune teller. When the youth encounters the "black man" we get Prior's "Fox Trot," and "Take Me Home" as Tobin meets the man with the crooked nose, and finally the return to the theme at the end when he finds his lost sweetheart.

And, believe us, we have never seen a theme make a greater hit with an audience. The people were humming it all over the house and as it was repeated the humming became louder and louder until at times it almost burst into actual song. The crowds were not only delighted, but they did not try to hide that delight.

They went away with a laugh, but there was also a little sob in their hearts. And there was a feeling that we were all the better for having seen these pictures and that we would go out into this world of ours and do more things that the real portion of the world—that lays outside the grasp of the Hun—shall be better for it.

We almost forgot to say that there is a Liberty Loan picture being shown at the Rialto and the Rivoli each day at all performances. Starting off the drive was Charles Chaplin in "The Bond."

Yes, there's real patriotism in the bills at the two houses this week. There's no blatant appeal, but there's the spirit in the presentations that opens our hearts, stirs our patriotism and makes us willing to give to the utmost.

And this is the sort that Uncle Sam wants you to create in your theatre.

It not only helps your theatre, but it works to make the world safe.

How Noble Used the Front of Columbia Theatre, Portland, and a Clever Piece of Automobile Advertising

"Lightless Nights" Spurring the Exhibitors to Use the Fronts of Their Theatres in Daylight

"LIGHTLESS nights have really helped business." That report has come to the MOTION PICTURE NEWS from a number of sources, the exhibitors reporting that many people who spent a large portion of the evenings studying the shop windows now come directly to the photoplay house.

It is altogether probable that there will be even stricter limits placed on the use of lighting during the winter so far as the fronts of theatres are concerned, and in that case the exhibitor will have to do more daylight advertising. From several showmen comes the advice that exhibitors should do more to use the fronts of their houses, not so much in lobby displays as in daylight signs.

Naturally most of the electric signs are designed for their effect at night and it is very hard to read the greater portion of them in the daytime. It is then that the greater number of people are passing the theatre, but they are not hunting for the theatre's bill which they will do at night when they are theatre bound, and therefore more striking displays have to be used in daytime to get the attention.

Several of the larger theatres have been most successful in using daylight designs in connection with the signs. The one that is illustrated here was used by P. E. Noble at the Columbia theatre, Portland, Ore. When Mr. Noble was manager of the American theatre at Butte, Montana, he made full use of the outside of his house and credits that with no small portion of the business that he did. In this case he simply employed the face of a clock with the hands pointing to nine o'clock and the name of Charles Ray to advertise "The Nine O'Clock Town."

In addition to this he used a design built on the rear portion of a roadster which was something on the same order. It showed the face of a clock and had the face of Ray and of his leading woman and on the pedestal he advertised the name of the picture and the theatre. And this was in addition to the big newspaper advertising that was done, for all the Jensen and von Herberg houses believe in liberal use of newspaper space.

George J. Schade, of Sandusky, O., is another one who believes in using the front of his house for advertising. Over the marquis he uses special display on the bigger pictures and finds out that these cause a great deal of talk and increase the receipts. A considerable portion of these displays are made from the cut outs of the larger paper supplied by the exchanges, but even if an original design is used the expense is not great.

Up until recently the most of the posters that were supplied were worth little because they did not get the big punch of the production, but the tendency now is to use less detail and larger figures so that this can be utilized in front of the house. When these are mounted on board and set directly across the street they are pretty sure to attract general attraction, but the name of the star and the title of the picture should be displayed also so as to be sure to get the punch over.

Cut outs of the stars can also be used to good effect in this way. Several of the companies are now supplying stock paper which includes big heads of the stars and when these are mounted on board and the reading matter painted in they become attractive. In cases where the title of the picture is the selling argument any picture that fits in with the title can be used to get the punch over, so long as they are not really misleading.

But of course the best display of this sort that you can use is the sort that will stop the people to look at your lobby and find out exactly what the display does mean. Take the one used by Noble on the Charles Ray picture: Now the meaning of the clock would not be plain unless one also knew the title of the picture of which it is so suggestive, but a display of that sort does arouse the curiosity and makes the people stop and look into your lobby and if you have, either in the shape of your stills or other attractive display, matter that backs up your "flash" you will get them into the theatre.

Offsetting the handicaps of the lightless nights we have the satisfaction of knowing that this is making all of us think and that we are planning more and more how we can exploit the pictures and put over the selling thing. And when this is the result those lightless nights are not such a bad thing after all.

NOW IS THE TIME

Really Doing Things with Pictures Will Make Up for Past Mistakes

ONE exhibitor writes, asking that his name be not used: "I have increased my receipts ten per cent since I have commenced trying to do things with pictures, and next I expect to change my program only twice a week instead of three times as I am doing now. I find that if I study the possibilities of pictures I can get more out of them, even if I cannot have a big orchestra and elaborate stage settings. The study of pictures has a big effect even on my conversation with the patrons. I find that I can talk the pictures sincerely and with enthusiasm and that what I say now carries weight."

That's mighty true. There's lots of difference in simply putting the picture on and letting it get the business that will come. The MOTION PICTURE NEWS is now giving you full advance information about pictures in the Complete Plan Book, and we want to record here what more and more you are doing to get the most out of productions.

Every time you really try to do something with a picture it helps your business; and every time you tell what you have done here it spurs others along to real accomplishments.

Rialto Theatre, Medford, Ore., Decorated for the Run of "The Unbeliever"

Medford Theatre Sets High Mark for Smaller Cities in Its Exploitation of "Unbeliever"

HERE is another theatre in a small city that is doing things and that is finding that it pays in box-office returns to invest money in newspaper advertising and in lobby displays. It is the Rialto, Medford, Ore., which is owned by A. J. Moran and H. L. Mercy. Though located in a city of 12,490 it is one of the most beautiful theatres in Oregon.

"The Unbeliever" was the attraction on the first anniversary of the theatre, and space which ranged up to seventeen inches across the newspaper was used. Big advertising was employed during and before the three-day run of the picture. The Seattle George Kleine office supplied the Rialto with the mats of the illustrations which were used in G. F. Fullerton's advertising for the Coliseum, Seattle.

In addition there was an attractive lobby display which featured a huge American shield, with the title of the picture across it. American flags and scenes from the production supplied the rest of the decoration. One hundred men in uniform were used on the streets of Medford to help advertise the production, and the net result of all this exploitation was that the theatre "stood 'em up" for the three days.

In the larger advertising that was used the Rialto took occasion to call attention to what it has done during the past year, and this was such a splendid selling talk for the house itself that we are reproducing it here:

"The Rialto theatre concludes today its first anniversary of public entertainment for the people of southern Oregon. It has been a year of triumph for this modern playhouse, notwithstanding the general confusion and uncertainty in the economic and industrial world and the trials necessarily injected into the first year's experience of any new amusement institution. The gratifying measure of success attained and enjoyed by its proprietors presages another year of greater triumph in every way.

"A year ago today the Rialto theatre presented to the local public Rex Beach's most virile and astounding photoplay, 'The Barrier.' Tomorrow, the first day of its second year, it will present the Edison super-feature of romance and action, 'The Unbeliever.' Between these two marvelous productions it has given its patrons the best pictures obtainable during the period of its matriculation. While making for itself a prominent place, not only among the thousands of patrons of the motion picture business, but among the exchanges with whom its contracts are made for film sensations, it has, on occasions, been compelled to yield to the exigencies of the situation in selecting its productions; but, having firmly established its leading place with film exchanges, it now enters upon a program and policy to give the local world the supreme triumphs in production by the big world outside.

"By a clean, candid and persistent desire to give to local amusement patrons the best productions exhibited in the great cities, it has frequently been compelled to ignore the incident of profit, directly; but, indirectly, increased patronage has shown that that policy will ultimately produce the reward it deserves. Therefore, our chief design has been to establish firmly the high character of the Rialto as a theatre conducted for a high-class clientelle.

"The success thus deserved and attained has enabled us to transmit to the war-tax department of the Federal Government large sums of money paid to the Rialto box-office as war tax. In addition to the satisfaction thus enjoyed, our patrons have realized the gratification that comes in 'picture contact' with the great forces that are now re-making the world."

That the Rialto is not afraid to show big pictures right along is proved by the fact that this picture was followed up with "Hearts of the World" and then "Heart of the Sunset." Although the city has been depleted of one-third of its population as the result of the call to the army and the shipyards, the Rialto is doing big business because of the intelligent way that it is exploiting its worth-while attractions.

By-the-way, the Rialto has one of the most attractive name plates that we have seen. It consists of the name of the theatre through which runs an arrow bearing the slogan, "Where Everybody Goes."

This Small City Theatre is Not Afraid to Advertise

Paper Invites Its Readers to Criticize Photoplays

Here is a plan that will create new interest in the newspaper and the motion picture. It is a new instance of co-operation between the newspaper and the photoplay houses and will result in increased business to all concerned wherever it is tried.

The Sunday Detroit *News* on its motion picture pages has invited its readers to review the leading first-run pictures and to send in a 150-word review before Thursday of each week. In the following Sunday's issue the prize winners will appear.

Two pictures will be offered for criticism each week. The first two were both Fox productions which were being shown at local theatres, "Salome" and "The Prussian Cur."

Famous Players Issues Biography Booklet

Famous Players-Lasky has just issued a ninety-six page booklet giving the biographies of the various stars and the officials of that company. Copies of it will be sent to exhibitors and newspapers. The suggestion is made to the showmen that they will find this valuable in preparing special stories about the players and that the newspapers will be able to get all the data about any Famous Players-Lasky star here.

Striking but Simple was the Lobby Display this Week at the Broadway Theatre. M. Kashin Pictures at Either Side James Lackaye and Harold Lockwood and the Big Scene Across the Top Shows Them Shaking Hands, the Title in Large Letters

Liberty Sing is Latest of Community Ideas; Audience Get Lots of Fun Out of Novel Plan

THE American public likes to sing. Community singing proves it. In Chicago and in a number of other cities the singers have been furnished by the ctiy authorities. In Detroit the idea was introduced for the first time in a theatre to a regular theatre audienee—an audience that had paid its way in—by Henry Santrey.

Mr. Santrey is the soloist at the Regent and he took it up with thc management. A name was suggested, the "Liberty Sing," and this has been followed out in all the advertising and publieity. Santrey introdueed it during his third week's engagement, but the week previously, during a song contest, when he had eight singers lined up across the stage, he invited everyone to join them in singing "Keep the Home Fires Burning."

Santrey starts his Liberty Sing without any great amount of striving, but before it is over he has his coat off and is running baek and forth all on a platform across the front of the auditorium where the public is seated. Santrey first sings a verse and chorus. Then the words of the ehorus are thrown on the screen and he teaches it line by line. At first the audienee did not join in very strongly, but by introducing some eomedy songs, such as the stuttering "K-K-Katy," and by getting one side of the house to sing against the other, he developed it. Now he will even divide the house into four sections. He has the married women sing one line and the single ladies the next, and so on.

The audience enjoys it quite as much as Santrey, with the result that the Victory Sing is now in its fourth week. It has been found that the new songs are the hardest to "put over." The audience likes the old ballads, and the old war-time songs,

Henry Santrey

"Marehing Through Georgia," "Good Bye, Dolly Gray," and others that they know.

McGee Arranges Setting for "America's Answer"

"America's Answer" is to be shown for two weeks in Detroit and Manager M. W. McGee of the Majestic theatre, and a master in the art of presentation of pictures, promises something unusual when they are shown. Mr. McGee has just returned to Detroit from New York and while here he had several eonferences with the Division of Films about the pictures after having seen them himself.

Horater Plans Record Campaign on "America's Answer"

H. C. Horater, manager of the Alhambra theatre, Toledo, Ohio, plans his biggest exploitation eampaign, and therefore his city's record on "America's Answer," the run of which is to start on October 20. He deelarcs that he is not going to be satisfied unless he sells every seat at every showing, and the preparations that he is making promise that he will accomplish just that result.

Before releasing the picture to the general public, Mr. Horater is going to give a privatc screening of the picture. To this srecning he is going to invite the Toledo Chamber of Commeree members, members of the Red Cross, officials of the Thrift Stamp campaign, leaders of the Liberty Loan Drive, and members of local civic organizations.

"Every dollar taken in at the Alhambra theatre during my run of 'America's Answer' will be invested in Thrift Stamps and Liberty Bonds," Mr. Horater has announced. He also stated that he will issue prizes consisting of Liberty Bonds of the Fourth issue, to teams selling the largest amounts of admission tickets. In addition to newspaper and billboard advertising, Mr. Horater has sent in an order for a tremendous amount of paper from the local exchange. He has ordered 300 one sheets, 100 three sheets, 50 twenty-four sheets, 12 press sheets, stills and lobby displays.

Fox Bulletin Devotes Space to Exhibitor Service

Fox Film Corporation has inaugurated a service department as a feature of the *Exhibitors' Bulletin,* the house organ of that company. In the current issue there are five pages of this matter giving advice on how to exhibit pictures and telling experienees of various exhibitors in handling Fox productions.

The bulletin this month contains forty-four pages. The cover design, done in brown on a heavy buff paper, is a drawing of Gladys Broekwell. Two pages are devoted to "18 to 45," the draft picture produced by Fox; two pages are given to "Why I Would Not Marry," the morality play which Mr. Fox has now in work, and two pages are given to Evelyn Nesbitt and "The Woman Who Gave."

Portrait Paints Attract New Crowds to Theatre

Joseph Grossman, manager of the Standard theatre, Cleveland, Ohio, has some very artistic three-sheets in his lobby. They are hand-painted pictures, done on sanitas by a young Cleveland woman whose specialty is portrait painting. She is Miss Irene Balazs, of 9001 Buckeye Road. Miss Balazs uses a still as a model. This she enlarges and colors in a most attractive manner.

Mr. Grossman is running the Goldwyn program this season and the beautiful Goldwyn stars give her plenty of inspiration for making pictures to attract the eye. Her pieture for "The Kingdom of Youth" showed Madge Kennedy, the very spirit of youth, leaning against a blossoming cherry tree. Next to her stood a little Nipponese lady dressed in brilliant colors.

Japanese Stage Setting at Majestic Theatre, Detroit, on "His Birthright"

Singers and Stage Settings Playing a Big Part In Presentation of Pictures at the Majestic, Detroit

ACCORDING to M. W. McGee, managing director of the Majestic theatre in Detroit, the successful presentation of any picture comes from the atmosphere surrounding it, such as the music and the scenic effects. A case in point is his recent offering of Sessue Hayakawa in "His Birthright."

This was a Japanese play, so Mr. McGee had his trio of singers who, locally, are known as the Majestic Trio, select some Japanese numbers. There was a love song in the original tongue, to give it variety and then "Good-By, Cherry Blossom." Jean De Caussin, the scenic artist, arranged a stage setting in harmony with the occasion. And the big orchestra played the overture to "Madame Butterfly."

After a short organ number the overture was offered. This was followed by the topical review, provided by the two Pathe weeklies, and, locally, a Ford Motor Company educational picture and the trio. Immediately after the trio sang, a paraphrase on "Pastorale," arranged for violin, harp, 'cello and organ was played, and when this was well under way the house lights were dimmed, the curtain raised on the stage and "His Birthright" was shown. Through the showing of the feature both orchestra and organist vied with each other in playing music that fitted the picture.

The arrangement of the Majestic on the stage is new this season. The orchestra is seated at the front of the stage in a setting that carries out the decorations of the auditorium, even to the boxes. Above the heads of players and directors and directly at their rear is a second stage with its own curtain. On this stage the singers appear. The screen is lowered and masked in before the curtain to the second stage is raised. This second stage permits of special settings without interfering with the musicians.

One of the features of the showing of "His Birthright" was the introduction of a number of young women, who appeared in costume and danced while the trio sang. They were advertised as "Geisha girls."

Theatre Advertises Greeting to Its New Rival

One of the most unusual events in the history of motion pictures has just been chronicled in Winnipeg with the reopening of the remodelled Province theatre. Just before the opening the Dominion, which is owned by different interests, used newspaper space to say:

"An appreciation. The Dominion theatre extends to the Province theatre its heartiest congratulations on the opening of their splendid new theatre—a theatre that is a monument to the worth of Winnipeg labor and a theatre which is at once a credit to the owners, the city and the entire Northwest.

"The Dominion theatre at this time desires to express its sincere appreciation of the high standing of the Province theatre and its wishes for their continued success.

"THE DOMINION THEATRE."

Naturally that advertisement made a marked impression. And it's good business, for it is always proven that the opening of a new high-class theatre never hurts the established ones of high class, provided the older ones have not gone back.

Are You Taking Advantage of Gasless Sundays in Advertising?

ARE you taking any advantage of the "gasless" Sundays to bring business to your theatre that day? From present prospects they are likely to continue for the duration of the war, and if you are not using efforts to bring that additional business to your theatre you are overlooking an opportunity.

At least one newspaper in the country is calling attention to these. The Cleveland *Press* each Saturday is running a strip across the top of its motion picture advertising, saying, "Spend autoless Sunday at your favorite photoplay theatre. Programme for Saturday, (autoless) Sunday and the coming week." That is certainly bringing it close home, and if you can get yours newspaper to run a similar heading it will attract much attention.

This was the idea of E. C. Fielder, special representative of Paralta Pictures in Cleveland, Ohio. He followed this plan up with a notice in every announcement that he sent out to exhibitors. In a footnote to his letters, he said: "What are you doing to increase your patronage on gasless Sundays?" It was only by constant hammering, and untiring application that Fielder finally succeeded in securing the

How McCormick brings out the "Gasless Sunday" idea in his newspaper advertising

co-operation of newspapers and exhibitors, both of whom were satisfied to let well enough alone, instead of taking advantage of a golden opportunity to build up a new patronage.

S. Barret McCormick is calling attention to it in his Sunday advertising in what he calls a "Circle-ette." These are run at the bottom of the advertisement in connection with the standard name plate of the theatre, and they will not be missed by any one.

Don't build your advertising directly on the "gasless" day because some may think that you are trying to take advantage of a Government saving measure, but bring it in to your advertisement incidentally. This is likely to pull people to your theatre who have been spending Sundays in their machines and who are practical strangers to the photoplay theatre.

Chart System About Only Ray of Hope Found

(*Continued from page 2350*)

Coliseum, Frankford and Tioga. The Stanley theatre is the largest in the city, with a seating capacity of 1,680, and the Strand and Imperial are next, with 1,300 each. The Victoria has 1,000, the Palace 900, the Arcadia 650, and the Locust 550.

Now when we come to the advertising that is done we find a terrible slump from what we would expect. There are thirty-seven theatres that advertise regularly daily and Sunday in the *Evening Ledger* and the Sunday *Public Ledger*. The *Evening Bulletin* carries the advertising of twenty-nine houses and the other papers get scarcely any advertising.

And what advertising! Look at the page advertisement for the Sunday *Ledger* that we have reproduced and you will find there almost a column of display devoted to nine of the Stanley theatres. In another column we find 3½ inches devoted to four other theatres, which are all under the same management, and then we are done. The legitimate advertising absolutely dominates the page and certainly one gets the impression that the motion picture does not amount to much in Philadelphia. There is a combination layout on stage and screen on another page, but only brief reading notices, and then the "chart," which is repeated from the Saturday *Evening Ledger*, is chucked away on the "want ad" page. Now daily we find the Stanley, Palace, Arcadia, Victoria, Regent, Crosskeys and Broadway theatre using a total of a little more than eight inches in the amusement column, and on another page we have small advertisements of twenty-six Stanley houses, eleven United and four others.

The *Press* devotes a four-column layout to motion pictures and gives the advertising house press notices.

We have reproduced the advertising page of the Sunday *Press* to give you an idea of the conglomeration of advertising. The motion picture advertising is about the same as that of the *Ledger*. The *Record* carried a general amusement page, with the motion pictures occupying the smallest spaces in the layout and getting little representation on the page.

The *North American* gives a separate layout to motion pictures and actually prints nearly a column of screen gossip—certainly a welcome thing to see after hunting through the Philadelphia papers for something that looks like real motion picture news.

The *Evening Ledger* on Saturday gives a three-column layout on screen players at the bottom of the amusement page, used the chart there and gives brief paragraphs about the attractions for the week. The *Bulletin* has a fair Saturday page. The *Star* prints no motion picture matter, neither does it carry any advertising. It is only a four-page sheet.

All of the papers give reviews of the pictures on Tuesday, the *North American* devoting separate heads to the advertising theatres. The *Press* gives four columns to the reviews, and one motion picture, Geraldine Farrar in "Turn of the Wheel," gets a two-head. It carries some of the Stanley theatre advertising, the same as the *Daily Ledger* and two others. The *Record* gives a column to photoplay reviews, the *Bulletin* a column and a half to amusements in general, the *Inquirer* three columns to amusements, and the *Public Ledger* one and the *Evening Ledger* one.

In short, on advertising Philadelphia is about as bad as it could be. We thought that we were justified in holding New York back as the worst of the specimens, but we were mistaken, for at least a few of the houses here have learned to advertise properly and there are some real displays in the papers, and a few of the dailies are showing a trace of a desire to co-operate.

But for the few instances that we have noted we cannot find any evidence of that in Philadelphia. We know that it is hard work in the biggest cities to expect the smaller theatres to advertise, but certainly there can be no excuse for the papers as a whole remaining practically silent on photoplay matter.

It sure is commercial in the city of brotherly love so far as motion pieture eo-operation is concerned.

Empire theatre, New York City, used this attractive lobby decoration on "For Husbands Only." The hole, with its suggestion "Look," did the work, and hundreds who did read the illuminated sign inside the house, which read "Bring your wife and whole family to see, etc." The "house" stood eight feet high and cost $3

Wounded Soldiers Draw Crowds to Theatre

During the showing of "To Hell With the Kaiser" at the Park theatre, Boston, Manager Thomas D. Soriero attracted much attention to his house by inviting some fifty American soldier wounded who had just returned from France to be his guests. The soldiers were conveyed from the Boston hospital to the theatre in Red Cross ambulances, and the result was that the streets were crowded with cheering throngs.

The man who gets there first not only gets the edge but what's inside of it.

Liberty Loan Spectacle Arranged by Miss Flossie A. Jones at Waukesha, Wis.

Theatre Puts Over Big Liberty Loan Spectacle and Citizens Join in to Make It Great Success

THAT a theatre manager may use "home talent" to put over a big patriotic spectacle and that such efforts will increase the popularity of the theatre and gain the heartiest co-operation, has just been proven by a Liberty Loan appeal that has been put over by Miss Flossie Jones at Waukesha, Wis.

Waukesha followed a different method from most communities to "go over the top." There was an advance campaign of Four-Minute speakers in the theatres, and then one day was set aside for all to register in their wards, stating how many Liberty Bonds they had bought or why they had bought none. This was to be the smashing wind-up for the campaign. So Miss Jones arranged her appeal on the evening prceding the registration day.

Members of the state guard and some of the most prominent people in the city took part in the tableaux, and the reception that it was given broke records for enthusiasm. Preceding the tableaux two girls sang "Your Boy and My Boy," and then there was a patriotic speech by a woman speaker, and almost at the end of her speech the curtain was raised and there appeared the illustration of "Why we must buy bonds."

There was a daring combination used in the setting, one portion of it showing a home scene with all serene, and at the left a battlefield strung with wire and American boys in khaki going over the top. A sailor and a soldier at either side gave added meaning to the pleas that we have to support the boys over there if we are to keep our homes safe.

Just before the curtain came down a young lady stepped forward and sang "When the Boys Come Marching Home," which gave a striking finish.

No small part of the success of the presentation was due to the lighting plan that was followed. These were so arranged that there would be a heavy shadow separating the exterior and interior scenes. Blue lights were used in the border and foots in front of the trench scenes and white in the foots in front of the home scene, with an old-rose shaded lamp supplying the rest of the lighting. The entire auditorium was in darkness during the presentation and the entire effect gave one the impression that it was all a dream.

Not only from the point of view of patriotism it pays to do things like this, because of the stronger standing that it is sure to give your theatre in every community. And though Miss Jones controls all of the theatres, the very things that she does provides the reason. There is no need for other theatres when one manages his own, so that it is really the institution.

And to show the appreciation of the community, Miss Jones was presented with a certificate as Theatre Member of the Four-Minute Men of the Committee on Public Informtion, and in addition to this the local board of the Four-Minute workers adopted the following resolution:

"In view of the masterful manner in which all matters pertaining to the prosecution of the war have been presented to the people of Waukesha through the medium of the moving picture shows, therefore be it

"Resolved, That we accord to Miss Flossie A. Jones the honor due her from her superb management and wonderful success in the work."

WORK OR FIGHT?

What Are You Doing For Your Fellow Exhibitors Day by Day?

WE are all of us mighty familiar with the "Work or Fight" order that has gone out from the Government. It means that we have to make our business useful or get over into the trenches and spear a few Huns—the more the merrier.

Now let's carry the comparison a little further and suppose that the motion picture industry as a whole ordered you to work or fight on behalf of that industry. What are you doing for it? Are you in Lawrence, N. C., thinking anything about the success of the exhibitor out in Beattie, Kansas?

If the other fellow in the other town doesn't make money and pay his film rental that selfsame film rental is going to cost you more. It's a business proposition to put your good ideas forward so that they will do others good, if for a selfish reason—because it benefits you. Every hint that is given in exploitation, in business getting results in better pictures for you and more opportunities to make money.

Consider that when we ask you to make this the forum for the good ideas that you have. YOU'RE HELPING YOURSELF.

Live News from the Producers

Pathe Salesmen at War Dinner

Vice-President Paul Brunet Delivers a "Save and Serve" Speech at Pathe Convention Dinner

THE following is the speech of Mr. Paul Brunet, Vice-President and General Manager of Pathe, delivered at the War Dinner of the Pathe Save and Serve Convention at Delmonico's Thursday, September 26th:

"This Council of War with our Sales Force was held for discussion of the ways and means of effecting a maximum of serving and saving of the kind by which the Cinema Corps, as a unit, can help win the war. We have told one another how we have served and what we have saved up to now, and we have given one another helpful suggestions for serving still further and for saving still more. That's our job, gentlemen—the job of War-saving and War-serving. And that's how we got the name for this convention of our thirty Field Marshals from thirty picture Battle Fronts, namely—the Pathe Serve and Save Convention.

"Our Sales Force is our Field Army. The men who distribute our war reels are the men who keep the war wheels turning on the Firing Line of the Cinema Unit. The war over there will be won by force of sales—sales of our film of patriotism—sales of our features of propaganda. For these war pictures inspire the nation to Serve and Save in money and materials and man-power over here, in order to save lives over there.

"Every time you, of the Sales Force, place a patriotic reel of celluloid in front of the public eye, you help to slay the Hunnish dragon of Bloodlust, Landlust and World Destruction. Helpful propaganda of World construction is our ammunition. Celluloid reels are our cannon. And the men of the Sales Force are the gunners that fire the shells of Patriotic Service into the ranks of Slackerism and help to spur the nation to carry on and on to Victory.

"'Keep the Home Wheels Turning'—that's our slogan. The wheels of the Chariot of Victory turn slowly—but turn exceedingly sure. You, of the Sales Force, have hitched yourselves to the Chariot of Victory in the harness of Service and Saving. And you are keeping the Chariot wheels turning by keeping our patriotic reels turning in the twenty thousand projection rooms of the nation.

"We must not 'kid' ourselves, gentlemen, that this matter of Serving and Saving in the motion picture field is a matter optional with us. Nor is it a matter of volunteering such service and such serving, according to our convenience. We've got to do this Serving and Saving stuff at our greatest inconvenience and do it cheerfully, even if inconveniently. We've got to Serve and Save in our industry, gentlemen—or we've got to goose-step.

"The goose-step is the shackle of Kaiserism on the legs of an enslaved Nation. The Goose-step is the Hun-step devised for his uniformed slaves by the Imperial Goose that laid the rotten egg of Kultur. By serving and saving in the motion picture industry, and through Serve and Save Unionism in all industries, we will hamstring the enslaved Teutonic legs that walk the goose-step. And, with the Civilized Sword of Culture, we will cleave and smash the Germanized monster of Kultur.

"And now—just a brief review, gentlemen, of our own campaign against the kultur of barbarism. Serve and Save! What exactly do we in the motion picture fie'd save? And how exactly do we serve? Serve and Save! I will mention saving first. Because the very act of saving in itself constitutes an act of service. And he serves best who also saves.

"The slogan 'Business as usual' is a 'busted' theory. We're not doing business as usual. We're doing business in an absolutely unusual way and under unusual conditions. We're doing business the best we can do it consistently with war serving and war saving.

"We have effected a saving in the three larger ways in which saving is most needed for war purposes. We have saved: First, in money needed for the country's war chest—for the expenses of the war and for loans to our Allies. Second, in materials needed for the conduct of the war. Third, in man-power needed for winning the war.

Leah Baird, Featured in "Wolves of Kultur," Western Photoplay Serial Distributed by Pathe

And this saving of money, materials and man-power over here means saving human lives over there.

"The first consideration in war saving is the saving in the form of the dollar. Every dollar saved in the purchase of unessential material is an added dollar available for Liberty Bonds, Red Cross, War Savings Stamps and the myriad other forms in which a dollar can contribute to winning the war for freedom.

"The Government asks us to save money. Why? The Government estimated for war expenses and loans to our Allies a minimum total of Forty Billions. The raising of forty billions need not scare us. The nation's total annual income is about that figure—Forty Billions! And our total national wealth is 250 billions. To devote enough of our forty billion annual income to war expenses and loans to our Allies is our national task. A national task is merely the sum of the performance of that task by the individuals that compose that nation. So we are each of us individually responsible for saving the money for the forthcoming Fourth Loan—and for Fifth, Sixth, Seventh and Eighth loans—if these further loans become necessary to the completion of our task.

"We have saved material needed for the war by cutting down the extent of our product and by shortening our program. We have achieved this reduction in output and this abbreviating of program by producing quality rather than quantity.

"In considering the kinds of saved material that will help win the war—take the matter of coal—of fuel. Countless thousands of tons of coal will be saved this winter by the transfer of moving picture companies from the east coast to the sunshine and warmth of Southern California—Pathe companies being among the first to be thus transferred. We have already sent to California all our companies excepting one. And our lightless Eastern studios bear testimony of the coal we have saved for greater use in keeping ever in motion the bridge of ships across the Atlantic.

"By cutting down our production to quality only we have effected a tremendous saving in the use of chemicals that can be used in the conduct of the war. We are saving, also, gasoline—as requested by the Government—by cutting down to the minimum the use of motor cars in making pictures and by refraining from making pictures that call for use of airplanes. For the army needs gasoline more than we do.

"And then—the elimination of waste. In our home office and in every one of our thirty branch offices we have declared war—declared war on leakage of money—on waste of materials and on over-production. We're on the job of fighting

(Continued on page 2373)

Earle Rodney for Leads in Christie Comedies

Earle Rodney has been engaged to play juvenile leads in Christie Comedies and will work with Ethel Lynn at the Christie studio. Mr. Rodney played opposite Enid Bennett in recent Ince features.

Marvel Rae, one of the Mack Sennett bathing girls, has been added to the Christie Company and Russ Dudley, a juvenile lead, has also been engaged. All the released Christie Comedies featuring Bobby Vernon have been given first run showings at the Strand theatre in New York. Al Christie has completed the direction of Ethel Lynn and "Smiling" Billy Mason in the final Christie comedy in which Billy Mason will appear. It is entitled "Why Husbands Flirt."

A bronze tablet decorates the lobby of the Christie studio office. It reads: "We are proud of the men from this organization who are defending the cause of God, Humanity and America."

Charles H. Christie went to San Francisco this week on business for the Christie Film Company. He managed to get away between the Monday and Friday night meetings of the Fourth Liberty Loan Committee, of which he is the chairman for the motion picture industry.

General Claims Success for Charley Fang

Since the initial releases of two Charley Fang comedy productions several weeks ago, the venture of presenting a Chinese player in a humorous role turns out to have been well justified.

Comments from General Film exchanges indicate that the Oriental star in his quaint characterizations is pleasing audiences. Each of the Charley Fang subjects consists of a one-reel human interest story in which the principal roles are of straight comedy type. In fact the stories incline to the comedy-drama disc of the line at times. Such well known players as Jules Cowles and Paul Pantzer are in the casts.

The two favorite Charley Fang comedies appear to be "Fang's Fate and Fortune" and "Parson Pepp."

"Over the Rhine" to Be Released November 1

Work on Fred J. Balshofer's production, "Over the Rhine," continues at the company studios in Hollywood, California, and it is expected the picture will be ready for release by November 1st.

No method of distribution has as yet been decided upon, although two large distributing organizations are said to have made overtures towards securing the picture.

Select Pictures Has Produced What It Has Announced As a Great Special Production, Called "The One Woman," from the Story by Thomas Dixon. Reginald Barker Directed

Refilming Pictures Is Claimed Innovation

The Famous Players-Lasky Corporation has started a movement that bids fair to establish a new field in the world of motion pictures. It is the refilming of former screen productions. Just as on the stage there are frequently given revivals of plays that have been unusually successful with new appointments and improved facilities in stagecraft, so, it is declared, will be the trend of the big motion picture producers.

Within a month the Famous Players-Lasky Corporation has announced the refilming of two productions that several years ago were staged before the camera, i. e., "The Squaw Man" and "Arizona." The new version of "The Squaw Man" is now being staged by Cecil B. De Mille, who incidentally filmed this well-known play for the first time, some four years ago.

"Arizona," now being produced by Douglas Fairbanks as his latest starring vehicle for Artcraft, was pictured several years ago by Augustus Thomas, author of the famous play.

In connection with this idea of retaking pictures already screened, Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corporation in charge of productions, said: "With the improved facilities for motion picture production, subjects that were filmed years ago can now be put on in such a way that the two photoplays will be about as different as night and day."

New Rainbow Comedies in Many Lively Topics

Rainbow Comedies, the new single-reel comedy brand for General Film release, has started off at a fast gait, the subjects being of an especially spirited nature.

"My Lady's Slipper," the current Rainbow Comedy, deals with a widow and a widower, neighbors, one owning a cat and the other a dog, and when the animals quarrel, the owners follow suit.

Joseph Richmond directed this picture for the United States Motion Picture Corporation, Lillian Vera and Eddie Boulden being the featured players.

Select Acquires "One Woman"

Will Distribute Thomas Dixon's "The One Woman" With Special Exploitation—Special Campaign Started

SELECT PICTURES CORPORATION announces that it has acquired for distribution through its exchanges the great special attraction, "The One Woman," the latest photoplay by Thomas Dixon, author of "The Birth of a Nation."

"The One Woman" is based on Mr. Dixon's famous novel of the same name, which, when published a few years ago, is reported to have attained one of the most sensational successes ever scored by a work of fiction in this country, its edition running into the hundred thousands.

Weight is given to this announcement by Select Pictures Corporation, who unhesitatingly present "The One Woman" as one of the most momentous special attractions of recent years.

The Select company will bring to the distribution of "The One Woman" a special campaign of advertising and publicity commensurate with the value of the production. Not only will the picture consistently be kept to the front in the trade journals, but other channels of advertising will be utilized. A striking twenty-four sheet, printed in six colors, is now coming from the press and will soon make its appearance on well selected stands in prominent locations.

Other posters are being prepared with great care and at extra expense, all the paper for this subject being printed in six colors. It is the purpose of the Select organization to put its entire force at the command of wide-awake exhibitors in order that the full box office possibilities of this big special attraction may be fully realized.

In selecting a man to direct "The One Woman," the producers were guided by the desire to secure a person who would combine technical genius with a complete intellectual grasp of the material contained in Thomas Dixon's remarkable book. Such a man was finally discovered in the person of Reginald Barker. Prior to his connection with this production, Barker directed "Carmen of the Klondyke."

The players who appear in the Thomas Dixon special make up a cast that may be adequately described as "all star." Lawson Butt takes the part of Frank Gordon, the radical minister. Clara Williams, who played the title role in "Carmen of the Klondyke," adds an even deeper note to her delineation of the character of Kate Ransom.

The part of Mark Overman, financial power, friend and later rival of Gordon for the mercurial affections of Kate Ransom, is portrayed by Herschel Mayall, and Adda Gleason, whose acting of the title part in "Ramona," endeared her to film fans, appears as Ruth Gordon.

Coldwey Joins L-Ko

Anthony W. Coldwey, well known for his scenario work with the Sennet comedies and formerly with the American, is now in charge of the scenario department of the L-Ko Company.

Realizing the necessity of a well-knit story, the L-Ko has adopted the policy of producing comedies with funny situations and "gags," but all built around the main theme of the story, as, even in comedies, "the story is the thing."

Madlaine Traverse Has Signed to Star for William Fox

Edward Dillon and James Kirkwood, Who Have Signed to Direct Features Under the William Fox Banner

Fox Reviews Standard Pictures

William Fox Promises Bigger and Better Productions Under His Standard Brand for Ensuing Second Season

ONE year ago William Fox started Standard Pictures with the announcement that they were to be the very best that money and brains could produce. That this promise has been kept to the letter is declared to be attested by the universal popularity which these pictures now enjoy, as well as by the tremendous number of bookings with which they open the new season.

A resume of the first year of Standard Pictures made recently in the Fox offices brought to light some interesting statistics. Four directors have produced the majority of the twenty-six Standard Picture releases of the first year—J. Gordon Edwards, Frank Lloyd, R. A. Walsh and Richard Stanton.

Mr. Edwards has six Standard Pictures to his credit in the first year. They are "Camille," "Rose of Blood," "Dubarry," "The Forbidden Path," "The Soul of Buddha," "Under the Yoke."

Mr. Lloyd's score was four, three starring William Farnum, and one, "The Blindness of Divorce," enacted by an all-star cast. The Farnum pictures are "When a Man Sees Red," "Heart of a Lion" and "True Blue."

"The Honor System," asserted to be one of the greatest money-makers ever released in the history of the films, was directed by R. A. Walsh. Mr. Walsh directed two of last year's Standard pictures, the other being "Woman and the Law," another picture which is said to have achieved a signal success.

The other director who has a large share in the production of Standard Pictures is Richard Stanton. Mr. Stanton's first Standard Picture was "The Spy," which set a mark for itself as the first as well as one of the best pictures that have been brought forth by the war. "Cheating the Public" was another Stanton picture, and he also directed William Farnum in "Rough and Ready."

Notwithstanding the artistic and financial success which Standard Pictures have made in their first year, William Fox is not content to rest on his laurels. For the season of 1918-19 he plans to strengthen Standard Pictures with new stars, better stories and with an even more elaborate scale of production.

To this end he has already added another star to the group, Evelyn Nesbit, one of the most advertised women in the world and an actress of ability.

Miss Nesbit has just signed a contract to produce a number of Standard Pictures. She this week completed her first in the series, "The Woman Who Gave," described as a startling story of an artist's model who hated her own beauty. In the supporting cast is Miss Nesbit's son, Russell Thaw.

In her next release, "Keep Smiling," Elinor Field, star of Mutual-Strand comedies, applies female strategy to get out of a situation which is not entirely pleasing to her.

Three Hundred Actors at World Studios

October is a busy month at the studio of World Pictures at Fort Lee. Over three hundred actors are employed in the picturizing of four photoplays that will be completed this month.

Tefft Johnson begins his second picture for the company by directing June Elvidge, Frank Mayo and Madge Evans heading a large cast in "The Love Defender." The story is by Maravene Thompson, scenarioized by George DuBois Proctor.

"The Hand Invisible," an original story by Wallace Clifton with the continuity fabricated by Clara S. Berenger, will serve as a vehicle for Montagu Love. Travers Vale will superintend the making of it into a photoplay. Mr. Love will be supported by Muriel Ostriche, Virginia Hammond, George Le Guere, Marguerite Gale, William Sorrelle, Martha Mansfield, Kate Lester and others.

Louise Huff will devote her talents to the making of "The Little Intruder." Oscar Apfel will direct. Forrest Halsey, a well known magazine contributor, is responsible for the story. Miss Huff will be supported by George MacQuarrie, Johnnie Hines, Christine Mayo, Stuart Holmes and Albert Hart.

Carlyle Blackwell and Evelyn Greeley will spend the month of October at work on "Hit or Miss." Harry O. Hoyt and Hamilton Smith are credited with the authorship. Dell Anderson will oversee the making of the picture. Prominent in the supporting company are Jack Drumier, Robert Walker, George Sutton and Escamillio Fernandez.

Gillstrom Goes to Coast

Arvid E. Gillstrom, who recently joined the William Fox forces as a director and completed his first pictures, will leave for the Pacific Coast in the next ten days as the vanguard of the Fox producing forces, who in the near future will leave for Hollywood to make Fox films.

This migration is in compliance with the request of the Fuel Administration that all film companies move to the Pacific coast in order to conserve fuel.

Emmy Wehlen and Olive Tell, Among Metro's Most Popular Stars

William Desmond Joins Jesse D. Hampton

A new and concrete evidence that the Robertson-Cole Company proposes actively to enter the domestic field of film distribution is shown by the fact that this exporting film has contracted to handle in this country as well as in the foreign field the eight-feature films that Jesse D. Hampton will make with his new star, William Desmond.

Heretofore the activities of the Robertson-Cole organization have been chiefly confined to foreign countries.

William Desmond for some years has been an Ince and Triangle star. When Mr. Ince was at the producing head of the New York motion picture company he engaged Desmond as leading actor, and with the advent of the Triangle Corporation Desmond was advanced to stellar distinction.

Cast Selected for Next Russell Feature

Henry King has selected the supporting cast of his next William Russell feature for the American Film Company, "Where the West Begins," and started actual production on the picture this week.

It is another comedy-drama, just the type that Russell is proving so popular in, and King expects it to turn out even better than his previous Russell successes.

Eileen Percy, "Doug" Fairbanks' former leading lady, is playing the feminine lead.

Allison Finishes One

May Allison has finished her work before the camera in "Kate, of Kentucky," the production following "The Return of Mary" and "The Testing of Mildred Vane" at Metro's West Coast studios in Hollywood. The star was directed by Robert Thornby and the camera man was William E. Fildew.

Margarita Fisher, in "The Mantle of Charity," American Production

Twenty-four-sheet Used by Pathe for "Wolves of Kultur," Starring Leah Baird

"Wolves of Kultur" Wins Praise

Trade Showing of New Pathe Serial Well Received—Patriotic Organizations Expected to Assist Exhibitors Promote

WHEN "Wolves of Kultur" is released by Pathe on October 20 it will have thousands of patriotic persons throughout the land interested to witness its unfolding, through the hearty co-operation of the Committee of National Defense in various States, according to report, and this fifteen-episode serial, produced by Western Photoplays, Inc., while containing all the elements of popular entertainment is said to be an effective revelation of the operations of the secret enemies still at work at plot and propaganda in this country.

The exhibitors' showing of the first episodes of the serial on the New York Theatre Roof on Tuesday last was attended by representatives of all of the patriotic societies in New York, and they were said to be warm in praise of the story and what it promises.

Paul Brunet, vice president and general manager of Pathe, has been in correspondence for some time with the heads of the State branches of the Council of National Defense and is gratified by the ready and hearty manner in which they have promised to bring the power and influence of their organizations in recommending that "Wolves of Kultur" should be seen by every person who loyally stands behind the pushing of the war to ultimate victory.

The most characteristic letter promising co-operation is from Lafayette Young, former United States Senator and chairman of the Iowa Council:

"I wish to thank you for the work being done by your organization in the promotion of the patriotic picture play," he writes. "I think these plays have done great good. They reach everybody. I shall be glad to see 'Wolves of Kultur' when it makes its appearance.

"While I am chairman of the Iowa Council of National Defense I am also publisher of the Des Moines *Capital*, a daily newspaper, and have given some attention to the motion picture.

"I appreciate the 'Official War Review,' which you are sending out, also. It is a splendid piece of work. I wish you every success."

Lloyd M. Hopper, chairman of the Alabama Council, at Montgomery, heartily indorses the project and promises statewide co-operation.

Wyoming promises, through Maurice Goshen, acting chairman, to give active publicity aids and to tell the patriotic purpose of "Wolves of Kultur."

Joseph Hauser, secretary of the Idaho organization, promises: "Our publicity man will give it the widest possible advertisement through sources at our disposal."

Kerrigan Makes Drama of Alaska

At the Jesse D. Hampton studios, at Los Angeles, J. Warren Kerrigan is actively engaged upon his next screen effort, another Kenneth B. Clarke story, and a story quite out of the ordinary. It is a tale that has Alaska for its locale. It has to do with three men who live together in a one-room cabin throughout the long northern winter, and is titled "The Unfinished Story." Following this he will be presented in "Come Again, Smith," a comedy.

Ora Carew, New Leading Woman With Wallace Reid in Paramount Pictures

A Hint of the Stupendous Nature of the Settings for "Salome," William Fox Production, Is Gained by the "Still" at the Left. In the Center Is Tom Mix, in "Treat 'Em Rough." At the Right Is a Moment in "The Woman Who Gave," With Evelyn Nesbit

Farnum Scores Heavily in Latest Fox Film

AS an instance of the success which "Riders of the Purple Sage" is meeting, the Fox Film Corporation in a statement this week cites a letter received from a Fox representative in Los Angeles, who saw the Farnum play both at the Kenema theatre in Los Angeles and also at the Rialto theatre in San Francisco.

"Every house record at the Rialto," states the writer, "was broken the first day, Sunday, and on Monday afternoon the Rialto did two and a half times more business than it ever did on a Monday afternoon. Monday night, when Mr. Farnum made two personal appearances, the sidewalk was black with people. At 9 o'clock I heard one woman say she had been there since 7 o'clock and was going home because she could not get in. Probably two thousand persons were turned away.

"I saw the 'Riders' again Saturday night at the Kenema in Los Angeles, and when I arrived there at 8 o'clock only a few gallery seats were empty, and there was a line waiting for those, and besides there were two other lines waiting for orchestra and the better balcony seats.

"Up in San Francisco at the Rialto Mr. Lurie told me his telephone was busy with the question, 'When are you going to show "The Rainbow Trail?"' 'Riders of the Purple Sage' certainly is a winner."

Earle Williams, Vitagrapher Star, Being Shown the Intricacies of a New Camera by Lieut. Evans, the Los Angeles Photographer

Petrova's Fifth Reaches Printing Stage

The negative of the fifth special Petrova production, "The Panther Woman," has been finally cut and edited, and is now in the hands of the Rothacker Film Manufacturing Company, for the purpose of printing the necessary copies for distribution. The utmost care and attention have been given to the editing of this negative, inasmuch as the production is considered by all concerned as the most important in which Madame Petrova has appeared up to date. It marks the fifth presentation of the star under her own banner.

The First National Exhibitors' Circuit, which has distributed the four previous Petrova vehicles, namely, "Daughter of Destiny," "The Light Within," "The Life Mask" and "Tempered Steel," will also handle the marketing arrangements for "The Panther Woman."

World Has Success in Post Card Campaign

At the suggestion of the Division of Films of the Committee on Public Information, World Pictures, which has been awarded the distribution of "America's Answer"—the second official government war picture—is conducting a post card campaign to determine what theatres in the United States desire to show this patriotic production.

Though the campaign has been in progress only a few days, the responses already received are simply enormous, according to report. It looks as though every theatre in the country wants to give its patrons the opportunity of seeing this attraction. This, by the way, is said to be the first mail sales campaign of the sort ever undertaken in the picture industry.

"Anti-Yellow Dog Club" Publishes Appeal

A half column story, sent out broadcast and published in daily and weekly papers throughout the country, came from the headquarters of the "Anti-Yellow Dog Club" and will excite great interest in the forthcoming Jewel production, which is titled "The Yellow Dog," and is brimfull of the propaganda advocated so strenuously by the "Anti-Yellow Dog Clubs." The newspaper story runs as follows:

THE GENUINE "YELLOW PERIL"

NEW BRANDS DESCRIBED BY FOUNDER OF YELLOW DOG DRIVE

Disrespectors of Government Security Salesmen Are Yellow Dogs

New York, September 28

The only real "yellow peril" that confronts America at the present time is from that type of citizen that has a Charlotte Russe for a backbone, and that the peril is very real and very yellow and very varied in species is indicated by the fact that the headquarters of the Anti-Yellow Dog Clubs, with branches in every city in the United States, has found it necessary to add to the original definitions of yellow dogism.

Henry Irving Dodge, founder of the Nation-wide movement to suppress verbally distributed enemy propaganda and who personally made arrangements for the entire finances of the drive, has found that there are other types of mongrel patriots beside those he originally described, and word has been sent to the two million members of the Anti-Yellow Dog Clubs to be on the look-out for the newest crop of "yellow dogs."

In an interview given to the press, Mr. Dodge says that when he founded the national Anti-Yellow Dog Clubs and pointed the way to combat the activities of the secret agents of the Kaiser, he believed he had covered every form of conscious and sub-conscious disloyalty in the ten definitions describing yellow dogism but, he says, that phases of yellow dogism develop so rapidly that one must be constantly on the look-out in order to be one hundred per cent American.

Mr. Dodge's definition describing the newest species of Yellow Dogs, brings the nation-wide campaign against them right up to the minute. The eight new types are:—

Anyone who shows disrespect to a Liberty Bond or Thrift Stamp salesman is a Yellow Dog.

Anyone who unnecessarily uses gasoline on gasless day is a Yellow Dog.

Anyone who dishonestly claims exemption from the draft is a Yellow Dog.

Anyone who growls about war taxes is a Yellow Dog.

The rent pirate is a Yellow Dog.

Anyone who adds to the burden by trying to make big profits out of the war is a Yellow Dog.

Anyone who over-eats is a stupid Yellow Dog—he's cheating himself.

All Yellow Dogs are contemptible, but the worst are those that hoard food.

Blackton Engages Count Pompeo Pieri

It was at Mr. Blackton's suggestion that Count Pieri became interested in motion pictures, and his engagement for work on "The Battle Cry of Liberty" is the result. This feature, which is to be produced by Commodore Blackton from a story written by Charles T. Dazey and himself, will be the successor of the producer's earlier success, "The Battle Cry of Peace." "The Common Cause," the current Blackton special under the auspices of the British-Canadian Recruiting Mission, is rapidly nearing completion, and date of distribution by Vitagraph will shortly be announced.

Vangie Valentine's First Picture in Work

A massive production, a large cast and an army of extras combine to make Harold J. Binney a busy man, for he is presenting as well as directing Vangie Valentine's first production, which was written especiallly for her by George Edwardes-Hall.

The story, which is said to be exceptionally powerful, is constructed upon unconventional lines, and is expected to create much discussion. It will be released through W. L. Sherry Service some time in November.

Big Cast Complete for "Sylvia on a Spree"

The cast has been completed for Emmy Wehlen's next Metro production, "Sylvia on a Spree," now in preparation at the Metro studio under the direction of Harry L. Franklin. The star, of course, is cast in the leading role of Sylvia Fairponts, and W. I. Percival will be seen as Jack Bradley, the fiance whom she requires to take her on the spree in question.

Geraldine Farrar, With Secretary and Mrs. Wm. McAdoo, at the Opening of the Fourth Liberty Loan Bond Campaign in Washington

Cast for "Wilson or the Kaiser?"

Screen Classics Chooses Popular Players for the Coming Super-Feature —Henry Kolker Gets a Chief Part

"EVERY member a star" is the slogan of Director Charles Miller in regard to the big multiple-reel Screen Classics, Inc., patriotic production, "Wilson or the Kaiser?" now in process of production, under the personal supervision of Maxwell Karger, its author. One of the two name-parts has already been chosen, as Henry Kolker will play the Kaiser, and an actor of attainments and ability to play the part of President Wilson is now being sought.

Henry Kolker has recently been associated with Albert Capellani in the direction of productions starring Mme. Nazimova, and has obtained a leave of absence from the Nazimova organization in order to appear in "Wilson or the Kaiser?" Mr. Kolker has recently appeared in leading roles in such Metro pictures as "Social Hypocrites," with May Allison; "The House of Mirth," with an all-star cast, including Katharine Harris Barrymore; and "The Shell Game," with Emmy Wehlen.

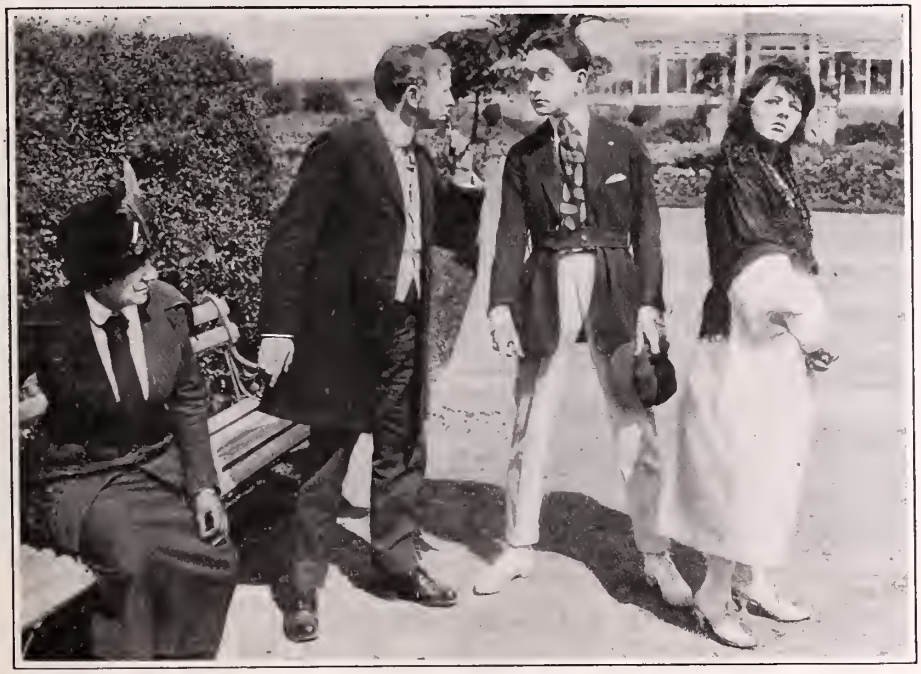
The engagement of Creighton Hale as the young Alsatian hero, Conrad Le Brett, has already been announced. Earl Schenck, who appeared as the German Crown Prince in the Screen Classics super-feature, "To Hell With the Kaiser," has been selected to play Lieut. Ober, the arch-villain of "Wilson or the Kaiser?"

Florence Short is one of the important players chosen by Director Miller for "Wilson or the Kaiser?" Miss Short will play Elaine, a Belgian woman, a role of powerful dramatic opportunities.

Joseph Kilgour will play the part of the hated von Bissing, who will go down in history not as a great general, but as the murderer of Nurse Edith Cavell.

E. J. Connelly was the star of Metro's picture version of George Ade's "Marse Covington"; he was Dr. Zulph in the serial, "The Great Secret"; and he played Griswold in "Toys of Fate," with Mme. Nazimova. In "Wilson or the Kaiser?" he has the part of old Le Brett, grandfather of the hero.

Baby Ivy Ward will be seen as a tiny Belgian, the little daughter of Elaine. The part calls for strong emotional ability on the part of the child, a power she displayed fully in "Draft 258." Margaret Aston, a grandnicce of the original Margaret Aston, who was a nurse associated with Florence Nightingale at the time of the Crimean War, will play Edith Cavell.



"How She Hated Men" Is the Title of the Current Rainbow Comedy Which Is Being Distributed by General Film

Program News on Page 2384

You are not giving — you are being offered a privilege to subscribe to the Fourth Liberty Loan

You are not giving — you are being offered a privilege to subscribe to the Fourth Liberty Loan

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

First Choice of America's first run Houses

LYONS MORAN

STAR COMEDIES

Latest Release

"The Price of a Rotten Time"

BOOK THRU NEAREST UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MANUFACTURING Co.
CARL LAEMMLE, President
1600 BROADWAY, N.Y.

You are not giving — you are being offered a privilege to subscribe to the Fourth Liberty Loan

Pathe Salesmen at War Dinner

(*Continued from page* 2364)

extravagance and halting the profiteer. We're on the job of serving and saving one hundred per cent.

"The first thing we did was to eliminate the cash waste. A wasted dollar, like an idle dollar, is a slacker dollar. We have converted our slacker dollars into patriotic dollars through reduction in the amount of purchase of material that can be used in the conduct of the war. We, of Pathe, have cut out the fuss, feathers, furbelows, trimmings and vanities of our business. We have eliminated the merely ornamental stuff—and are down to the rock bed of utility. Every dollar wasted on unessential material seems one dollar's worth less of bullets and shells for shattering Kultur.

"On the other hand, every reel of patriotic film that turns in the projection rooms of the country is a war wheel turning for the victorious armies of Liberty. And now—a word as to how we serve.

"In every war drive we play our part not only as couriers spreading the news; not only as a nation-wide Bureau of Intelligence for twenty millions of the public every day and night, but also as heavy contributors to the drives, in the form of cash and personal service. Thus we have helped the drives for War Savings Stamps; the drives for the Red Cross and the Y. M. C. A.; the drives for Liberty Loans. And in every one of these drives each reel of ours turning in a projection room is a driving wheel in the great engine of war.

"We assist the drives, too, in supplying slides and space in our weekly topical films and other films—space devoted to information and inspiration relating to the drive of the hour. We serve by inspiring the service of others. We serve by issuing films that are in themselves an inspiration to the public to jump in and do something.

"We serve—by helping to sustain the national morale. Our News Weekly is a booster. All the war films we issue are boosters. Our advertising and publicity boosts. And when you boost morale, you boost victory. It is often said that we are behind our sublime Allies in their determination to win the war—meaning that we are backing them up. We must make the propaganda in our films show that we are not behind our Allies in this great work—not merely backing them up—but are shoulder to shoulder with them—crying not only 'Carry on'—but crying 'Come on.'

"We serve—even in our advertising and publicity, in much of which there is a patriotic note. When we issued 'The Fourth of July in France' we put out an artistic Liberty boosting poster that was, and still is, to thousands a reminder that doing one's bit is not enough, but that each one must do his most. We serve—because every time one of the sales force puts into motion in a projection room a patriotic war reel he reels the Huns back another step toward Berlin.

"Our battle-cry here at home is Economy. Our password—Efficiency. It is because of our efficiency in saving and serving that our industry was declared an essential industry by the President of the United States.

"To save and serve is every man's job, gentlemen, and it's a man's size job. It's our job—the entire nation's job—to serve and save. And you are here tonight—all of you—because you are all on the job. And because you are on this job, gentlemen of the sales force, you are helping the whole world to keep the flags of free peoples flying at the mastheads of Liberty.

"Our save and serve convention is nearly over. Tonight we adjourn. And the thirty field marshals of our sales force will return to the first line trenches of the moving picture battlefields, heartened in serving and encouraged in saving as the resu't of this Serve and Save Convention. Gentlemen of the sales force, in your service and your saving may you, each and all, win a place in the Cinema's Legion of Honor.

"And now, gentlemen, here are many colors—yet those who serve under them serve but one cause—These are the colors that have never run. And as long as you and I are properly on the great big job of serving and saving, each in our own way, and each to his limit of self-denial and sacrifice, none of these colors will ever run.

"Gentlemen, I give you our colors and the colors of our valiant Allies, and the Commander-in-Chief of our own Army and Navy, President Wilson!"

Picturesqueness Uppermost

Picturesqueness is said to be the strongest note in "The Hell Cat," Geraldine Farrar's next Goldwyn picture—picturesqueness and a powerful elemental appeal. Free and untrammeled by the conventions of society, Geraldine Farrar, as Pancha O'Brien, lives and loves and hates with magnificent abandon.

George Larkin Is Flirting With Death Via the Rope Necktie in "The Border Raiders," a Pathe Feature

First National Makes Statement

J. D. Williams Makes Statement Anent the Intermittent Releases of Chaplin Comedies and Attributes It to Desire of Comedian to Produce Limit of Capability

MANAGER WILLIAMS is quoted as follows regarding the Chaplin story published last week:

"We are issuing from our offices this week a statement explaining the policy which has been responsible for the intermittent release of Chaplin comedies under his contract with the First National Exhibitors' Circuit.

"Summarized, that policy, which is of Mr. Chaplin's own conception, means that he will not sanction the release of one of his comedies until he is absolutely satisfied that it represents the very best effort of which he is capable, and that all rumors and reports to the contrary, he is allowing nothing, of any character, to interfere with his fixed and unalterable decision to give to exhibitors and the public the full value in Chaplin productions for which they pay, which they expect, and to which they are entitled by every precept of fair business and war time conservation.

"And in connection with war time conservation we wonder whether Mr. Chaplin has not revealed with unmistakable clarity the proper interpretation to that paragraph in your editorial of Sept. 21, headed 'On Probation,' which quotes from the ruling of the Priorities Committee of the War Industries Board to the effect that:

"Each member of the industry will pledge himself to discontinue all non-essential production and eliminate wasteful methods.

"This paragraph is fathered by the one you wrote preceding it, in which you say:

"You know that you, willingly or unwillingly, are engaged in a feverish competition to produce, produce, produce—and distribute in the simple multiple fashion."

"Would not a broad interpretation of the ruling of the Priorities Committee on the question of conservation in the film industry mean first the production of non-profitable, non-entertaining pictures simply to 'produce, produce, produce.'

"Again we wonder whether Mr. Chaplin's decision of last January, when his contract with us for eight pictures was signed, to withhold each of his releases until it has been endowed with the utmost effort and ability at his command, and until the time when he could honestly and conscientiously say 'I can do no better,' was not a prophecy of the form of conservation which is so earnestly and sincerely recommended by outsiders as the saving grace of a situation which you most aptly and properly characterize as 'dangerous,'" concluded Mr. Williams.

"Romance of Tarzan" to Be Released Soon

Announcement of the release soon by the First National Exhibitors' Circuit of "The Romance of Tarzan," as the sequel to the big novelty feature, "Tarzan of the Apes" and "The Romance of Tarzan," tions for bookings to the various First National Exchanges, according to reports made to the home office during the past week.

Isadore Bernstein, supervising director for the National Film Corporation of America, producers of both "Tarzan of the Apes" and "The Romance of Tarzan," who arrived in New York recently from the Los Angeles studios, has declared his opinion that the sequel production, from the standpoint of originality of story, novelty of situations, scope of plot and real dramatic action, will, in the estimation of every exhibitor who books it and every patron who sees it, outrank the parent feature.

"Belle of New York" Marion Davies' Next

THE fact that Marion Davies is to appear in a production the title of which is so familiar to the amusement-seeking population of three continents, is declared to be a guaranty of an assured box office value in her third Select Picture, "The Belle of New York."

It was first produced on September 28, 1897, at the Casino Theatre, New York, where it ran for two solid years. Following this engagement the original cast was taken to the Shaftesbury theatre, London, where it ran for another year. "The Belle of New York" has been subject to more revivals than any other known musical comedy. At one time there have been as many as nine stock companies playing it in different cities throughout Europe and America, and it was chief favorite of Pollard's Lilliputians.

The film version of "The Belle of New York," in which Select Pictures will star beautiful Marion Davies in the rôle made famous by the inimitable Edna May, will follow Marion Davies' current Select Picture, "The Burden of Proof." Julius Steger will have complete charge of the production. Every line and situation that it is possible to adapt for the screen from the original book by Hugo Morton will be used.

"The Belle of New York" was famous for its bright and catchy music and the entirely novel and original situations which were woven into the plot of the play. In the film version of this famous production, which will easily surpass anything Miss Davies has ever attempted, nothing will be lost. It will be possible for orchestras to reproduce every line of the original music, while for the story itself much will be gained in modern direction and settings.

"The Burden of Proof" Shows Washington

MARION DAVIES' latest Select Picture, "The Burden of Proof," which is now being shown in first-run theatres throughout the United States, is declared to be one of the best "Washington-in-a-nutshell" souvenirs ever distributed.

Although "The Burden of Proof" is hardly in the picture post card class, it is said to provide the distant citizen with a better conception of his national capital than any postal card album or souvenir picture book ever published.

Among the most remarkable scenes are exteriors and interiors of the Army and Navy Building. This building provides one of the greatest difficulties in Washington to visitors. Even in times of peace visitors to this important office are discouraged, while in time of war it is practically impossible to obtain admission except on official business. Mr. Steger successfully overcame this obstacle, however, and the result is a series of extremely interesting scenes, which have never before appeared on the screen.

Equally interesting views show the Department of Justice Building, the new Union Station, White House, Capitol and numerous others. Miss Davies' second Select Picture makes a strong appeal to those who have never personally enjoyed a trip to the nation's principal city.

Many Paramount Productions in the Making

MARGUERITE CLARK has started work on her next Paramount picture, which is an adaptation by Adrian Gil-Spear of Maria Thompson Daviess' story, "The Golden Bird," which appeared serially in the *Delineator* a few months ago. John S. Robertson is directing Miss Clark.

Enrico Caruso and his fellow players in "Prince Cosimo," his second Artcraft picture, went up to Greenwich, Conn., last week, where for two days exterior scenes were taken under the direction of Edward Jose at the beautiful Flagler estate. In "Prince Cosimo" Charlotte Ives for the first time in her photoplay career is cast in what might be termed a vampire role.

The second John Emerson-Anita Loos production for Paramount, "Gosh Darn the Kaiser," in which Shirley Mason and Ernest Truex are again co-starred, is nearly finished. Joseph Burke and J. Herbert Frank are members of the cast.

Billie Burke has completed her Paramount picture, "The Make-Believe Wife," in which she was directed by John S. Robertson.

"Under the Greenwood Tree," the new Artcraft picture, on which Elsie Ferguson has been engaged under Emile Chautard's direction, is also finished and ready for release.

Ethel Clayton, in the Paramount Picture, "The Girl Who Came Back"

COMPLETE PLAN BOOK ON PAGE 2443

Select Serves Service

Capt. Sumner E. W. Kittelle, U. S. Navy, commanding the U. S. S. Georgia, has written to Mr. V. P. Whitaker, Select's Washington branch manager, thanking Select Pictures for the service it renders the boys in the service of Uncle Sam's navy. Capt. Kittelle has the following to say:

I wish to express my appreciation and thanks for the cordial and patriotic way in which your company has co-operated with the officer in charge of amusements in supplying to the GEORGIA the latest and highest grade of films for the entertainment of the officers and men at such moderate cost. By reason of your willing and ready co-operation we have been able to exhibit a grade of pictures that have been a source of the greatest satisfaction to all hands.

With best wishes,

Sincerely yours,

SUMNER E. W. KITTELLE,
Captain, U. S. Navy.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for October 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....

(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.
Notary Public.

My commission expires March 30, 1920.

Sworn to and subscribed before me this 23d day of September, 1918.

[SEAL] JAMES S. JUDD,

Additional Live News from the Producers

(Continued from page 2374)

Alice Joyce, Vitagraph Blue Ribbon Star, Whose Latest Picture Is "Everybody's Girl"

New "Around the Clock" Universal

So great was the popularity of "Around the Clock with a Rookie," said to be, that Universal has arranged to release a similar subject in behalf of Uncle Sam's Navy. The newest picture is "Around the Clock with a Sailor," which will be issued the week of October 6. This film is a two-reeler, where as the rookie subject was only in one reel.

Two well-known players take the leading roles. They are Otto Kruger and Helen MacKeller. Mr. Kruger was in training for an officer's commission, but gladly made arrangements to serve in the film. He will be recalled as a player on the legitimate stage, having starred in "Young America" and "Seven Chances."

Miss MacKeller was the star of "The Tailor Made Man," and this year is appearing in "The Unknown Purple." The war service of the Y. M. C. A. is strongly treated in the picture. It was produced by H. E. Hancock and photographed by George Coudert.

"The Daredevil," October 15, Gail Kane-Mutual

The release date of "The Daredevil," the second in the series of productions starring Gail Kane, which are being made by her own company, Gail Kane Productions, for Mutual, has been set for October 13. "The Daredevil" was taken from the story written by Maria Thompson Daviess and directed by Francis Grandon.

Norman Trevor is in the leading male role. Mildred Marsh, sister of Mae Marsh, is seen in the part of Sue Tomlinson. Duncan McRae plays the role of Armand de Lascelles, a French army officer; Roy Applegate does Colonel Robert Carruthers.

About New Pictures

"Our Four Days in Germany" is the title of one of the latest of Capt. Bud Fisher's Mutt and Jeff Animated Cartoons, as announced by the Fox Film Corporation. Although Mutt and Jeff spend only four days in Hunland, their stay is crowded with thrilling events.

A raid scene which contains both thrill and comedy will be a feature of Emmy Wehlen's forthcoming Metro picture, "Sylvia on a Spree," now in process of production at Metro's Eastern studio under the personal supervision of Maxwell Karger. Harry L. Franklin is directing "Sylvia on a Spree," assisted by Fred Warren.

In Dorothy Gish's first Paramount picture, to be released October 6, Hornetsville, a little town in the great big land of Uncle Sam, is said to play a role that is real, humorous, pathetic and most of all so human that you know each character, each action and each photographic "shot" made within the narrow walls of its existence.

That the Hun is not the only enemy in the Italian Alps is vividly shown in No. 15 of the Official War Review, released by Pathe the week beginning October 6. White death in the shape of avalanches comes with sudden sweep upon the passing troops; and these pictures give a view showing how such a disaster has engulfed the intrepid fighters and other soldiers struggling desperately to rescue them.

"The Temple of Dusk," the second of the Haworth Pictures Corporation series of productions starring Sessue Hayakawa, is set for release by Mutual October 20. It will be prereleased October 13.

In "The Law of the North," produced for Paramount by Thomas H. Ince, and directed by Irwin V. Willat, Charles Ray appears clad in furs and the usual attire of the dweller in far Northern wilds. He is known as "The Eaglet," and the romance and mystery of the snowbound lands enter into the story with all their majesty and splendor.

The eighth episode of "Hands Up," the Pathe serial, featuring Ruth Roland, is called "The Fatal Jewels," and will be released the week beginning October 6. Echo, the heroine, is rescued from death at the hands of the Inca Regent by the Phantom Rider.

Maurice Tourneur's second independent production, now in course of filming, is unique in many ways. For one thing the photo-offering is said to be remarkable in the number of beautiful women utilized in telling the story and the few men necessary to the unfolding of the plot.

"Love's Law," the first in the series of Gail Kane productions, released September 15 on Mutual's schedule, is booked strong in the South, is the statement of S. T. Stephens, general supervisor of Mutual exchanges.

Wallace Reid is in the midst of his new picture which James Cruse is directing, and which as yet is supplied only with a working title. It will be largely comedy. Edgar Franklin wrote the magazine story from which the picture has been scenariozied by Will M. Ritchey.

Priscilla Dean is soon to be seen as a beautiful crook. That is the role she essays in "Miss Dorris, Safe Cracker," a play of the underworld now being made for the Bluebird brand under Jack Dillon's direction. Fred Myton prepared the continuity from an original story by Jack Boyle.

Norma Talmadge, her director, Sidney A. Franklin, Assistant Director Ward Lascelle, Thomas Meighan, Gladden James and A. E. Warren, of her company, have left for Los Angeles to do the exteriors for Miss Talmadge's next picture, "The Heart of Wetona."

George Larkin, the strenuous rough rider, and Betty Compson, who can manage a broncho as well as most of the cowboys, are said to have an excellent subject for their talents in "The Border Raiders," a Western serial, produced by Diando, and released on October 6 as the first of the Pathe Program Features.

The many new and varied uses to which a camping trailer outfit may be put are comically depicted in "Society-in-Tents," a Century comedy featuring Alice Howell and Hughie Mack.

Clara Kimball Young is Now Making the First of Her Second Series of Select Pictures

Fox Secures Dillon to Direct Walsh

William Fox, because of the success attained by George Walsh in the light, wholesome, young-American type of comedies in which he has appeared recently, has just engaged for this popular star one of the best-known light comedy directors, Edward Dillon, who will begin work at once with Mr. Walsh in a new play which, it is believed, will prove one of the best the athlete-actor has ever enacted.

Mr. Dillon is one of the veterans of the screen art and he directed De Wolf Hopper in "Sunshine Dad," "Don Quixote" and "Mr. Good, the Samaritan." He also directed Bessie Barriscale in several productions. Other stars whom he has directed are Ann Pennington and Madge Kennedy. It was while directing Miss Kennedy in "The Danger Game" that Mr. Dillon broke his ankle. Laid up for fourteen weeks, he only recently recovered.

Demonstrations Planned for "The Yellow Dog"

The latest cities to take up the Yellow Dog Drive are Cleveland, Ohio and Pittsburgh, where the most elaborate preparations for the organization have been perfected and the formation of clubs is now under way.

In Cleveland, the Jewel production will find waiting for its presentation an organization headed by the Mayor, with branches in each ward in charge of political workers attached to the Mayor's staff. A big parade is being planned which will be headed by the city officials and be participated in by Boy Scout Troops, Red Cross workers and other regularly organized organizations that have joined in the campaign.

Jewel Film Gets Big Publicity

"The Yellow Dog" Receives Unprecedented Advance Newspaper Publicity Valued by Jewel As Worth Half Million Dollars

BACKED up by figures and the evidence of newspaper clippings, the Universal Film Company officially states that the Jewel Production, "The Yellow Dog," has already had five hundred thousand dollars' worth of advance newspaper publicity and it is estimated that half that much more will be given before the production is released on November 3.

Universal declares no other picture ever produced has had this volume of advance publicity, and Chas. J. Giegerich, national organizer of the Anti-Yellow Dog Clubs and publicity manager for the campaign, says that it exceeds the combined advance publicity of any ten productions released to date.

Practically every newspaper from the Atlantic to the Pacific coast has given space to "The Yellow Dog," and many of them have published series of articles on the general news pages, as well as giving space in the editorial columns for comment on the practical side of "The Yellow Dog" story.

To have the theme of a modern picture drama receive such wide editorial discussion is unique in the history of motion pictures, but having first attracted the official attention of State and City Officials and then inspired a nation-wide movement to curb the dangerous habit of incontinent rumor mongering "The Yellow Dog" acquired local interest everywhere and commanded editorial recognition.

Special magazine articles and trade paper publicity have not been taken into consideration by the company in its summary of advance notices. Only newspaper space was considered and the estimate of its value is made on a low basis of the rates charged by daily papers for reading notice advertisements.

The number of persons that have read of "The Yellow Dog," either through the columns of their local newspapers or through the two million circulation of the *Saturday Evening Post* when the story was published, cannot be fairly estimated and to this must be added the distribution of three million pieces of Anti-Yellow Dog Club literature, a further amount of Yellow Dog Clubbers' Club literature and the tremendous word-of-mouth publicity given the subject by the ubiquitous American boy.

Mr. Giegerich, who has handled many national publicity campaigns, including Sergt. Arthur Guy Empey of "Over the Top" fame and Lieut. Pat. O'Brien, the aviator who spent seventy-two days in Germany, making his escape, states that in the entire list of amusements nothing approaches this record, with the exception of the advance space that is accorded the Barnum Circus and in that exception the aggregate of space is spread over the entire country, while in the case of "The Yellow Dog" the publicity has been given in the space of three months and has covered the entire country at one time.

Metro Stars Shuttle Twixt Stage and Screen

METRO players are constantly weaving the shuttle between stage and screen, adding to their efficiency and value in one line by means of experience in the sister art. The stage has done no greater favor to the screen than to yield to it that great Russian star herself, who has discovered her real abilities in the screen world—Nazimova. Under the Metro banner she has already made "Revelation" and "Toys of Fate," with "Eye for Eye," "'Ception Shoals" and "The Red Lantern" to follow these successes.

The stage also gave Viola Dana to the screen, the little star of "Blue Jeans," "Flower of the Dusk," "Opportunity" and countless other screen productions. Hale Hamilton, Metro's newest star, proceeded from the stage to the screen; also May Allison, who arrived in front of the camera by way of the Savage production, "Everywoman." But Emmy Wehlen, who long ago forsook the musical comedy stage for the silver sheet, lends her voice occasionally to worthy causes, such as the Liberty Loan campaigns.

Ethel Barrymore, whose screen work has been exclusively for Metro, will devote the next few months to work in her original field of the spoken drama, as will Emily Stevens, another Metro star. "Lady Frederick," a picture version of the W. Somerset Maugham play.

Mr. and Mrs. Sidney Drew, laughmakers and creators of the Metro-Drew comedies of domestic life, are delighting theater-goers with their charming offering, "Keep Her Smiling," on the dramatic stage.

So the "fair exchange," which is truly "no robbery," goes on, and the shuttle, which moves between the two worlds of spoken and pantomimic action, weaves a fabric of greater strength and beauty for the use of both.

World Benefits by Its Group Insurance

Recently World Pictures insured all of its employees with the Aetna Life Insurance Company, under a group policy inaugurated by that concern, and this week the first claim, due to the death of one of those insured, was paid by the company. This claim ($600) was paid to Mrs. Natalie Ostland, widow of Louis Ostland, the veteran World cameraman, who died a week ago. The claim was paid in record time after the death of Mr. Ostland.

Under this group policy all World employes are insured for amounts varying from $500 to $1,000 without cost to themselves, the World paying the premiums for the entire group.

Sessue Hayakawa, Haworth Star in "The Temple of Dusk," Released by Mutual

October Brings New Vitagraph Publicity

The nation-wide billboard campaign with which Vitagraph will introduce "The Iron Test," its new serial featuring Antonio Moreno and Carol Holloway, will be inaugurated early in October. Posting will start within a few days, and it will be complete all over the United States by October 15. Posting in Canada will follow a little after the start of the campaign on this side of the border.

The twenty-four sheet which Vitagraph will use to put "The Iron Test" before the public is declared to be the finest and most striking which the company has yet put on a serial. The sketch was made by the artist, Madan, who also turned out the company's great twenty-four on "Over the Top."

"The Iron Test," like its predecessors, is to be released in fifteen episodes, the first of which will be shown on October 21. The advance notices have declared it the equal of anything Vitagraph has ever put out, and Antonio Moreno and Carol Holloway are declared to be an ideal serial combination.

"'Ception Shoals" Scenes to Show Thrills

In "'Ception Shoals," Mme. Nazimova's forthcoming special production, which will be presented by Richard A. Rowland and Maxwell Karger, respectively Metro's president and production manager "close-up" views of great waves were necessary and every male member of the Nazimova organization donned oilskins and formed a living chain, at the end of which, far out in the water, was cameraman Eugene Gaudio, determined to get as close as possible to the biggest waves the camera would register.

Press Club Compliments Jewel Production

The Press Club, of San Francisco, several days ago paid a compliment to Jewel's production, "The Sinking of the Lusitania," by selecting it as the chief entertainment feature of a club party.

It proved to be a knockout, and Al C. Joy, president of the club, went on record to that effect with a tetlegram of appreciation to Jewel.

Some of the Reasons Why Famous Players-Lasky Releases Are Popular. These Stellar Lights Are Ethel Clayton, Enid Bennett, Enrico Caruso, Lila Lee and Billie Burke

Auxiliary Studio Built by Goldwyn

With all the Goldwyn stars in the midst of productions the Fort Lee studio has beeome too limited to aeeommodate Geraldine Farrar, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand, and maintain the sehedule of releases expeeted by Goldwyn's exhibitor eustomers.

To overeome this diffieulty what is practically a new and separate studio has been built on the "lot." Where onee stood the Alexandran street and temple ereated for Mary Garden's "Thais" there is now a strueture of another kind.

It is a frame building, 100 feet square, and is in no sense an open air studio. Roofed and equipped with a full eomplement of lights, it offers every faeility for production found in the studio proper.

Critics at Los Angeles Praise "Salome"

The erities on the Los Angeles newspapers apparently had to dig up all their best and most enthusiastie adjeetives properly to express their admiration for the Theda Bara super-produetion of "Salome," on the oeeasion of this play's opening at Clune's Auditorium in that eity.

Every eritie in the eity hailed the great William Fox production, which will have its new York premiere Oetober 6th, at the 44th Street theatre, as the aeme of motion pieture art, and deelared that Theda Bara had made the greatest sueeess of her career.

Madlaine Traverse Joins William Fox

When at the beginning of this season William Fox announeed the inauguration of a policy whereby he would produee a group of productions under the brand of Excel Pictures, he deelared that the stars in this group would be Peggy Hyland, Virgina Pearson, Jane and Katherine Lee and other well known players of reeognized ability and drawing power.

The announeement now eomes from the Fox offices that another player has been engaged. She is Madlaine Traverse, one of the feminine stars now playing before the camera and noted for her ability in strong dramatic roles.

West Coast Active, Says Lasky

First Vice-President of Famous Players-Lasky Corporation Reviews Great Activities of West Coast Studios

PRIOR to leaving for New York on a periodieal business trip, Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation, at the head of all produetion, in an interview, gave several facts of interest to the trade, embraeing the statement that the West Coast Studios would be more busily engaged than ever in the months to come.

Diseussing the arrival of stars on the eoast, Mr. Lasky said: "Among others, Shirley Mason will arrive in the very near future to work at our Western studio. Bryant Washburn leaves to make the exterior seenes for his third Paramount pieture—the Saturday Evening Post story, 'Venus in the East'—in New York," eontinued Mr. Lasky. "He is aecompanied by his director, Donald Crisp, a eameraman, and the leading woman.

"An interesting change in the West Coast seenario department results from the promotion of Miss Mary O'Connor, former assistant to Frank E. Woods, to the position of seenario and film editor, while Gardner Hunting has been appointed assistant supervising direetor. Both will work under Frank E. Woods, supervising direetor.

"At this time, on the eve of my departure for the East, I note that Douglas Fairbanks is busily engaged upon a new screen version of 'Arizona,' Augustus Thomas' famous stage drama. Lila Lee is at work on a pieture by Monte M. Katterjohn, ealled 'Puppy Love,' under the direction of R. Wm. Neill. She has also eompleted 'Sueh a Little Pirate' and 'The Seeret Garden.'

"Wallaee Reid is finishing 'The Dub,' a new eomedy by Edgar Franklin, with seenario by Will M. Ritehie; Ethel Clayton is under Chester Withey's direetion in a sereen version of Charles Klein's famous play, 'Maggie Pepper'; Vivian Martin has eompleted 'Jane Goes a Wooing' under George Melford, and is to do a new eomedy, 'You Never Saw Sueh a Girl,' from a novel by George Weston, entitled 'The Kingdom of Heart's Desire,' to be directed by Robert Vignola.

"George Melford is going East to direet for a time, while William C. de Mille is engaged in writing a photoplay for Miss Lee. Ceeil B. de Mille has finished and is now engaged in eutting and assembling his modern version for Artcraft of 'The Squaw Man,' by Edwin Milton Royle, which is to be released under a new name."

"Borrowed Clothes" Has Big Fire Scenes

After mueh heralding from the Coast, the latest production by Lois Weber and Phillip Smalley, originally entitled "Orange Blossoms," is announeed as ready for release by Jewel November 4 under a new title. The picture now is ealled "Borrowed Clothes."

Its sponsors deelare that aside from the other attributes it possesses, "Borrowed Clothes" will prove a thriller by reason of the fire scenes which are depicted in it for several hundred feet. Miss Weber adapted the film from a story by Marion Orth. Mildred Harris, one of the sereen's daintiest stars, takes the leading role as Mary Kirk.

Franklin Renews Contract with Norma Talmadge

Sidney A. Franklin, who has direeted Miss Norma Talmadge's last three pietures, "The Safety Curtain," "Her Only Way" and "The Forbidden City," has just signed a year's contract with the Norma Talmadge Film Corporation to direet eight pietures for the star.

Mr. Franklin is in all probability the youngest direetor in the business, as he has just passed his twenty-fourth birthday and has to his credit many of the sueeessful productions of the screen.

Francis Paget with Ince

Franeis Paget, former writer for Paralta, and who wrote "A Law Unto Herself" for Louise Glaum, has been engaged by Thomas H. Inee, it was announced this week. He will be assoeiated with C. Gardner Sullivan in preparing some new screen stories for Louise Glaum, who is again with the Inee forees.

Five More Hits Says Goldwyn

Goldwyn Declares That Its "Year of Successes" Is Inaugurated with Ten Hits in Unbroken Succession

A FURTHER strengthening of exhibitor interest and support has been reported by Goldwyn in every section of the United States following the release of five big productions.

As in no other business, successful productions have a way of making themselves immediately felt, and Goldwyn reports great benefits from national approval of Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth," and Rex Beach's "Laughing Bill Hyde," with Will Rogers.

The next five Goldwyn productions in point of release are Mae Marsh in "Hidden Fires," on October 7; Mabel Normand in "A Perfect 36," on October 14; Tom Moore in "Thirty a Week," on October 28; Madge Kennedy in "A Perfect Lady," by Channing Pollock, and Rennold Wolf, on November 4, and Geraldine Farrar in "The Hell Cat," on November 11.

Miss Marsh's picture, the current release, has the flavor and production beauties of "The Cinderella Man."

Following "Peck's Bad Girl," Mabel Normand has in "A Perfect 36" another broad comedy.

Tom Moore is a romantic and adventurous chauffeur in "Thirty a Week," written by Thompson Buchanan and directed by Harry Beaumont, who last year made the "Skinner" pictures.

Madge Kennedy's finest picture, the one with the most assured screen values it is said, turns out to be Messrs. Pollock's and Wolf's stage success, "A Perfect Lady," which served as a vehicle in the theatre for Rose Stahl.

In midsummer she had the timely story, "The Service Star," and this was followed by "Friend Husband." Then came her first Star Series picture, "The Kingdom of Youth," which is the current release at the Strand, New York.

Geraldine Farrar has found her most colorful and powerful cinema role in "The Hell Cat," which Goldwyn predicts will exceed in box-office popularity even her first vehicle, "The Turn of the Wheel."

"The Hell Cat" gives the star an opportunity to be a woman of elemental passions in an environment new and striking for her—the heart of the great West in the Rocky Mountains of Wyoming. Miss Farrar herself regards "The Hell Cat" as her greatest screen triumph.

Will Rogers, Who Has Made a Hit As "Laughing Bill Hyde," a Goldwyn Picture

Kirkwood and Brabin New Fox Directors

JAMES KIRKWOOD, who has directed many of the leading actors and actresses of the American stage, has joined the William Fox organization. He will supervise the making of the next Evelyn Nesbit picture and is already at work on the scenario.

Mr. Kirkwood has been prominent in the producing end of the film business for the past decade, having begun his career when the old single-reelers were in vogue. Among his early successes were "Classmates" and "Strong Heart," picture versions of two Robert Edeson successes.

He also directed Mary Pickford, Billie Burke, Mary Miles Minter and John Barrymore. It is understood the next Nesbit picture, the second in the series of productions to be made by her for William Fox, is a story of a frivolous woman who is purified in the fires of war.

Charles J. Brabin, who has directed numerous leading actors and actresses in the film profession, has also been engaged by William Fox and will direct Virginia Pearson, one of the stars in the Fox group of Excel Pictures.

Mr. Brabin will begin work at once. His first picture with Miss Pearson will be a dramatization of "Buchanan's Wife," one of the most popular novels written by the late Justus Miles Forman, who lost his life on the Lusitania.

Mr. Brabin has had wide experience and training as a director, having guided several big productions to success. He has directed Francis X. Bushman and Beverly Bayne, Marc MacDermott, Naomi Childers, Peggy Hyland, Viola Dana and other players.

Universal Serial Profits Go to England

IN arranging for the distribution of the seven-episode serial, "Fighting for Freedom," composed of Official War Pictures, the Universal has undertaken to turn over all profits to the British Government. The contract provides only a moderate percentage to the film company for service and cost of handling the picture.

"Fighting For Freedom," as judged by its reception at the opening in New York, is certain to take its place as one of the masterpieces of patriotic films. It is an authentic revelation of the British war forces on the ground, in the air and on the sea in action. The production will be released in regular weekly installments, with all the elements of a dramtaic serial. The first release is set for October 1.

Following are the titles of the episodes, each conveying an idea of the character of unusual scenes depicted: "Admiral Beatty's Fleet in Action"; "Bomp Dropping from Aerial Submarine Destroyers"; "The Sensational Capture of Bagdad"; "Thrilling Feats of the Royal Flying Corps"; "Repairing War's Ravages"; "Chinese and African Workers Trailing the Hun"; and Britain's Battling Bull Dog—The Navy."

Italian Clubs Boost Film, "Italy's Flaming Front"

Reports from exhibitors throughout the country who have shown the First National Exhibitors' Circuit release, "Italy's Flaming Front," tell of remarkable audiences attracted by this pictorial history of Italy's part in the world war.

Italian American clubs in many states have undertaken extensive voluntary propaganda work in behalf of the picture, going so far, in a number of instances, as to send broadcast special letters to all members their attendance at theaters showing it, and requesting their utmost co-operation in popularizing the subject in every conceivable way.

An interchange of correspondence between the many Italian American clubs, relating to "Italy's Flaming Front," has been directly responsible for a great national interest in the production, it is declared.

One interesting feature of the reports sent to the First National Exhibitors' Circuit is the scores of references made by exhibitors to exclamations from their audiences at the showings of the Italian war picture in recognition of soldiers seen marching or fighting in the Italian uniform, either far up in the Alps or along the banks of the Piave, who, a few months ago, were residents of the American cities and towns where their pictures are now being exhibited.

Outing-Chester Pictures Reported Popular

S. T. Stephens, general supervisor of Mutual exchanges, reports to Assistant General Manager Kirkpatrick that the Outing-Chester Pictures are well liked in the South, and the bookings have taken a big jump within the past few weeks.

The Circle Theater, of Indianapolis, is now showing the Outing-Chester Pictures with Screen Telegram.

"The trade throughout the South is delighted with the Outing-Chester Pictures," said Mr. Stephens.

Many Tributes Paid to "My Four Years in Germany"

Half-page advertising space, purchased by the Industrial Securities Company, of Harrisburg, Ind., and donated to the exhibitor without his knowledge, a record run of 168 performances to a gross of $23,401.75 at the Grand Opera House in Cincinnati, showing to 4,000 people of a total of 12,000 population in Grand Forks, N. D., and leading editorials in newspapers in scores of cities commending exhibitors who showed it and demanding that every reader patronize it, are some of the recent tributes to the First National Exhibitors' Circuit release, "My Four Years in Germany."

More than 100,000 residents of Cincinnati saw "My Four Years in Germany" during its four weeks' run. It is believed that this is a greater number of local theatregoers than had ever previously patronized any one picture.

The editor of one of the daily newspapers in Gallipolis, Ohio, published a two-column, half-page editorial on Ambassador Gerard's production, commending Mr. Kaufman, the exhibitor, for booking it, and urging every resident of the town to see it. The subject matter of the production, with its wealth of facts and dramatic picturization of actual conditions that existed in Germany and Belgium, was commented on at length.

Five Fox Plays Move to Completion

Five plays are now in work for William Fox in the east and west studios. The only star working in the West at present is Tom Mix, who is engaged on his third Charles Alden Seltzer story, which bears the temporary title "The Coming of the Law." In the east Evelyn Nesbit has just completed "The Woman Who Gave," the first of a series of five pictures.

Richard Stanton is nearing the finish of "Why I Would Not Marry," a Fox big, timely picture. Peggy Hyland has just begun on a new play under the direction of Harry Millarde, "A Stitch in Time," written by Fred Jackson, and Virginia Pearson is at work on "Buchanan's Wife," the picturization of Justus Miles Forman's novel.

Jane and Katherine Lee, who have just completed "Swat the Spy," under the direction of Arvid E. Gillstrom, are working on another picture under Mr. Gillstrom.

Melford Arrives to Direct Billie Burke

After ten years of absence from Broadway George Melford came back. He has been directing Famous Players-Lasky productions in Hollywood for the last five years and journeyed all the way from California to New York to direct Billy Burke's next picture, "Good Gracious Annabel," to be made at the Fort Lee studios.

Mr. Melford has been directing little Lila Lee, the new Lasky star, who, he declared promises to be one of the greatest stars in motion picture productions in the very near future.

William L. Sherry and His Official Family: Norman J. Sennott, G. M. Anderson, Dan Savage, A. M. Rowenstern, Harold J. Binney, Frederick Burlingham, Theo. C. Deitrich, Doris Kenyon, Mr. Sherry and Vangie Valentine

Wm. Sherry Seeks Another Star

Aims to Secure One to Rank with Calvert, Kenyon, Valentine and Anderson — Bookings Doing Well

THERE are qualifying conditions laid down for applicants to the Sherry program, which needs a couple of stars to make up its full complement. They must be stars that can rank with Catherine Calvert, Doris Kenyon, Vangie Valentine and Gilbert M. Anderson ("Broncho Billy"), who comprise the present list of Sherry stars.

Doris Kenyon's pictures, "The Street of Seven Stars" and "The Inn of the Blue Moon," have been booked solid over the Loew circuit, the Ascher Brothers and Lubliner-Trinz circuits and over various other circuits too numerous to mention. At the present time she is at work on her third De Luxe production on the Sherry program. It is called "Wild Honey" and is an adaptation by Louis Joseph Vance and Mrs. Vingie E. Roe from her story in the Pictorial Review.

Catherine Calvert, the Frank A. Keeney star, is also at work on her third production for the Wm. L. Sherry Service. This production will be called "Marriage," which was the title of the same story in fiction by Guy Bolton.

Miss Calvert's first two releases on the Sherry program were "Out of the Night" and "A Romance of the Underworld."

G. M. Anderson's return to the screen has met with response in the way of booking contracts. The first Anderson release on the Sherry program is said to be a gripping, masculine play called "Red Blood and Yellow." This will be followed by another feature entitled "Son-of-a-Gun."

Frederick Burlingham's series of travel pictures round out the Sherry program nicely. At the present time the entire series of thirty is booked solid at the Strand theatre, New York, and is giving great satisfaction.

Haworth Pictures After Two Women Stars

THE success with which the first two Hayakawa pictures have been produced and sold under the Haworth plan, brought the announcement today that Haworth Pictures Corporation is in negotiation with two important women stars for the production and release of pictures under the same arrangement.

When the Haworth Pictures Corporation was quietly organized on the Pacific Coast it was assumed that it was formed for the sole purpose of producing and exploiting the pictures of Sessue Hayakawa, and it has been generally accepted within the trade that Haworth was an exclusive Hayakawa producing company.

The Haworth Corporation has, up to this time, made no announcement of its plans further than those which pertained to the making and selling of Hayakawa pictures. It has been investigating the conditions of the market, however, and building an efficient and capable organization in anticipation of materially increasing its activities.

The extent to which the Haworth Corporation was to enter the motion picture field was to depend upon the success of the initial Hayakawa releases. The capital invested in the company insisted before going further upon assuring itself of the soundness of the Haworth plan.

Flagg-Paramount Comedy Showed to Marines

"Tell That to the Marines," the Paramount-James Montgomery Flagg comedy, scheduled for release October 13, was given a special showing at the U. S. Marine barracks at Washington.

In the audience were Major General Barnett, commander-in-chief of the U. S. Marine Corps, and his staff; Joseph P. Tumulty, secretary to President Wilson; Cabinet officials and 1,500 Marines.

Coming Program Offerings

Seven Fox Pictures In October

Widely Different Forms of Dramatic Stories in October Output and Four Leading Fox Brands Represented

SEVEN big pictures, representing the four brands of dramatic productions issued by William Fox, will be released during October by the Fox Film Corporation. These seven pictures, it is stated by the Fox offices, not only represent four brands, but they also typify seven widely different forms of dramatic stories, each considered the best in its field.

One of the October releases will be George Walsh in "On the Jump," in which the athletic Fox star is said to appear at his best. This picture was directed by R. A. Walsh, who staged "The Honor System," "Woman and the Law," "The Prussian Cur" and other big Fox productions. It will be the first George Walsh picture released under the new Fox Victory Pictures brand.

Another picture in October will feature Evelyn Nesbit in "The Woman Who Gave," a drama of an artist's model who hated her own beauty. In this picture Miss Nesbit appears as a woman who is duped into becoming the wife of a brutal Bulgarian nobleman. One of the principals in "The Woman Who Gave" is Evelyn Nesbit' son, Russell Thaw, and the picture was directed by Kenean Buel.

Peggy Hyland's second Excel picture, "Marriages Are Made," described as a production in which Cupid traps a spy and wins a maid, is also on the October schedule. The story was written by E. Lloyd Sheldon and staged by Carl Harbaugh.

Another of the William Fox big timely pictures for October, "Why I Would Not Marry," is a morality picture which treats of married life and problems. This picture has just been completed under the supervision of Richard Stanton, director of "Why America Will Win."

Theda Bara, William Fox Siren, in "Salome"

William Farnum in "The Rainbow Trail" will be another October Standard release, and is an adaptation of a novel of the same name by Zane Grey and a sequel to "Riders of the Purple Sage."

One of the most interesting October releases will be the production featuring Tom Mix in "Treat 'Em Rough," an adaptation of a novel by Charles Alden Seltzer. This picture, staged by Lynn Reynolds, is said to be even faster than "Mr. Logan, U. S. A.," which is declared to have won the most enthusiastic praise from every exhibitor who has shown it.

Under the direction of Arvid E. Gillstrom, who staged the great comedy success "Swat the Spy," Jane and Katherine Lee have just completed a fast comedy-drama which will be released the latter part of October.

Hodkinson Distributes Six Powell Pictures

THE W. W. Hodkinson Corporation announces that it will distribute a series of six Frank Powell pictures produced for the Sunset Pictures Corporation, of San Antonio, Texas. A filmization of Ridgewell Cullom's book, "The Forfeit," co-starring House Peters and Jane Miller, the initial Powell production, will be released November 11.

Mr. Powell will produce his pictures in San Antonio, having chosen this section of the country because it is his intention to produce only outdoor stories of American life in the Southwest. A feature of these pictures is said to be, that, rather than staging and acting pictures, Mr. Powell is picturing the adventure and romance of life as it really happens.

An open air stage, 80x100, provides floor space that permits interior sets to remain up until the picture is completed, permitting interior scenes to be photographed in some semblance of continuity. The Harlandale Sulphur Baths have been leased for a studio site, the buildings being used for dressing rooms and executive offices.

The Frank Powell productions are not a star series—the play, not the star, is to be the thing. House Peters and Jane Miller were chosen for "The Forfeit," because of their suitability for the role. "Good Indian," the second Powell picture adapted from B. M. Bower's book, features Jane Miller and Robert Elliott.

"Tony America" Arrives

"Tony America" is Triangle's release for the week of October 6 and presents Francis McDonald as the featured player. He will be recalled for his work with Alma Rubens in "The Painted Lily."

Pathe Announces Program Week October 6

The Pathe program for the week beginning October 6 is headed by "The Border Raiders," a Western drama with George Larkin and Betty Compson, produced by Diando, written by Frank Bercsford and Jack Cunningham, and directed by Stuart Payton. It is the first of the Pathe Program Features.

The 8th episode of "Hands Up," featuring Ruth Roland, is called "The Fatal Jewels" and revolves around the theft of the gem-encrusted headpiece of the Inca Regent. Stan Laurel, the English comedian, is before the American public for the first time on the screen, in "No Place Like Jail."

"The Triumph of Transportation" reveals how we are aiding in the war by an enormous production of powerful motor trucks. The Post Travel Series shows Antigua, British West Indies, typically English. The Official War Review gives diversified glimpses of the entire conflict and is called "Where the Allies Fight."

The Far Flung Battle Line series, sixth issue, deals with the "French Colonial Troops in the War."

"Private Peat" Film Has Patriotic Appeal

To produce a war picture, thereby evolving a thrilling spectacle for the screen, with realistic battle scenes, exploits, of heroism and views of war's desecration, is something which has been attempted many times during the past two years.

In the production of "Private Peat," the Paramount Artcraft Special, which is to be released October 13th, the Famous Players-Lasky Corporation asserts that it has made the first war picture of feature length in which is incorporated in every scene, in every subtitle, in practically every foot of film, a tremendous patriotic appeal.

Christie's October List

The Christie Comedy Company announces a diversified and interesting schedule of releases for October:

October 7th, "Why Get Divorced?" featuring Ethel Lynn and "Smiling" Billy Mason.

October 14th, "Three Hours Late," with Bobby Vernon and Dorothy Dane.

October 21st, "Why Husbands Flirt," with Ethel Lynn and "Smiling" Billy Mason.

October 28th, "Two's Company," with Bobby Vernon and Clare Seymour.

"Far Flung Battle Line," by Pathe October 6

The Far Flung Battle Line, Official War Pictures, issued by the British Government and distributed by Pathe in the week beginning October 6 will give a view of an unfamiliar side of the war .

From far away French Indo-China come these pictures, showing France's long line of man supply, from Senegal in Africa—colonies of the French motherland.

Marion Siegler, Who Has Come East from the West Coast Colony, to Play Straights and Characters

Hodkinson Distributes New Cabanne Film

The first independent production of W. Christy Cabanne, "The American Spirit," will be distributed throughout the United States by the W. W. Hodkinson Corporation for release on November 4.

It is said the near future will bring about the announcement of other high quality product on the same equitable basis.

Mr. Cabanne, a director of long experience, directed Douglas Fairbanks in his first screen productions and directed such patriotic features as "Draft 258" and "The Slacker" for Metro. "The American Spirit" is also a patriotic special written by Mr. Cabanne himself and starring E. K. Lincoln.

Vitagraph Releases "The Mating," October 7

The Vitagraph program of releases has been scheduled for the week of October 7 as follows:

Blue Ribbon Feature—five parts—"The Mating," featuring Gladys Leslie. Written by Millicent Evison. Directed by Frederic Thompson. Serial—two parts—William Duncan in "The Engine of Terror," episode No. 13 of "A Fight for Millions." Supported by an all-star cast, including Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan. Big V Special Comedy—two parts—"Bears and Bad Men." Featuring Lawrence Semon.

Jere Austin in Support of Madge Kennedy

A cast, every member of which is declared to have won laurels on the stage and screen, supports Madge Kennedy in Goldwyn's picturization of "A Perfect Lady," the Rosa Stahl stage success by Channing Pollock and Rennold Wolf.

Chief in the Goldwyn star's support is Jere Austin, who was Mae Marsh's leading man in here recent Goldwyn picture, "All Woman,"

Program Glances

Thurston Hall has replaced M. Rodolpho de Valentiana as Carmel Myers' leading man, for her next picture at least. In "The Beautiful Mongrel" which is now being made under Paul Powell's direction, others supporting the little star, of "My Unmarried Wife," and a dozen other successes are Kingsley Benedict, Betty Schade and William Dyer.

Roscoe "Fatty" Arbuckle has been a busy man during the past few weeks, for in addition to making the picture, "Scraps of Paper," which is his contribution to the National Association's Liberty Loan Committee, he is now nearing the completion of "The Sheriff," his newest comedy for Paramount release.

A story of exceptional human interest and dramatic tensity is said to be told in "Her Family's Honor," the picture which is being produced by the Frank A. Keeney Pictures Corporation, with Catherine Calvert as star, under the direction of Sidney Olcott. It was written especially for Miss Calvert by E. Lloyd Shelron.

In Madame Lina Cavalieri's new Paramount picture, "A Woman of Impulse," which was directed by Edward Jose and released September 29, the operatic star is seen first as the daughter of a poor lacemaker living in Italy.

Jesse D. Hampton has purchased, through Edgar Selden, the rights to Richard Harding Davis' most popular and successful play, "Soldiers of Fortune." The price is said to be the largest of any recently sold play or story. Mr. Hampton wants "Soldiers of Fortune" for J. Warren Kerrigan.

Fritzi Brunette, whose two Bluebird features, "Playthings" and "The Velvet Hand," are now said to be breaking box-office records from Maine to Minnesota, will have as her next starring vehicle, "Sealed Orders," a play based on an original story by Andrew Soutar and George Hull, from which Harvey Gates has prepared a script.

"Two-Gun Betty" is the name of the first Bessie Barriscale picture, to be distributed by the W. W. Hodkinson Corporation, under its new releasing arrangement with that star, who will make a series of productions at the Robert Brunton studios in Los Angeles. "The Heart of Rachel" completed Miss Barriscale's previous contract with Hodkinson for the distribution of eight pictures.

"Diana Ardway," which has been chosen as Viola Dana's next Metro feature production, w be the last picture made by this star before she leaves for the Pacific Coast for the winter. Miss Dana's further 1918-1919 releases will be made at the firm's Hollywood (Cal.) plant.

Can one imagine Ann Little as a cabaret girl? That is what she plays in "The Man from Funeral Range," the new Paramount picture in which Wallace Reid is starred, and which will be released October 5. This picture is from the play, "Broken Threads," by W. E. Wilkes, and the scenario was written by Monte M. Katterjohn.

Mae Marsh is given noteworthy support in her newest Goldwyn Picture, "Hidden Fires," the star's first production of Goldwyn's second year's output. She is surrounded by several players who have already made their mark in Goldwyn Pictures.

Reports from the West, where a recent review of "When Do We Eat?" Enid Bennett's newest Paramount picture, to be released October 13, was held at the Thomas H. Ince Studio, prove it to be a winner, according to a statement just issued by Paramount.

Though Capitol Comedies are limited to two reels, "Smiling Bill" Parsons, star and creator of them, always introduces some novelty in each of his productions—mechanical devices and tricks of photography that would do credit to a feature picture. A visualization of alibis is a novel touch in his newest production, "Bill Camps Out," distributed by Goldwyn.

The entire first floor of a city mansion is visible at one time in the production of "Five Thousand An Hour," the photodrama in which Metro will first present Hale Hamilton as an individual screen star.

The crowning achievement of Norma Talmadge's long list of screen successes, "The Forbidden City," the latest of Miss Talmadge's Select Pictures, in which she is presented by Joseph M. Schenck, will be shown at the Rivoli theatre in New York for the entire week of October 6 to 12. This is the first of Miss Talmadge's second Series of Select Pictures.

Alice Brady, Select Star, Who is Equally as Popular on the Legitimate Stage

Universal Finishes Most Expensive Feature

The finishing touches are being put on Dorothy Phillips' big war spectacle now being made at Universal City under the working title of "Until We Meet Again." It will be Universal's first big war effort since the universally successful "The Kaiser, the Beast of Berlin." "Until We Meet Again" will be in ten reels and will be the most expensive production ever turned out by Universal. It is described as a drama, vibrant with the heart throbs of the titanic struggle, and one that will add even new laurels to the reputation borne by Dorothy Phillips.

"A Ramble in Aphasia," O. Henry-General

Perhaps the most humorously subtle of O. Henry's stories has been interpreted for the screen as the current offering on the Broadway Star Features program released by General Film, "A Ramble in Aphasia."

Edward Earle plays the frolicksome hero and Agnes Ayres his puzzled wife, and the direction is by Kenneth Webb, who has handled all the recent O. Henry pictures made by Vitagraph Company for Broadway Star Features. "A Ramble in Aphasia" will be followed by a Wolfville Tale, by Alfred Henry Lewis.

"The Temple of Dusk" Has Pre-showing

"The Temple of Dusk," the second production of the Haworth Pictures Corporation, released through Mutual exchanges October 20, through the courtesy of President James M. Sheldon, of Mutual, had a pre-showing at the Hamilton Club, Chicago.

The members of the club were said to be lavish in their praise of the production, and declared that it is without doubt the best picture in which the Japanese star has ever appeared.

In and Out of West Coast Studios

By J. C. Jessen

Paramount-Artcraft

Charles Murray, exponent of slapstick comedy, who was last week loaned to the Famous Players-Lasky Company by Mack Sennett to play the part of an Irish father in Lila Lee's new picture, had made quite a hit with Director Roy Neill this week in his new role. The new play is of the light comedy type, and Murray, according to all reports, is getting away with his part in fine shape. The story was written by Monte Katterjohn, and its theme is that of young love. Director Neill formerly handled the megaphone in Dorothy Dalton subjects.

Vivian Martin this week began work on a new picture at the Morosco studios. The nature of the story and the remainder of the cast were not announced.

Ethel Clayton has reached the middle of her new screen vehicle, "Maggie Pepper," in which Rose Stahl once starred. The story was written for the stage by the late Charles Klein.

Cecil B. DeMille this week celebrated the completion of his modern version of "The Squaw Man." Those who viewed the first showing of the picture at the studios pronounced it one of the best screen interpretations produced under the guidance of Mr. DeMille. Some of the principal people appearing in the cast are Elliot Dexter, Thurston Hall, Jack Holt, Theodore Roberts, Ann Little, Katherine McDonald and Tully Marshall.

The last lap on Dorothy Gish's new screen effort, "The Hope Chest," was reached this week. It is being produced under the direction of Elmer Clifton. Dick Barthelmess, former leading man for Marguerite Clark, is playing the male lead.

Fox Studio Doings

Gladys Brockwell has begun the filming of a new picture. Its tentative title is "Quicksands." It was written by Julia Burnham, and Edward LeSaint will be the director. Friend F. Baker will do the photographing. In the story Miss Brockwell takes the part of a nurse, although it is not a war picture.

Frank Lloyd, who has directed all William Farnum de luxe productions for William Fox, left for New York this week to meet William Farnum, whose next picture will be made at the Fort Lee studios. The subject will be based on an original story by E. Lloyd Sheldon, called "Freedom," and has to do with war and profiteering. Accompanying Mr. Lloyd were Scotty Dunlap, his assistant; Billy Foster, his cameraman; Mare Robbins, who acts in an advistory capacity, and W. E. Shepard, his technical director. Mr. Lloyd expects to return to Los Angeles within about six weeks. Mr. Farnum's return to the West will depend on the condition of Mrs. Farnum, who has been ill in New York.

Theda Bara left Los Angeles last Saturday for New York after being delayed one week on account of illness. According to information given out at the studios, Miss Bara is expected to make one picture in New York, when she will soon return to Los Angeles. Her director, J. Gordon Edwards, preceded Miss Bara to the Eastern metropolis. It is believed that when he returns to the Western studios that she will begin making a picture that will be as big, or even more elaborate, than "Cleopatra" or "Salome."

Henry Lehrman this week announced the engagement of Fred Fishback as a new director of Sunshine comedies. Mack Swain, George White and Ethel Tiers will be the principal players in a new comedy to be produced under Mr. Fishback's direction.

Universal Newsettes

Dorothy Phillips, who has just begun a new drama at the Universal studios entitled "Destiny," is to again have the distinction of having two leading men. They are Harry Hilliard and William Stowell. In "The Talk of the Town" she was supported by William Stowell and Norman Kerry. Hilliard made his debut in Universal productions with Edith Roberts in "A Romance for Home."

Al Ray, a cousin of Charles Ray, has been engaged as Ruth Clifford's leading man. He will appear with her in her newest Bluebird photoplay, "Home James," now being produced under the direction of Elsie Jane Wilson. It is a comedy drama.

"Riders of Vengeance" is the title of Harry Carey's next Universal Western. It was written by Carey and Jack Ford. The continuity is being prepared by Eugene B. Lewis.

Edith Robert's next photoplay will be called "The Royal Four Flush." It is being prepared for the screen by Rex Taylor.

"The Gutter Rose" is the name of the next play in which Priscilla Dean will be starred. It is based on "The Moth," a story by Evelyn Campbell. The continuity is being prepared by Harvey Gates. Ted Browning will be the director.

Robert Anderson, who played Monsieur Cuckoo in D. W. Griffith's "Hearts of the World," has been engaged by Universal. He will take an important part in Dorothy Phillip's picture, "Until We Meet Again," directed by Allen Holubar.

Juanita Hensen's new picture is called "The Wrong Side of Paradise." Many of the scenes are laid in the South Seas. Miss Hansen enacts the part of a white girl reared in the tropics by a beach comber whom she supposes to be her father. The monotony of her existence is broken when a United States Revenue Service cutter appears in the offing, and she later meets her Prince Charming.

About Metro Players

Robert Ellis, well known in stock with Morosco Stock companies, has been engaged to play the male lead with May Allison in her new play, "Thirty Days." This announcement was made Monday from the Metro studios. The picture will be directed by Webster Cullison. The story was written by Luther B. Reed and scenarioized by George D. Baker and Tom J. Geraghty. It is a lively comedy in which a lively girl with her automobile thoroughly arouses a perfectly sedate and inanimate country town. Bull Montana, formerly with Douglas Fairbanks, will play one of the principal roles in the picture.

Mary Anderson, a well known leading woman of the engenue type, who has appeared on Vitagraph and Paramount programs, has been engaged to play the feminine lead opposite Bert Lytell in "The Spender," a picture that has been in course of production for about two weeks. Up till this time no scenes were filmed in which the leading lady was compelled to make her appearance.

Live Triangle Items

"Success," the second Taylor Holmes feature for Triangle, was completed this week and is now in the editing department at the Triangle studios. It is a film adaptation from the Western comedy, "When the Highbrow Joined the Outfit," by Nina Wilcox Putnam and Norman Jacobsen. It was produced under the direction of Lawrence C. Windom. The final scenes were taken on a big Southern California sheep ranch. Incidentally, Mr. Holmes has left the Beverly Hills Hotel and has taken an attractive home in Hollywood.

Following a short vacation after returning to the Triangle studios from New York, Olive Thomas this week began work on her new picture, "Blood Will Tell."

Joe King is her leading man and Frank Borzage is her director. The cameraman is Jack Mackenzie. The story was adapted for the screen by William Parker and Beatrice Van from Verna Aldrich's original story. Miss Thomas will be seen as a Belgian girl facing the horrors of the German invasion. Joe King will appear in the uniform of an American army officer. Supporting Miss Thomas will be an exceptionally strong cast, including Mrs. Harry Vankirk, mother of Miss Thomas.

Nina Wilcox Putnam and Norman Jacobsen, whose stories in the *Saturday Evening Post* have brought them renown, arrived at the Triangle studios this week. Miss Putnam, it is announced, will remain in Southern California indefinitely, and she will be connected with the Triangle scenario staff.

Roy Aitken, general manager of the Triangle studios, left this week for New York. His stay in the East will be indefinite.

Director William Dowlan, who has been directing Alma Rubens, this week began work on a plan to direct Gloria Swanson in a new production until Miss Rubens recovers from her illness. "Those Unborn" is the temporary title of the Swanson picture. William Christy Cabanne is the author. It is a war story in which Miss Swanson will be seen as a Red Cross nurse. Miss Rubens, who underwent an operation for appendicitis about ten days ago, is reported to be recovering rapidly. She is expected to be at work again within a month.

Vitagraph News Bits

There have been a few transfers in the directorial staff at the Vitagraph Hollywood studio. Robert Bradbury, who played one of the "heavies" in the Hedda Nova-Frank Glendon serial, "The Woman in the Web," is assisting Director Paul Hurst in the concluding episodes of "The Iron Test," the serial in which Antonio Moreno and Carol Holloway are the featured stars. Gilbert Pratt has been given the direction of Earle Montgomery and Joe Rock in the two-reel Big V Special feature comedies. R. H. McCray, who directed these comedians in a two-reel submarine comedy at Catalina, could not be spared by W. S. Smith, manager of the studio, and he has again resumed his place as assistant to Mr. Smith.

Director David Smith, who is making "The Dawn of Understanding," the Blue Ribbon Feature in which Bessie Love will make her bow as a Vitagraph star, was one of those who registered in the 18 and 45 round-up of Uncle Sam. He left his little star and her company at Riverside, came down to Los Angeles to register and returned the same day to his location. The Love picture is nearing completion and during the ten days the company has been on location at Riverside some magnificent scenes were made.

Visitors to the end of the Santa Monica pier recently were thrillingly entertained by the Vitagraph Serial Company, which has Antonio Moreno and Carol Holloway for its stars, under the direction of Paul Hurst. The latter staged the fall of a Packard touring car, into the water off the end of the pier. Tony Moreno and another member of the company were in the car at the time of its drop.

The Larry Semon Company spent two days at the beach during the past week. They were two of the warmest days Los Angeles has had this year. This was the type of heat at which Californians shook their heads and prophesied, "This feels like earthquake weather."

In a shower of adobe the Earle Williams feature, which has the working title of "My Country First," completed its final scenes under James Young's direction at the Vitagraph studio. The blowing up of a trench marked the concluding shots in the picture. This occurred about midnight.

Here and There

Billy Rhodes is the author of a new innovation. She sold dances for two dollars each at a Red Cross benefit dance given last week at the junction of the Santa Monica boulevard and Western avenue., "Smiling Bill" Parsons assisted her. After each dance Miss Rhodes presented her partner with an autographed photograph. A tidy sum was realized, it is understood. Miss Rhodes is in the midst of a five-reel comedy called "The Springtime of Youth." It is a circus story from the pen of Bess Meredyth, and is directed by Miss Meredyth and Wilfred Lucas. Bertram Grassby is playing the leading male role.

"Bill" Parsons has been elevated to the position of production manager at the National Film Corporation's studios at Hollywood in the absence of Production Manager Isadore Bernstein. He is doing this work while at the same time he is working in a new comedy under the direction of William Chaudet.

Jack Cunningham, author and continuity writer, was this week engaged by Robert Brunton for exclusive work at the Brunton studios, according to announcement by Mr. Brunton. This step was taken, it is announced, because Mr. Brunton is arranging to accommodate as fully as possible the various producing companies with any kind of service they may need or demand. Special staffs of scenario writers, cameramen and directors, in addition to the studio technical forces, will be kept at the studios for the disposal of the space and service renters at the studios.

A new producing company, known as Mission Productions, has been formed by Los Angeles capitalists, it was announced this week, for the purpose of starring Baby Gloria Joy, aged six years. The child has been appearing in Oakdale films. I. W. Keerl, business manager of Dustin Farnum productions and secretary of the Corona Cinema Company, organized the new company, it is understood. Sherwood Macdonald, formerly with Balboa companies, has been engaged as director. Dan F. Whitcomb, who at one time wrote stories for Babie Marie Osborne, will assume similar duties for the new child star.

Dustin Farnum has just concluded a new contract with United Picture Theatres of America, under the terms of which Farnum will make eight pictures during the coming year, it is announced. Well known stories by noted writers are to be adapted for Mr. Farnum's new vehicles. Winifred Kingston, who has heretofore appeared with Farnum in his screen plays, will support him in several of the new productions.

Hollywood Hookum

OCT. 12, 1918 NEWS MORE NEWS

Rather cloudy at times.

Frank Lloyd is going East

Bill Russell is in town this week.

Double M Minter is in town this week.

Margarita Fisher is in town this week.

The American studio may be moved to town next week.

Tom Geraghty has invented the continuity shoestring.

J. Morley, by way of variety, is this week a cub reporter.

Slim Sommervile, the elongated comedian, is Vitagraphing these days.

Alice Lake is flitting about in the Sennett studio, as in days of yore.

Eddie Lyons and Lee Moran, during a serious moment, made a comedy scenario this week.

Hookum doesn't claim any originality in the question "Have you bought a Liberty Bond"?

Charlie and Harry Fuhr are writing a thirty-reel scenario, which they plan on sending to the Kaiser.

Tom Ince photographed the natives at San Diego last week, and will send the films "over there."

Income Tax and Liberty Bonds are the subjects of many bits of oratorical eloquence these days.

A minister's daughter has been writing to Sessue Hayakawa. Of course, she doesn't know that Sessue is married.

D. W. Griffith has a letter on Windsor Castle stationery. Yes, the King and the Queen liked the "Hearts of the World."

Bothwell Browne, the female vamp impersonator of the vaudeville stage, has been seen frisking about in front of one of Mack Sennett's cameras.

Very quiet this week in our town. Hardly any gun-play at all, inasmuch as Bill Hart's away back East, Liberty Loaning.

Charlie Chaplin has finished "Shoulder Arms." This story is really worth a page, but conservation and Hooverizing requires us to give but this space.

Red tape nowadays makes it somewhat inconvenient. Fatty Arbuckle wanted to jump from the mast of a boat into the briny deep, and it took him three hours.

Bert Lytell is to go on record as a Marathon Liberty Loan Spieler. He is going to talk four hours continuously, without note, on subjects pertaining to the war.

And now we have found an actress who desires to get away from the refined. Molly McConnell objects to being kept at the studio where she generally plays grande Dame roles.

The Ince studios are busy making a picture titled "Hard Boiled," and we regret to hear that Dorothy Dalton is being starred in a picture with such a title.

And now comes a press agent who claims the recent tidal wave of the Pacific was due to that wee bit of femininity. Mary Anderson, cavorting about in her morning plunge.

Bessie Barriscale and friend husband, Howard Hickman, her director, have found a way to keep peace in the family. They shoot the scenes both ways and permit a third party to say which is better.

Dorothy Dalton started to take a street scene this week, using a band of Salvation Army workers for atmosphere—and what do you think? The band moved right away. Of course this is no reflection on the Salvation Army.

There was quite a discussion at the "gineral store" one evening this week, and several of our well known filmsters attempted to tell why wheels turned backwards on the screen. The argument, or rather the debate, waxed warm, and was so interesting that Hookum has asked several authorities on the Cinema Art to prepare articles that the others of the industry and the people as well may know the cause of this grand phenomena. Our readers may expect some extremely interesting essays. If they are good enough, we will offer a prize for the best.

NEWSY ITEMS FROM THE STUDIOS

Little Helen Solle, of Los Angeles, Whose "Extra" Cleverness Stamps Her an Artist to Be Heard From

Miss Florence Reed, star of United Picture Theatres of America, Inc., who proved such a popular success in "Chu-chin-chow," will appear again in a new Broadway play, during which time she will also make a superfeature under the direction of John M. Stahl for the United.

In spite of an offer to return to the concert stage, Miss Dolores Cassinelli will continue her picture career, and is now at Great Neck, L. I., at work with Mr. E. K. Lincoln on the second of a series of patriotic Perret productions, "Stars of Glory," a successor to "Lafayette, We Come."

Alice Lenk, nine weeks old, is now playing in "The Hand Invisible," in which Montagu Love and Virginia Hammond are starring. Incidentally, it is Alice's fifth picture, her previous triumphs having included an impersonation of the Kaiser at the age of three weeks in "America Will Conquer." If she continues her screen career at this rate——?

Little Madge Evans declares that she is working quite as hard for the Liberty Loan as for her pictures. On Saturday last she was greatly gratified to report the sale of a $500,000 bond all by her lonesome—a splendid example for the American guard, of which she was recently appointed Colonel by Brigadier-General Dyer. Eleanor Gates is said to be very anxious to have Madge play the lead in her late dramatization of "Emmy Lou," but Madge's time is too well filled just at present to allow her to undertake the part.

The recent loss of a chinchilla scarf was not only a dire grief to its owner, Miss Louise Huff, but also quite an inconvenience to her entire company at the World studio, including Stuart Holmes, who is playing with her in "The Little Intruder." As the chinchilla could not be replaced, and Miss Huff had to wear the same fur throughout the picture, nearly 2,000 feet of film had to be retaken, and Mr. Holmes declares that, excepting the leading lady herself, he had far more work to do than anyone else.

June Elvidge and Frank Mayo are co-starring in "The Love Defender." This picture completes Mr. Mayo's contract with World, and as soon as it is finished he expects to leave for the coast.

In the Houdini serial, "The Master Mystery," which B. A. Rolfe is producing, Miss Liberty, said to be the only tame eagle in existence, will make her motion picture debut. The eagle is a special pet of Houdini's, and the magician, remembering Old Abe, the only other tame eagle ever known in this country, who was carried atop the colors during the Civil War, is hoping that Miss Liberty will ride up Fifth avenue on an American flagstaff at the head of our own returned victorious troops.

In her next picture, "Kate of Kentucky," May Allison will appear as an unkempt and ragged little mountain girl who would just as soon wear her brother's cast-off clothes as anything else. Robert T. Thornby is directing the picture.

A romantically beautiful scene will be shown in "Little Miss Moneybags," the next picture featuring Francis X. Bushman and Beverly Bayne. Much time was spent on locating the exact spot where the desired reflections in a crystal clear pool, necessary to the interpretation of the story, could be photographed, but the effect obtained is quite worth the effort expended.

As a contrast to the usual magnificent hotel scenes, Bert Lytell will have in his next picture, "The Spenders," the lobby of a "Family Hotel" in the late eighties. All the relics of the period will be used, including the plush-covered family album, the antiquated clock standing in the exact middle of the marble mantlepiece, and the uncomfortable and slippery horsehair furniture.

Barbara Castleton will be helped through several of her most difficult scenes in the "Silver King," in which she is playing opposite William Faversham, by two tiny tots—Dot Williams and Marion Stuart. "I am so glad they are in the picture," said Miss Castleton. "It is much easier to be emotional when there are children around."

Marguerite Clark and Pauline Frederick were recently the guests of Major Lyman and Captain John E. Lansdale at luncheon at Camp Merritt following the latter's visit to the Famous Players studio at Fort Lee. Alice Brady was also included in the invitation, but was unable to accept. She sent in her place a box of cigars and cigarettes almost as large as herself.

The 150 men of the 50th Infantry, Company A, in charge of Captain John E. Lansdale at Camp Merritt, who recently made their debut in the motion picture world in "Private Peat," may be said to have made up an all star cast, since they were the sole actors in the picture with the exception of Wm. Sorrelli and Miriam Fouche. At any rate, they declared that they enjoyed their screen career immensely. They were entertained at luncheon and dinner at the Paragon studio, and also were presented to Marguerite Clark, Pauline Frederick and Alice Brady. Why not? They were all fellow workers that day.

Louise Huff has just finished her fourth picture for World Pictures. It bears the title of "The Crook of Dreams," and was written by Forrest Halsey and directed by Oscar Apfel.

Carlyle Blackwell and Evelyn Greeley have just completed a picturization of Kenyon Gambier's story, "Allies," which ran in the Saturday Evening Post under the title of "The Huge Black One-Eyed Man." It will be released during the coming winter.

Tefft Johnson made his first picture for World Film with Madge Evans in "The Latch String." This story was written by Mrs. Backus, who has for many years been one of the best known authorities on Normal school work as applied to young children.

Edmund Breese, star of the Metro picture, "The Shooting of Dan McGrew," is the winner of the popularity contest conducted by the Morning Telegraph of New York. Not only has the actor the satisfaction of knowing his country-wide popularity, but he is also happy in the possession of a new automobile, the prize given to the lucky contestant.

The forthcoming Metro picture, starring Emmy Wehlen in "Sylvia on a Spree," will show an unusually beautiful tea-room decorated in Japanese style. The walls and tables are of polished teakwood, while the hangings are wonderful embroideries designed in black cherry branches on a mustard-colored background bordered by stenciled bamboo shoots.

"To Hell With the Kaiser," the Screen Classics production in which Olive Tell is the star, has been shown by the Government throughout military and mining camps, has caused many enlistments both in the army and navy by the enthusiasm it created, and not long ago was shown to an audience composed of "slackers," where it was noted that without exception they were converted to the universal cause against the Kaiser.

Margaret Marsh's scrap book, a dear possession, disappeared after she loaned it to Emmit Dalton, the noted bandit and outlaw, during a scene in the 15-episode Houdini serial now being produced by B. A. Rolfe. She has left its recovery to Houdini, the Master Magician, so she need hardly worry about it, do you think?

Not content with singing "The War Baby's Lullaby" for the phonograph, Geraldine Farrar sang the beautiful little song to some of her associates at the Goldwyn studio, including Mabel Normand, Tom Moore, Madge Kennedy and Mae Marsh.. How would you like to work in the Goldwyn studio?

Mabel Normand, usually most vivacious, brings with her a note of wistfulness to the Goldwyn studio these days. She has not heard from her brother, Claude, who went overseas in June. "Perhaps he has gone to Siberia. Perhaps he'll come back a Cossack and be cruel to me," mourns Mabel. But knowing soldier Normand and knowing his sister, the other stars wink at each other and say nothing.

"A Stitch in Time" is one of those spontaneous comedies where the situations develop from natural happenings—a young girl's hat is blown off her head and a young man's trousers come in contact with a nail on one of New York's busiest streets. "That's perfectly natural, isn't it?" says Mr. Schrock, as a proof of his theory that "Screen comedy technique" depends largely on the author's treatment of the commonplace incidents of life.

Madame Olga Petrova is now at work in her home at Great Neck, L. I., on an original manuscript to be known as "The Eighth Sin," which she expects to present on the speaking stage next January. Rehearsals started on September 25, and chief in support of Mme. Petrova will probably be George Basset, seen last year in "The Willow Tree."

Trinity Church will be one of the many unusual scenes which the audiences of "Five Thousand an Hour," the Metro play starring Hale Hamilton, will see in the forthcoming picture. The scene in which the church and churchyard is shown was taken from the offices of Harriman & Company, which are situated on the opposite side of Broadway facing the church. Permission was given to Director Ralph W. Ince to set up his camera in the broad windows of the offices, from where a wonderful view of the church and the passing thousands on the street below was photographed.

Metro's green and yellow parrot (not the trade-mark, but the real live mascot), is a knowing bird. Up to date his battle cry has been one which has helped to advertise his firm's wares, as at all hours of the day the studio rang with his cry "To hell with the Kaiser." Lately, however, in fact ever since the twelfth of September, the new draft registration day, he has continually warned all members of the studio to "Show your card, show your card." No one claims to be responsible for teaching him these words, so it is to be presumed that Polly wants to do his "bit" in this manner.

Gladys Leslie, Vitagraph Star in "The Mating," Blue Ribbon Feature

Special Service Section on

Wm. S. Hart in "The Border Wireless"

HERE is a picture that gives the exhibitor a real chance to get out and "do things" with it. It is a chance for showmanship coupled with the name of a star than whom none is better known.

It is not often that a thoroughly established star appears in a picture that gives the showman a chance to do something absolutely different with the exploitation of that star. But there is a brilliant one presented in the Artcraft, Ince supervised, production of William S. Hart in "The Border Wireless."

In most cases of star pictures you have the chance to say that "this is his latest picture" or "this is his greatest production." You don't have any reason for using those lines as mere lines in advertising this production. You have a chance to tell the people why it is different and what it has the big TODAY appeal in it.

Advertise this picture on what it is and tell what it is and why everyone who has ever admired this star in any production will want to see it and why everyone will get the big appeal. If you exploit this picture intelligently you can bring back every follower of "Bill" Hart and you can create new ones for him. It depends on whether you follow the hackneyed or whether you stop and think a moment.

YOU won't have to explain to the public that this is "Not a reissue." You won't have to tell them that it is "latest" if you tell the public what it is about. For this is a story of the war and bears on America's part of it and in the end you find "Bill" a soldier. And the best part of it is that you will not have to base the desire to see the picture purely on a war appeal, for you have a human element and a different element.

Now if you have in your possession that old cut of the "Two Gun Man," the first thing that you should do is to throw it away, at least so far as this is concerned.

In the first place "Bill" is not a villain in this picture. He shows the man throughout. There is never a pang for what he has done, but admiration for what he is doing.

Forget the old "grim smile," the "smirk of vengeance." Drop all the "old stuff."

JUST for a moment let us look at the character of the production. We have just a hint at the start that Hart has killed a man in another state and that he has gone further West to escape, but we haven't a bit of the crime element introduced. But on his way to Yellow Dog, Arizona, he comes across Elsa Miller, a telegrapher, who is attacked by a Mexican and rescues her and immediately falls in love with her. The love element becomes strong in the picture from the start, and that is something that the exhibitor should bear in mind here.

There is a real love story in "The Border Wireless" and it does not depend on renunciation or reform.

Then, right from the start, we have the German element introduced, for Elsa was on her way to deliver a message to Herman Brandt, presumably the head of the Magdalena mines, but really a spy conducting a wireless plant on the Mexican border. (For full story, see page 2445.)

"Bill" is there with the gun when it is necessary, and there's a flash of it, and he puts up a fight that will thrill your audiences, but these are incidents that add to the thrill, and though they add to the enjoyment of the picture you don't have to depend upon them for the selling point.

Famous Players-Lasky fully realizes this and the advertising is built around the wireless feature and the patriotic element—there is not a gun in the ready prepared newspaper advertising, and you will do well to follow the tip.

(Continued on next page)

FULL ACCESSORIES

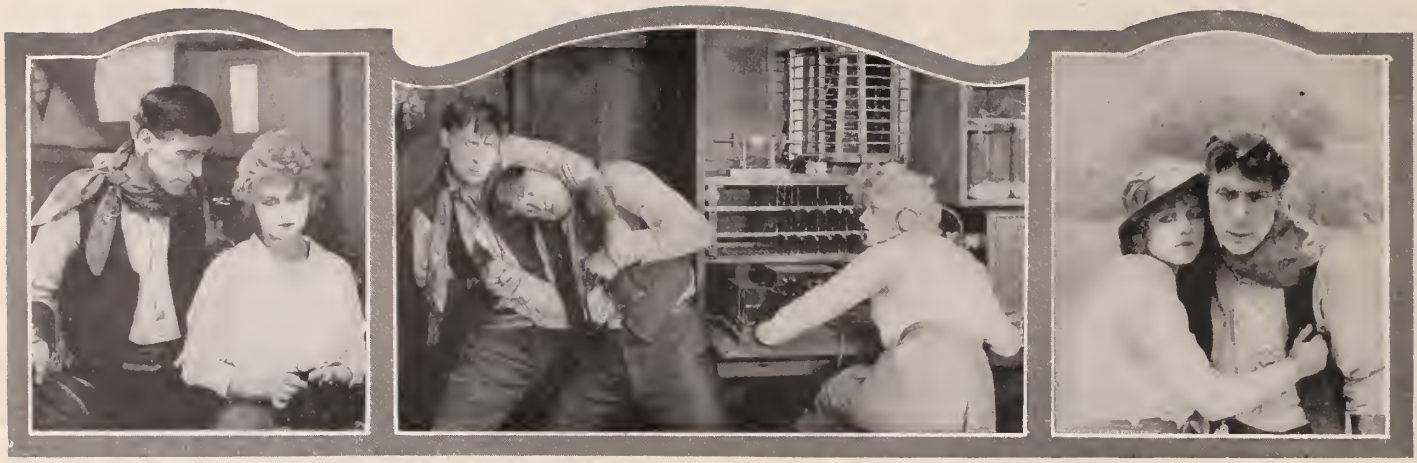
Plenty of Material For You To Advertise This Picture

FAMOUS PLAYERS-LASKY has supplied a full line of accessories for advertising "Border Wireless." There are ready prepared advertisements and there are cuts that you can use in writing your own displays and then plenty of stills if you want to make your own cuts.

These, together with the paper, are illustrated on the advertising pages.

Make up your mind that you are going to do a little more with this production than any other of Hart's. It will pay you from every angle. You have a chance to get new business here. Think this picture first, and then talk it.

"Bill" is a real lover in this picture. Use these stills which bring out this and the comedy element



There is a big thrill around the German wireless plant that you can afford to play up as strong as possible

Strong Points to Be Brought Out in Exploiting "Border Wireless"

HOW often have you, as an exhibitor, wondered how this or that star would appear in such and such a role? How often have you assured the public that this and that are "entirely different?" You have probably made the statement and let it go at that. But here is a chance, if you use salesmanship, to show that to the public.

We have already suggested that you discard that "two gun" cut. And at the same time forget that element in your advertising. That doesn't mean that you should get away from the manliness of the picture, because Hart would be out of place in a role where he did not show the real red blood, but the point to avoid is the bandit stuff if you want to get the different appeal over.

Here we have Hart in a real romantic role. He is in love with the girl from the very start. *We have some clever touches of comedy and we would play on them.* If you make your own cuts you will find among the "stills" furnished by Famous Players-Lasky a number of them that bear out this angle. Some of these are reproduced on these pages. We have pictures of him with the flowers for the girl operator and we have others that get the love element in strong. It's one of the big points.

IN most of the pictures in which you have seen this player he has either seized this girl in the more or less cave man sort of fashion and has in the end won her love, or he has given her up and gone off into the mountains or into the desert. *Here we have him purely as a lover.*

There is one incident in the picture where he is primping himself up to call on the girl. There is a still of it that you may use in your advertising that will attract unusual attention, and even if you are not making your pictures we cannot imagine a better selling line than:

"Can you imagine 'Bill' Hart worrying about the way that his hair is brushed? He does in 'The Border Wireless' when he meets the girl operator that aids him in saving his country."

A REAL HERO

Play Up That This Is a Story Whose Ending Will Please

IN these days people like pictures whose endings are happy and that are without anything of the gruesome in them. That is one of the strong points in "The Border Wireless." Keep that fact before the public and keep that atmosphere in all of your exploitation.

Talk about Bill Hart's smile.

Talk about the way he makes love.

Talk about the incident when he is worried by the appearance of his hair—when he "slicks himself up."

Talk about Bill enlisting.

Then they'll all know that it is different, that it is an up to the minute production and you'll have everyone of the Hart fans and a lot of others besides in front of your theatre.

Specialize on this picture like it was your one picture of the season. You'll find it worth while.

Here's another line that will make them know that it is something different:

"He's there with a smile, for his face is lit with the ardor of love. Can you imagine 'Bill' Hart helpless with a bunch of flowers in his hands and faced by the girl he loves?"

Or this one:

"It doesn't take Steve Ransome to learn the girl he loves, and he fights for her and wins, for her and for his country."

THAT is one element in the production—an intensely strong heart appeal, but there is a second one and that is the patriotic. *When you get the two combined in your advertising you have something hard to beat.*

This is not a picture that is built on the patriotic appeal simply. There is a tense story, and the patriotic element comes in more or less incidentally, but it comes strong and with a punch to it. You

Here are a few lines:

"How do you think 'Bill' Hart would look in khaki? You see him as an American soldier in 'The Border Wireless.'

"He wrecks the ambitions of German spies in this country and then joins the American cavalry to put an end to the Hun over there. And you know what happens when 'Bill' and his horse and his gun start after 'em."

AS we have said, there is a wonderful fight scene in this picture, but we would regard it as rather incidental in order to get over the other big points in the story. You need not worry about pleasing the Hart fans, but if you can get additional ones in, so much the better. If there are those who have tired of the bandit style of picture, you have a stronger appeal than ever here by playing the elements of love and patriotism—two unbeatable elements.

"Talk" this picture in your advertising. Don't be content merely with a cut and the name of the star and the title of the picture. As a matter of fact, you can advertise this production without the use of a cut, if you use the proper selling arguments.

You don't have to impress upon the public that this is not a reissue.

You don't have to worry about repeating that this is Hart's latest picture.

Simply tell what it is about in brief sentences such as we have indicated to you.

Don't advertise this merely as a "war picture." Tell what Hart does in it and why he does it. Then you'll get the women who want to see "Bill" love and the men who want to see him fight.

Use of stills like these will help you get the most out of the picture in cooperating with the Liberty Loan. All will want to see Hart as a soldier

This Picture Helps Liberty Loan and Makes Friends

THIS picture comes to you at a time when you can do service to yourself and aid the government. It is not a war picture, but it is one that will do a great deal to stimulate subscriptions to the Liberty Loan, because it is a typically American picture and it has just enough of the war punch to get the thrill.

With the audiences at the Rialto theatre this week the picture is drawing unusual applause because the sentiments of the production get close home. It is the sort of a picture that will help your local committee get subscriptions and you ought to be able to get their endorsements easily. We would see to it that the leading workers in the drive come to the first presentations. You can use their personal endorsements in your advertisements and pull business with them.

But pictures such as this do more than get business for one production in your community. They will increase the interest in the photoplays as a whole and they will add convincing testimony to the part that the motion picture is doing in winning the war. The usual sensational war picture works for the single picture only, but here you have one where the genuine patriotic theme will build for your theatre permanently. *And it's well worth while putting more advertising behind such a picture, not alone for the direct returns, but for future business.*

YOU can get excellent decorative work for your lobby by using the three-sheet which shows the figure of Hart in uniform and his horse. Add the neeessary portion and mount these on cardboard and behind them you can use a decorative border of American flags to carry out the effect. Certainly you will not have to tell the public that this is a "different" sort of picture after you have shown the people Hart in an American uniform. The six-sheet may be similarly used because this shows the girl in Hart's arms with the American flag in the background.

In another place we have suggested the use of a wireless station in your lobby, and this with the cut-outs and the flags will be enough for your main effect. But we would strongly urge you to display prominently those of the stills that shows that this is a patriotic love story.

In other words make this a different display than any that you have made before on a Hart picture. Don't let anyone lead you in stacking the lobby full of so-called war relics or "Wild West" implimenta. Love and patriotism are your two big strong lines and these you want to play to the exclusion of everything else except the wireless element.

FOR your program and for the advertising that you design yourself, you are provided with three-column and single-column cuts of Hart in the role of a soldier and we would advise their use there and on your heralds. They will attract more attention than anything else that you can use and they will carry more conviction than volumes of reading matter.

You can arrange an attractive card for mailing purposes by using the one-column cut of Hart and then on other side say: "Bill Hart becomes a soldier of Uncle Sam in 'Border Wireless' after he has foiled a Hun plot and has won the girl with an impetuous wooing."

The three-column cut showing the fight in the wireless plant with the girl seated at the key is another strong one for use in your advertising or for newspaper illustration. We would recommend that you confine the use of cuts largely to those showing one of the three main elements, that of patriotism or of the girl or of the wireless plot. *Then you are getting away from any other exploitation that you have ever done in a Hart picture and you are going to save yourself a lot of descriptive matter.*

IN our opinion you do not need teaser or stunt stuff on this production. You are going to get more of them into your theatre on the merits of the production and by telling just what sort of a role Hart has here. *And after that keep all of your exploitation on the same high level that you expect that the word-of-mouth advertising that is going to accrue will maintain.*

You've got the goods here and you are equipped with the means to put over this picture. Forget all about the "reissue" and go to it. Hundred per cent exploitation here will bring you increased returns.

WIRELESS PLANT

Here's a Chance For a Novelty in Your Lobby Display

THIS has been done before, and it has been proven by the patronage that it has drawn.

You probably won't be able to get a wireless plant these days because the supply is exhausted by the demands of Our Boys over there for use in sending back the news of captured Huns. But there is an imitation that any electrician in your town can fix up for you. Get an ordinary telegraph instrument and an operator. Then have the electrician so arrange two wires so that with each touch of the instrument there will be a splutter and a flash. Any telegrapher will show you how to use an ordinary sardine can in the sounder so as to get the click that will draw attention.

Use an upright at either end of the lobby and string wire across these and you will pretty well have a wireless plant right in your theatre. It will stop the greater share of those going by and if the rest of your display is attractive there will be no trouble about getting them in.

Exporters' Special Section

Filming Our Way to Berlin

President Paul H. Cromelin, of Inter-Ocean, Tells of Far-Carrying Power of Our Films

WHILE our armies and generals are smashing their way through hostile territory the American motion picture is carrying the American Idea—of democracy and freedom—to the heart of Germany, in Berlin and elsewhere, via the screens of the countries that border on Germany.

This is due to the wonderful aid given to American film producers by the Committee on Public Information, who have secured for our films shipping facilities despite almost unsurmountable handicaps. And the committee has not aided us because our films were "propaganda." Very few of the films sent to the neutral countries bordering on Germany were of that type.

But the films that did go illustrated the best American ideals, the highest American thought and the spirit of absolute democracy that reigns here. Where neutral peoples would object to propaganda films they did not object to plain stories from real life. The fact that such stories depicted the high moral standards of Americans didn't make them objectionable—quite the reverse.

President Paul H. Cromelin, of Inter-Ocean Film Corporation

Of course, there is a constant ebb and flow of feeling between Germany and the nations on her border. Despite rigorous passport regulations, there is really more border-crossing than in peace time, for the reason that Germany has so many articles to secure, and she is shut out of all but the few neutral markets. Where she had access to every country before the war, her representatives are now permitted in only a few, and the result is that these few never saw so many Germans as they do right now.

These Germans are necessarily affected by the sentiments prevailing in the countries that they visit. So are the citizens of these neutral countries, who in return visit Germany. And the screens of these neutral countries are crystallizing public sentiment, bringing it to a knowledge of the true aims of America or Americans, slowly but surely removing Americans from the enemy-conceived role of profiteers and mercenaries.

We have won the heart of the neutrals through the screen, and across their borders and into Berlin is flashing a new, true picture of men who fight for high principle. This great truth is fatal to the plan of the Berlin militarists. It shakes the morale of their populace, makes them ask questions, diminishes their faith in their leaders and chills the war spirit. Thanks to the screen, we are literally "filming out way to Berlin"!

CORPORAL DARBY HOLMES HELPS TOBACCO FUND

A successful drive in behalf of "Our Boys in France" Tobacco Fund, of which MOTION PICTURE NEWS is the official organ, was put over by Corporal Darby Holmes at the 81st Street Theatre last week.

By permission of the British Government the soldier-author appeared in full uniform at the 81st Street Theatre, where he made an inspiring appeal for contributions.. He impressed upon the large audience at each performance the necessity for cigarettes and tobacco ever evistant among our American soldier fighting for us on the European battle fields. The first two days of the drive, he circulated several thousand subscription blanks among the audiences from which excellent returns were received.

On the final day of the drive he enlisted the aid of several uniformed men and a contribution was taken up which resulted in securing $186.51. Managing Director A. L. Shakmen, of the 81st Street Theatre, one of the most patriotic theatre managers in New York, gave full and complete assistance during the smoke drive.

DON'T FORGET THE SMOKES FOR THE BOYS

Universal Gets Globe Trotter as Export Head

G. R. Hammond, Who Has Traveled in Many Lands and Who Speaks Many Tongues, Takes Place of K. W. Linn—Latter Leaves the Picture Industry

G. R. Hammond, new director of the export department of Universal

THE Universal last week obtained the services of a distinguished traveler and student of world trade conditions to take the place of K. W. Linn, who is resigning as head of the company's export department to enter the industrial field. The newcomer is G. R. Hammond, of New York.

Mr. Hammond returned about six months ago from Spain, where he had passed the previous year. He has been absent for long periods from America, traveling in South America, Europe and the Far East. His experience includes several complete trips around the world.

Mr. Linn tendered his resignation in order to become president of the Granolite Corporation, with offices at No. 95 Liberty street. This enterprise is in the business of supplying powdered granite to industrial concerns. The product is used as an ingredient in the manufacture of paint, automobile tires, soap, roofing, etc.

The departing film manager announced that his decision was based purely on the attractiveness of the offer from the Granolite Corporation. His associates of the Universal assert he is leaving with the company's best wishes.

Mr. Linn came to the Universal four years ago, when the sale of films to the foreign market was in its infancy. Under his management the department grew fast, and despite many difficulties due to the war, the volume of exports reached large proportions.

The Universal now has fifteen foreign branches, so located that they serve every neutral and Allied country. It is the largest department of its kind in the film industry.

Mr. Hammond, the new manager, speaks French, Italian, Spanish and Portuguese, and besides his native tongue. A tinge of the foreign accent creeps occasionally into his conversation, due to his long sojourns abroad.

He had a hopeful, interesting statement to make on conditions he found in international commerce.

"The future looks bright for American trade," he said. "Especially is this true of the opportunities to be found in Spain. South America offers a great field for us, but the American exporters will have to make a fight for it."

Mr. Hammond declared that Germany is even now conducting a vigorous trade warfare in neutral countries, and is laying the groundwork for the most intense kind of competition after the war. He explained how that nation had virtually captured the South American market by extending long-time credits to the importers.

This market can be taken over now by America, he asserted, if the exporters would strive to give the kind of credits and service the Germans formerly did. Most of the South American countries were strongly pro-Ally, he declared.

He found Spain to be undergoing a radical change of sentiment during the last year, but declared his belief that the country will remain neutral.

"In the first three years of the struggle Spain was strongly pro-German," he said. "But lately it has been gradually turning its sympathies toward the Entente Allies."

Mr. Hammond expressed his opinion that the commercial arrangements between Spain and all other countries on both sides of the war were of such a nature that she probably could not be drawn into the fray. Spain offered especially fine commercial advantages to the United States, he added.

He confidently believes that the American film producers will reap a harvest abroad. The foreign pictures, he declared, were much inferior to the American product in the average. This was due, he said, to the fact that the foreign producers do not invest one-tenth the amount of money in manufacture that American companies do. Big salaries to stars were unheard of abroad, he said.

Mr. Hammond is in his thirties and rather youngish in appearance. He was born in Atlanta, Ga.

June Elvidge Receives Many Letters from Abroad

WHAT World Pictures say is an indication that of the great advance made since the start of the war in the exportation of American films is contained in the experiences of June Elvidge, famous World Pictures star, with letters from foreign admirers.

Before the declaration of war by the United States Miss Elvidge seldom received more than one or two letters a month from foreign film fans. Now her monthly average is about seventy-five, with the average constantly climbing upward. These letters come from all parts of the world, with the exception, of course, that no letters are received from the countries of the Central Powers. In her last month's foreign mail Miss Elvidge received letters from England, France, Italy, the Scandinavian countries, Japan, Australia and South America. World Pictures are now being shown regularly, on a weekly release basis, in all the countries of the world, with the exception of those with whom we are at war.

At INTER-OCEAN or London,

Special Talk with "Exporters' Special Section"

FLORENCE REED

J. WARREN KERRIGAN

LOUISE HUFF

HENRY B. WALTHALL

JUNE ELVIDGE

YOU'LL find these stars in big, money-making World, Paralta, Plaza, Selexart or other famous brands. You'll find great special features like "Wives of Men," with Florence Reed; "Hearts Across the Seas," with Arnold Daly; "The Victim," with Robert T. Haines; Ince's "Whither Thou Goest"; Pyramid's "Inside the Lines" and "Man of Bronze"; Selexart's "Honor's Cross," "Blue Blood" and "Social Ambition." Or adventure and travel specials like the "Frederick Burlingham Series," "Hunting Big Game in the Frozen North," and "The 13th Labor of Hercules." Or sparkling comedies like the Black Diamond, Vim, Bingo, "Charley" (Mabel and Fatty) cartoons.

INTER-OCEAN FILM

INTER-OCEAN BUILDING, 218
164 WARDOUR ST., LONDON, W.

ARNOLD DALY

ALICE BRADY

INTER-OCEAN FILM CORPORATION

KITTY GORDON

WE OPERATE

BUILDING, New York You'll Find →

Readers by

Paul H. Cromelin

President

BESSIE BARRISCALE

CARLYLE BLACKWELL

LOUISE GLAUM

MONTAGUE LOVE

RHEA MITCHELL

LEWIS S. STONE

YOU'LL find, too, Standard supplies and accessories like the "Fulco" list embracing 300 articles; Speer Carbons, which now lead the world in point of sales, and the wonderful Globe Steel Reel that permits the quick replacement of a broken spring. **But, best of all, you'll find** at "Inter-Ocean Building" courtesy, consideration, the will-to-please and the capacity to understand your exact **needs** and then **fill them.** You'll find—most important—a knowledge of **your** local conditions and an organization that, right through, is skilled in all that pertains to successful film exporting. You'll find—**so** important!—an organization that maintains a shipping schedule in and out of war time, that packs its pictures properly, invoices them properly, includes the proper advertising matter and thereby gives you service **plus.** You'll find, should you ever visit New York or London, a place with us to headquarter—logical, convenient, in the very heart of each film district—with a staff that is out to serve you and make your stay pleasant and profitable.

CORPORATION

Paul H. Cromelin, President

WEST 42ND STREET, NEW YORK

43 RUE LA BRUYERE, PARIS

EVERY-WHERE

KATHLEEN CLIFFORD

INTER-OCEAN FILM CORPORATION

ETHEL CLAYTON

Exporting—The Publicity Side

By BERT ADLER

Publicity and Advertising, Inter-Ocean Film Corp.

WHEN one day last February Paul H. Cromelin told me to "go ahead on the Inter-Ocean account"—which I had been making eyes at for almost a year—I thought I had a very choice and "cinchy" (advertising man's parlance) addition to my string. I was quickly undeceived on the "cinchy" side.

Bert Adler, of Inter-Ocean Film Corporation—Exporters' Special Section

I found that I was to "keep up" a mailing list that had as its address limits the poles. I found that I had to extend my acquaintance with periodical circulations to such heretofore "unknowns" as "Dun's Review," "The American Exporter," "Export American Industries" and a few in foreign languages that I won't mention for fear you might think I am trying to show how well acquainted with foreign tongues I am—*not!*

You will wonder how I got around this matter of the foreign language papers, many of them so vitally important in sales promotion of this sort. Well, Mr. Cromelin quickly provided for that; he put one of his foreign language experts "on" these journals and I regularly received English translations of all the data that would interest a house like Inter-Ocean.

The reader would be surprised at the size of our mailing list. He hears of the "twenty thousand address lists" that American film companies maintain, and will surely presume that a firm like the Inter-Ocean, which expects to cover the world, has a list that, proportionately, runs into the hundred thousand class. The fact is, our list is amazingly limited, because we are unusually strict in our surveillance of it. And also because, to begin with, an address has to be 100 per cent. "live" to go on it.

But we would rather have a restricted all-live list and work it hard, than a list of tremendous proportions to utilize now and then. We are certain that the magnificent results secured by Inter-Ocean in the foreign markets for numerous American film brands and several American moiton picture accessories is in large part due to persistent, systematized "hammering" at a not overlarge mailing list.

There is lots of joy for the American advertising man in export promotion work. You feel that you are helping spread the gospel of Americanism everywhere. It is a wonderful field for new ideas. There is really no limit to the results to be had from the proper exploitation of almost any good sales plan. And of course it's real fun to work with a man like Paul H. Cromelin, who knows his export field as Foch knows his Hun!

New Kinema Review Takes the Field

TOWARDS the end of the month of June there was published in Rome a new Kinema Review, international in character, written and compiled for the purpose of forwarding and facilitating business relations between the leading producing and selling markets. This review, entitled *Cinemundus,* is said to be backed by large financial support, and has in view vast industrial designs, based upon a group of journalists and businessmen, especially of businessmen having import and export business with foreign firms. The leading prerogative and characteristic of this review, it is said, will consist in the fact that it will be printed in four languages, namely Italian, French, English and Spanish. Every number will be profusely illustrated.

Complete Plan Book on Page 2443

John Olsen & Co.

Oversea Film Trading Co.

LONDON, STOCKHOLM, COPENHAGEN AND CHRISTIANIA

IN THE MARKET FOR SCANDINAVIAN RIGHTS ON ALL PRODUCTIONS OF MERIT

¶ Experience in the Scandinavian markets and personal representatives in nearly all the larger cities in Sweden, Norway and Denmark, fits us to handle your pictures to the very best advantage.

¶ We have the rights to such pictures as "The Birth of a Nation," "Intolerance" and many others.

¶ We want Comedies, Novelties, Educationals, Scenics, and all other short subjects as well as features.

¶ Write or phone us.

602 CANDLER BLDG. Tel. Bryant 4180-4181

E. MATTISON, Gen. Mgr.

"Do YOU Know What a Picture Is Worth in the Foreign Market?"

If you don't, how are you going to get all that is coming to you out of your splendid American production?

If you don't know how much a picture should bring, you cause the foreign buyers to go elsewhere and they are deprived of your better pictures.

Our specialized knowledge enables us to serve both ends, and we ask only a fair return for our efforts in bringing buyer and seller together.

We guarantee, to their mutual advantage.

Let Us Try It for You

J. FRANK BROCKLISS INC.

SIDNEY GARRETT Pres.

General Exporter and Importer

729 Seventh Ave. ~ ~ ~ ~ ~ New York City

Procedure Governing Exports to Sweden

THE War Trade Board, under date of September 23, has announced the adoption of the following regulations governing the procedure with respect to the issuance of licenses for the exportation of commodities to Sweden. Previous announcement with respect to such regulations (W. T. B. R. 19, August 9, 1918) is hereby withdrawn.

1. Exporters should apply for licenses to the Bureau of Exports, Washington, D. C., using application Form X, and such supplemental information sheets concerning the commodity as are required.

2. Exporters in the United States, before filing applications for export licenses, must obtain from the prospective importer in Sweden advice that there has been issued by an appropriate importing association, or by the Statens Handel's Kommission, a certificate covering the proposed consignment. The number of the certificate should be forwarded by the importer in Sweden to the American exporter. This number should be specified on Supplemental Information Sheet X-104, which must be duly executed and annexed to the application for an export license.

3. Applications for licenses to export to Sweden, commodities for which an importing association certificate or a Statens Handel's Kommission certificate is required, will be considered only in the event that the said certificate has been issued subsequntly to June 28, 1918. Certificates issued prior to that date will be treated as void, and exporters in the United States should not apply for licenses to export to Sweden on the basis of import certificates issued prior to June 28, 1918. The correct serial numbers of certificates issued subsequently to June 28, 1918, will be higher than 10,832.

4. In filing applications for license to ship commodities which are controlled by an import association, the shipment must be consigned to the association that issued the certificate, and exporters are required to state on the application the name of the person or firm in whose favor the import certificate was issued; as, for example:

(13) Wool Import Assocation, Stockholm, Sweden.
(14) Purchased abroad. (Here state person or firm to whom certificate was issued. Address of such person or firm.)

5. The import certificates for commodities which are not controlled by Swedish import associations will be furnished by the Statens Hendel's Kommission, and the goods may be consigned directly to the importer.

6. Commodities to be exported to Sweden may be shipped only on vessels flying the Swedish flag.

7. The War Trade Board further announces that no purchases for export to Sweden, nor arrangements for the manufacture of any article for export to that country, should be made before an export license has been secured.

8. The War Trade Board have been advised that the following import associations in Sweden will accept, on behalf of the Swedish importer actually interested, consignments of the articles mentioned below. Other import associations may be formed in the near future, in which case due announcement will be made.

Robertson-Cole to Distribute in United States

ROBERTSON-COLE, of 1600 Broadway, have decided to enlarge their scope by adding United States distribution to their export business, which has been growing steadily since the company was organized. Heretofore, the business of the Robertson-Cole Company has been confined to the purchase of feature productions for export. The new plans, according to an announcement, will include the distribution of films in the United States as well.

Robertson-Cole have bought the rights (world) to several big

(*Continued on page* 2404)

The Nippon Katsudo-Shasin Kaisha

(Japan Cinematograph Co., Ltd.)

(**TOKYO and LONDON**)

CONTROLLING EXCLUSIVE RIGHTS TO THE FOLLOWING MANUFACTURERS' PRODUCTS—

PARAMOUNT, METRO, TRIANGLE, WORLD, FOX, PATHE, VITAGRAPH, ETC., ETC.

Mr. U. ONO

SOLE AGENT

220 West Forty-second Street, New York City

PHONE BRYANT 4180-81

NEW YORK CALCUTTA SINGAPORE LONDON
SAN FRANCISCO BOMBAY RANGOON SYDNEY

ROBERTSON-COLE COMPANY

World-wide Film Distributors

TO THE PRODUCER:

are offered exceptional cash facilities for the purchase, in New York, of High Class Photoplays. We are prepared to execute contracts backed by our splendid financial resources and our unusual selling opportunities for the best possible handling of films by our numerous offices in the largest cities of the world.

TO THE BUYER OF FOREIGN RIGHTS:

Our catalogue of recent productions includes the output of some of the best of American film manufacturers. We are constantly adding to our already large and comprehensive list of pictures. Our policy of " nothing too good or too big for the Robertson-Cole Company " has resulted in our procuring the pick of the productions from the leading Independent manufacturers.

SOME OF OUR RECENT OFFERINGS:

We have just contracted with Jesse D. Hampton for the series of eight photoplays with the popular young American star, J. WARREN KERRIGAN, and have already distributed such successful pictures from this series as A Burglar for a Night, A Dollar Bid, Prisoners of the Pines, and Three X Gordon. We have also contracted with Mr. Hampton for the world's rights to the series of photoplays he will make with the widely known star, WILLIAM DESMOND. Our past record of successful sales include The Eagle's Eye, Tarzan of the Apes, Those Who Pay, The Woman Eternal, The Accidental Honeymoon, Passing of the Third Floor Back, Stolen Orders, The Zeppelin's Last Raid, and two score of others, all equally popular as distinct screen achievements.

ROBERTSON-COLE COMPANY

World-wide Film Distributors

1600 BROADWAY **NEW YORK**

Vitagraph In Foreign Markets

ANNOUNCEMENT is made for the first time of my achievements with VITAGRAPH productions during the past five months.

IT has suited my purpose to work quietly and conservatively until actual accomplishments could be cited.

SPAIN:—Delivered—The serials "Fighting Trail" and "Vengeance and the Woman." **Contracted for**—Four additional serials and all Blue Ribbon Productions on exclusive basis.

BRAZIL:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 3 Vitagraph Special Productions. **Contracted for**—Four additional serials and all Blue Ribbon Productions on exclusive basis.

CHILE:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 2 Vitagraph Special Productions. **Contracted for**—Four additional serials and 36 Blue Ribbon Productions for the year.

CUBA:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 3 Vitagraph Special Productions. **Contracted for**—Four additional serials and 40 Blue Ribbon Productions for the year.

PORTO RICO:——Delivered—The serials "Secret Kingdom" and "Fighting Trail"; 15 Blue Ribbon Productions. **Contracted for**—Four additional serials and 40 Blue Ribbon Productions for the year.

PHILIPPINES:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 4 Vitagraph Special Productions.

ARGENTINA:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 3 Vitagraph Special Productions.

MEXICO:—Delivered—The serial "Secret Kingdom"; 3 Vitagraph Special Productions.

A TOTAL OF 2,792,000 FEET FROM ONE PRODUCER—CLOSED

OTHER productions of other producers have likewise been placed during this interval.

WHAT CAN I DO FOR YOUR PRODUCT?

L. H. ALLEN
Foreign Market Distribution of Motion Pictures
729 SEVENTH AVE., NEW YORK

Robertson-Cole in United States

(*Continued from page* 2402)

features and will dispose of not only the foreign showings but are planning the disposition of these productions so far as the United States is concerned. Whether or not these productions will be sold on the state rights basis or otherwise has not been determined. In the future whenever productions are purchased for the export market Robertson-Cole Company will make a serious effort to include Canada as well.

To provide for the expeditious handling of this expansion they have secured additional quarters at 1600 Broadway, and announce the following additions to their staff:

William A. Fine, of Chicago, will be office manager and in charge of the accounting department; David J. Mountan, formerly with William Fox, will have charge of the physical distribution of productions for the export trade, and Alexander Beyfuss, general manager for Herbert Brenon and the California Motion Picture Company, will look after the distribution of productions in the United States. At present he will devote his entire energies to the releasing of the Martin Johnson pictorial feature entitled "Among the Cannibal Isles of the South Pacific." It will be recalled that when this production was shown at the Rivoli Theatre in July that it was unusually well received by the critics of the trade as well as the general newspaper press.

Exporters Plan to Seek Relief from Tax

AT a meeting of the Flm Exporters of America, Inc., held September 27, at Rector's, in New York, it was decided to adopt a definite method of procedure in an endeavor to get back money paid in footage tax on exported films. Harry G. Kosch, attorney for the exporters, said they had a clear case.

Greater Vitagraph and the Western Import Company have signified their willingness to co-operate with the exporters in sending a petition to Attorney-General Gregory in which will be set forth the plea of the exporters to have the tax when applied to indirect shipments, which almost all the exporters do, declared illegal as was done in the case of films when sent direct from the producer.

The Film Exporters of America, Inc., wishes it known that its members are particularly anxious to learn of the firms who will become a party to the petition, because it is desirable to make the brief contain as strong a representation as possible.

David P. Howells, Sidney Garrett and W. E. Shallenberger discussed the legal phases of the question, September 28, in Mr. Howell's office from the Association's angle. Later the other interests were consulted and the one petition will be formulated.

The exporters, at the meeting, passed a resolution pledging their aid to the Committee on Public Information in its foreign work. They are anxious to assist in every possible way, and they have therefore arranged a meeting in the hope that they may be able to relieve or assist the committee in the furthering of American propaganda. Sidney Garrett, secretary, arranged a meeting with Public Information officials, October 3, at 4:30 o'clock in the Yacht Room of the Astor.

Piedmont Declares Exporting Is Still Young

THE film export trade, according to the Piedmont Pictures Corporation, one of the large firms engaged solely in the export of American films, is still in its embryonic state. As far as the prospects and expectations are concerned they are actually overwhelming, and as for future business already placed or about to be placed, they form the basis for safe conjecture.

"I have spoken personally to several large buyers, who confirm my belief in every way. In fact, it is no longer a belief; it is an established fact. Before the outbreak of the world war practically all of the films used in South America came from France

(*Continued on page* 2406)

Max Glucksmann

BUENOS AIRES

has just acquired the exclusive rights for

ARGENTINA
URUGUAY
PARAGUAY
CHILE
PERU
BOLIVIA

On Ten

MUTUAL-EMPIRE ALL STAR PRODUCTIONS

And Six

MUTUAL-EDNA GOODRICH PRODUCTIONS

ALSO THE EXCLUSIVE RIGHTS TO THE

EDISON PRODUCTIONS

AND THE SPECIAL GEORGE KLEINE PRODUCTION

"The Unbeliever"

The acquisition of these high class pictures is in accord with MAX GLUCKSMANN'S usual policy to supply his South American exchanges with

Quality and Quantity

American producers are advised that MAX GLUCKSMANN is in the market for any quantity of pictures for the above-mentioned territories.

Max Glucksmann now controls the following brands in his territory:

PATHE, TRIANGLE, METRO, MUTUAL-EMPIRE ALL STAR, MUTUAL-EDNA GOODRICH, AMERICAN, BALBOA, ESSANAY, MUTUAL-CHAPLIN, Etc., Etc.

MAX GLUCKSMANN
110 West 40th Street
New York

Jacobo Glucksmann
Manager

Exporting Still Young—Piedmont

(Continued from page 2404)

and Italy. At the outbreak of the war, the smaller producing companies were forced to discontinue producing and the larger companies turned out less pictures. These and subsequent conditions compelled the foreign buyer to turn to this country for his supply. And his satisfaction equaled that of the American exporter, for when he bought a few American subjects he found that his customers and the public in general liked the American style or subject, the American atmosphere and the American acting much better than he did the European. The question than was, 'Is this the case because the American films are a novelty, or will it last'? It lasted, and so well that every big foreign exchange has a buyer right here in New York City looking after its purchases.

"It would seem as though that cuts the exporter out—but far from it. In fact, it was just what the exporter wanted, because the export conditions during the last year became worse and worse, delays in getting licenses, etc. The foreign buyer in his quiet and normal country couldn't see that even by a stretch of the imagination and when his representatives came here he saw it quickly and surely, with the result that the exporters were given more business than ever.

"The film purchasing for foreign countries will never leave this country. That is proven by the large number of contracts we have closed for South America covering entire outputs of some of the biggest producers for an entire year, and in most cases with an option on the customer's side for another year, and still another. Among these number the Paralta subjects, Ivan and Rialto de Luxe pictures, Metro, Fox, etc., beside a great number of independent pictures. Yes, film export is young and growing fast, and I say without fear of contradiction, that as soon as this war is over and export conditions become less strained, the trade is due for an unprecedented boom, barring no other industry."

Glucksmann Gets New Contracts for Other Countries

JACOBO GLUCKSMANN, the manager of the New York buying office of Max Glucksmann, has taken another spurt of activity, having recently signed some new contracts for his territory of Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. He has just acquired the exclusive rights for the above mentioned territory on the special Metro picture, "The Million-Dollar Dollies," starring the famous Dolly sisters.

He has also purchased the following ten Mutual-Empire All-Star Productions: "The Richest Girl," "The Unforeseen," "Please Help Emily," "Outcast," "The Beautiful Adventure," "The Runaway," "My Wife," "Her Sister," "The Girl and the Judge," "The Impostor."

Besides the above he also now controls the exclusive rights in his entire territory for the following six Mutual-Edna Goodrich Productions: "Reputation," "Daughter of Maryland," "American Maid," "Queen X.," "Who Loved Him Best," "Her Second Husband."

This week is was learned that Jacobo Glucksmann had closed a deal for the Edison pictures, and also bought the special picture, "The Unbeliever," produced by George Klein.

Although the concern of Max Glucksmann has been known to American producers for some years past, the establishment of a New York buying office under the direction of his brother, Jacobo Glucksmann, some eighteen months ago, has resulted in the name of Max Glucksmann, becoming known in the United States as one of the largest buyers and distributors for the territories of Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, and the extensive advertising campaigns which the South American branches of Max Glucksmann conduct for the productions they control has tended greatly to increase the acquaintance of that South American public with American brands.

Jacobo Glucksmann's incessant energy and able selection of the best material the American market produces, has enabled him to uphold his concern's motto of quality and quantity.

DO YOU KNOW WHAT YOUR PICTURE IS WORTH IN THE FOREIGN MARKET?

If handled properly it may net you an extra income large enough to represent the difference between an "even break" and a substantial profit. Make your connections for foreign business NOW with the man who knows the entire field through actual first-hand contact with the best moving picture markets abroad.

CONTROLLING—First National, Paramount and Goldwyn Features—OVERSEAS

DAVID P. HOWELLS

729 7th Avenue, New York Film Exporter Phone Bryant 1166

International Variety & Theatrical Agency, Ltd.

Head Office: 3 LEICESTER STREET, LONDON

Branch Offices: JOHANNESBURG, CALCUTTA and SINGAPORE

Agents for

African Films Trust Ltd.
African Theatres Trust Ltd.
African Film Productions Ltd.
India Films Ltd.
Middle East Films Ltd.

I.V.T.A.

I. V. T. A. 416 PUTNAM BUILDINGS
1493 BROADWAY, NEW YORK

Mayfair Film Corporation

Announces

the acquisition of the World's Rights for

THE STILL ALARM

excepting the United States of America, Alaska, Dominion of Canada and Newfoundland

All Enquiries To

I. V. T. A. 416 PUTNAM BUILDINGS
1493 BROADWAY, NEW YORK

Cables: LITORN Phone: Bryant 7660-61

PIEDMONT PICTURES CORPORATION
of New York
130 West 46th Street N. Y. City

WORLD'S RIGHTS ON
TEMPTATION
(5 REELS)
A fascinating psychological study of "The Eternal Combat."

LAW OF THE NORTHWOODS
(6 REELS)
A powerful love story of the Great Northwest.

THE MARRIED VIRGIN
(6 REELS)
Featuring CATHERINE KIRKHAN.

WHEN DESTINY WILLS
(5 REELS)

THE MAN WHO COULD NOT LOSE
(5 REELS)

THE SON OF STRIFE
(5 REELS)
An incident of the Great World War.

TRAITORS WITHIN THE GATES
(6 REELS)
Revealing the intrigue of the Kaiser's Agent, Bolo Pasha, and his followers.

Cable Address HABUNG NY Telephone Bryant 4200

STOLL FILM CO., LTD.
LONDON

The Largest Distributing Organization in Great Britain

U. S. Representative
ARTHUR L. FULLMAN
302 BROADWAY, N. Y.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS
132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

Advertising Here Makes Your Money Do Its Full Duty

Regarding the Foreign Salesman

By GUS SCHLESINGER
of the Inter-Ocean Film Corp. Sales Staff

THE salesman of foreign film is supposed to be a merry individual who knows how to buy campaign dinners for the foreign buyers. He must know a "good smoke" when he sees one and the art of entertainment to perfection. At least such is the outsider's conception of the foreign rights seller. Nothing, of course, is further from the truth.

Gus Schlesinger of Inter-Ocean Film Corporation

Foreign buyers really show their chief interest in the right films at the right prices. They are sufficiently endowed with the world's goods to buy their own entertainment and dinners. They are interested in a good mixer, of course, like men the world over, but hospitality is a secondary consideration with them.

I should say that the chief qualifications of the foreign salesman are a definite knowledge of local exhibiting conditions in the territory from which the customer hails and the ability to appraise American pictures on their suitability to such conditions.

The foreign customer never forgets a "bloomer." The average American salesman of foreign rights (attached to a responsible firm) is conscientious in his advice to customers both because its a safe business rule and because any other course spells loss of prestige. And it's odd how quickly news of a "bad buy" gets around.

The result is that the established salesman, the one who is in it for all time and not just a week or month, would rather lose his right arm than mislead a buyer.

The foreign salesman's business life is different from that of most other selling men, for the reason that he doesn't "close something" every minute, or expect to. He may spend weeks or months on a single customer. Patience is surely his by training. Of course, his sales when they are "closed" usually run into large amounts or for long terms, five-year contracts being no uncommon arrangement.

Demand for Educationals Increases, Says Hammons

DEMANDS for Educationals are increasing both in America and abroad, according to E. W. Hammons, vice-president and general manager of the Educational Films Corporation. Several important foreign deals were put through in the Educational's offices last week.

Through the Windmill Film Corporation, Reginald Warde, managing director, prints of the Bruce "Scenics Beautiful," Ditmars' "Living Book of Nature" and Wright's "Mexico Today" were sold to twelve foreign countries, ally or neutral. Besides Great Britain, for which Mr. Warde's company is the regular channel of Educational sales, the customers included firms in France, Holland, Norway, Sweden, Denmark, Spain, Portugal, Italy, Japan, South Africa, Australia and Brazil.

The most remarkable feature of the domestic situation is the rapidly increasing vogue of the company's product in the Middle West. For example, no less than 150 houses in the Chicago district are using Bruce, Ditmars and Wright short-reelers and International cartoon comedies. That record is the record of less than three months since the R. C. Cropper exchange at 220 South State street, Chicago, was put in charge. Proportionately encouraging results are being achieved in Detroit, Cleveland, St. Louis and Kansas City.

"It is only a question of speedy organization," says Mr. Hammons, "for Educational subjects to be used in all the better theatres of the United States. The Educational Distributing Corporation, Charles A. Dean, president, is now actively engaged in this work, so that the West and the Southwest will be as strongly represented in our distribution as the East or the Pacific Coast."

In the Independent Field

Harry Grossman, Vice-President and General Manager of B. A. Rolfe Productions

B. A. Rolfe Names New Houdini Serial

"The Master Mystery" is announced as the title chosen for the serial which, with Houdini as the star, is the first of the B. A. Rolfe Productions. "The Master Mystery" is in fifteen episodes, by Arthur B. Reeves and Charles A. Logue, and work is rapidly progressing at the Yonkers Studio under the direction of Burton King, according to reports this week.

"Me Und Gott" Gets Several Bookings

Wyndham Gittens, in a wire from Los Angeles on September 21 to MOTION PICTURE NEWS, announced that the First National Exchange of New York has signed contracts for the six-reel Romayne superfilm, "Me Und Gott," for New York State, and that the same action was being taken by First National Exchange for Northern New Jersey. It is also stated that First National of Pennsylvania has voiced its willingness to accept the same terms as New York, providing the picture passes the censors. Exhibitors' Film Exchange, Inc., holding the First National franchise for the Pacific States, followed suit.

"Me Und Gott" was booked at Miller's Alhambra theatre in Los Angeles to follow "America's Answer." Southern California and Arizona territory is being handled by Liberty Exchange, while Northern Californit, Hawaii and Nevada go to Turner and Dahnken.

Warners Produce "Kaiser" Film

Co-Producers of Ambassador Gerard's "My Four Years in Germany" Produce "The Kaiser's Finish" for State Rights

WARNER BROTHERS, co-producers of Ambassador Gerard's "My Four Years in Germany," announced this week the completion of a new eight-reel special feature production called "The Kaiser's Finish," made especially for the state rights market.

Characterized by its producers as "a photoplay prophecy of the day when the Yanks enter Berlin," and "the manner in which the Kaiser will find his place in the sun," "The Kaiser's Finish" is said to include, in its big cast, a number of the actors and actresses who had prominent parts in "My Four Years in Germany."

The production was directed by John Joseph Harvey, assisted by Clifford P. Saum. The Biograph studios of New York City were used during the time required for its making. William Nigh, director of Ambassador Gerard's picture, supervised the final editing and titling.

"We know," said Mr. A. Warner, "as a result of the total income to date from 'My Four Years in Germany,' the value to exhibitors of a production such as 'The Kaiser's Finish,' and it is possible for us to gauge with more than a fair degree of accuracy the approximate returns that state rights buyers will receive from it.

"'The Kaiser's Finish' was made for the state rights market, and we do not propose to deviate an iota from the sales policy which has existed since work on it was started several months ago."

An elaborate advertising campaign has been prepared for exhibitor use. A large press sheet, containing an abundance of advance notices and publicity stories, sample newspaper advertisements of varying sizes, and a complete line of illustrations in plate and mat form, is now being printed.

There are two styles of one sheet, two styles of three sheets, a six-sheet and a twenty-four-sheet, all with sensational and unusual illustrations appropriate to the main title of the production; two sizes of sepia photographic reproductions; a set of colored prints, 22x28; two styles of announcement slides, a two-color herald, window cards in colors and a plan of campaign suggesting the most timely and practical use of these accessories.

Louis Dean, who played the part of the Kaiser in the Gerard picture, again essays this role in the newest Warner special feature. Other principals in the cast of the previous picture have prominent parts in "The Kaiser's Finish."

Gaumont Changes In Indiana and Illinois

THE Gaumont Company has arranged a re-distribution of territory in Indiana and Illinois.

In future, the Doll-Van Film Corporation, Merchants Bank Bldg., Indianapolis, Ind., will handle the Gaumont News and Graphic for the entire state of Indiana except the counties of Lake, La Porte, Porter, St. Joseph and Elkhart, which, being near Chicago, will receive their supply of these independent news-reels from the Celebrated Players Film Corporation, of 207 So. Wabash avenue, Chicago, Ill.

The Doll-Van Film Corporation will also distribute the News and Graphic in that portion of Illinois embraced in the counties of Edgar, Clark, Crawford, Lawrence, Richland, Clay, Wayne, Edwards, Wabash, White, Hamilton, Saline, Gallatin, Hardin and Pope. The remaining portion of Illinois is included in the territory supplied by the Celebrated Players Film Corporation.

The Gaumont News is issued every Tuesday, and the Gaumont Graphic every Friday. The Gaumont Company has been producing news reels almost since the beginning of the motion picture era, and today its news service covers every part of the civilized world. Besides having the advantage of this world-wide news-gathering affiliation, the Gaumont News and Graphic are the only independent news reels in the United States, and the producers take pride in the fact that it is handled only by the best State-right exchanges.

Glove Manufacturer Enters Film Business

A. H. Fischer, a prominent manufacturer of gloves and leather goods, has entered the film business and is associated with Rolfe Productions. Mr. Fischer brings with him a world of business experience. In an interivew, he stated:

"I have been interested in motion pictures for a great many years from the layman's viewpoint, and I have made many trips to the various studios throughout the country."

Mr. Fischer is the owner of the Mocha Mills in Johnstown, N. Y., and is interested in a great many other enterprises.

A Riotous Moment in Plunkett and Carroll's Production, "The Woman the Germans Shot," With Julia Arthur and Creighton Hale in the Principal Roles

Jester Comedies Twice Monthly

Double Output of Jester Two-Reel Comedies to Be Released Through State Rights Exchanges as at Present

WILLIAM STEINER, founder of the Jester Comedy Company, has decided to release the Jesters on a two-a-month basis, commencing November 1, and on the 15th and 1st thereafter.

Among those who will be seen besides Twede-Dan and Nilde Babette are Jimmy Aubrey, the comedian; Pearl Sheppard and A. Rustrelli, who was formerly with Max Linder. To the direction staff William Seiter has been added.

There has been eight Jester Comedy releases, which include "The Recruit," "His Golden Romance," "All 'Fur' Her," "The Wrong Flat," "It's a Great Life," "Oh, What a Day," "The Fly Ball," and "Ain't It So?" The first release under the two-a-month policy will be "Camouflage," followed by "Some Baby."

As heretofore, all the Jester comedies will be in two reels. The distribution of the comedies will be in the hands of the following: For Greater New York and northern New Jersey, Interstate Films, Inc., 729 Seventh avenue, New York City; for northern Illinois, southern Wisconsin and Indiana, the Unity Phtoplays Co., 207 South Wabash avenue, Chicago, Ill.; for Washington, Oregon and Alaska, the L. J. Schlaifer Attractions, 2022 3d avenue, Seattle, Wash.; for North Carolina, the Eltabran Film Company, Charlotte, N. C.; for South Carolina, Georgia, Florida, Alabama and Tennessee, R. M. Savini, 63 Walton street, Atlanta, Ga.; for the New England States, R. D. Marson Attraction Co., 26 Piedmont street, Boston, Mass.; for Maryland, Delaware and District of Columbia, the Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Md.; for the upper New York State, Doo-Lee Films, Inc., 445 South Warren street, Syracuse, N. Y.; for southern Illinois and eastern Missouri, the United Film Service Co., 3628 Olive street, St. Louis, Mo.; for Texas and Oklahoma, the Southwestern Film Corporation, 1911½ Commerce street, Dallas, Tex.; for Louisiana, Mississippi and Arkansas, J. W. Leigh, 305 Wells Fargo Building, New Orleans, La.; for western Pennsylvania, Quality Film Corporation, 414 Ferry street, Pittsburgh Pa.; for Ohio, Michigan and Kentucky, the Standard Film Service Co., Sloan Building, Cleveland, O.; for Kansas and western Missouri, the Equitable Film Corporation, Ozark Building, Kansas City, Mo.

United Reports New Exhibitor Members

More than the usual activity is reported from United Picture Theatres of America in the enrollment of new exhibitor-members, and keen rivalry is said to manifest itself among the various members of the field forces whose territory lies close enough to New York to bring them into personal contact in their visits of report to the home office.

Indeed, so verbally vigorous have been some of these enthusiastic debates of comparison of business prowess, according to report, that Manager Charles C. Johnson has found himself reluctantly compelled to abandon the policy of the open door to his office and has regretfully had to decide in future to receive his henchmen of the field individually.

Hugo Frank Buys Rights for New "Hun" Feature

The right to exhibit "Huns Within Our Gates," in Greater New York and Northern New Jersey, has been purchased by Hugo Frank, head of "Mothers of Liberty Co.," 145 West Forty-fifth street, New York, the production emanating from the Arrow Film Corporation, of which Dr. W. E. Schallenberger is president.

"Woman the German Shot" Completed

COMPREHENSIVE and commendatory endorsements were given to the new Plunkett and Carroll super-production, "The Woman the Germans Shot," by a group of high military and civil officials of the Allied governments, who were guests of the producers during the past week at a pre-release showing of the new picture.

"The Woman the Germans Shot" is an original screen play by Anthony Paul Kelly, the young playwright and scenarioist, whose success with the spoken play, "Three Faces East," has stamped him a leader in the younger set of playwrights.

Taking for his theme the story of the life and killing of the British Red Cross nurse, Edith Cavell, Mr. Kelly is said to have fashioned a play of tremendous power, and Director John G. Adolfi assembled a strong cast for his production.

In the leading role and starred in the production, portraying the character of Edith Cavell, is Julia Arthur, which marks her premier appearance before the camera.

In support of Miss Arthur in the leading male role is Creighton Hale, enacting the character of the young English "Tommy." Others of the cast are William Tooker, J. W. Johnston, George Majeroni, Sarah Alexander and Joyce Fair.

Plunkett and Carroll promise the release of this first production from their studios within the next ten days.

First Lillian Walker Released by Hodkinson

With the release this week, through the W. W. Hodkinson Corporation, of "The Embarrassment of Riches," the first of the series of pictures in which Lillian Walker is being starred at the head of her own company, work on the second picture was started in Los Angeles.

This production is an adaptation from the novel of John Breckenridge Ellis, called "Fear." Miss Walker will be directed by W. P. S. Earle, who, it is learned, will hereafter supervise all her productions.

Lester Park, president of the Lillian Walker Pictures Corporation, accompanied Mr. Earle and his assistant, and several members of the cast, to the Coast. Miss Walker preceded the party after the Chicago convention for a brief rest prior to the start of her second picture.

Prior to his departure, Mr. Park disposed of the foreign rights of the first Lillian Walker picture, "The Embarrassment of Riches," to Sidney Garrett, president of the J. Frank Brockliss Company.

Rolfe Appoints J. W. Grey Advertising Director

B. A. Rolfe has appointed John W. Grey advertising director for the B. A. Rolfe Productions.

Mr. Grey bears the reputation of having had as many big jobs as any other advertising man in the motion picture business.

Blanche Sweet, Popular Star Under the Management of Harry Garson

Blanche Sweet Story for Newspapers

"The Unpardonable Sin" in which Blanche Sweet will be starred by Harry Garson, and which is now in the making under Marshall Neilan, will be syndicated as a serial in more than one hundred of the principal newspapers throughout the country by the McClure Newspaper Syndicate, simultaneously with the releasing of the picture.

When the story ran as a serial in the Red Book, so great was the demand that every edition was wiped off the newsstands almost as soon as it appeared, according to report. Harper & Bros., who have published the story in book form, report the largest sales in the short space of time in their history. It is said to be almost impossible to find a book in the libraries anywhere, so great is the demand.

In speaking of the story, Colonel Roosevelt says: "The Unpardonable Sin" is a very, very strong book. It teaches just the lesson our people should learn. I am mighty glad Capt. Hughes wrote it, and I hope it will be most widely read." Capt. Hughes since writing the story has become a Major. The picture will be released about October 15.

Dustin Farnum-United at Brunton Studios

Announcement was made at the Brunton studios in Los Angeles this week that Dustin Farnum, who is now with the United Pictures Theatre of America, will begin producing his new plays for this company at the Brunton studios on or about October 1. Ernest C. Ward, who has directed Warren Kerrigan in a number of pictures, will handle the megaphone in Farnum's new vehicles.

Kitty Gordon this week began work on her first picture for the United Picture Theatres of America at the Brunton studios. Wallace Worsley, formerly director of Louise Glaum productions, will do the directing. The story was written by Adele Bleneau.

Important Film Sales by Arrow

Arrow Film Corporation Disposes of Most of United States on "Huns Within Our Gates"

THE activities of the Arrow Film Corporation for the past two weeks have been largely devoted toward preparation for the exploitation of the production "Huns Within Our Gates," in which Derwent Hall Caine and Mlle. Valkyrien are starred.

Without any extended announcement being made to the trade, the Arrow Film Coporation has within the brief period of eight days disposed of a greater portion of the United States, and within the past two weeks disposed of the following territories on that production:

Western Pennsylvania to the Bell Film Corporation of Pittsburgh.

Texas, Oklahoma and Arkansas to the Southwestern Film Corporation of Dallas.

Georgia, Florida, Alabama, Tennessee and North and South Carolina to the Criterion Film Service of Atlanta.

Eastern Pennsylvania and Southern New Jersey to the Keystone Distributing Corporation of Philadelphia.

Greater New York and Northern New Jersey to the Mothers of Liberty Company of New York.

Illinois and Southern Wisconsin to the Unity Photoplays Company of Chicago.

Michigan to the Strand Features of Detroit. Ohio to the C. C. Hite Attractions of Cincinnati.

This disposes of more than fifty per cent. of the United States, and without any intensive sales campaign having as yet been inaugurated.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, ascribes the demand for this production apart from the high character of the attraction itself as a motion picture, to the fact that "Huns Within Our Gates" is a war propaganda picture without a battle scene or a uniform in it. "Huns Within Our Gates" will be released October 15th.

Dave Mundstuk, president of the Strand Features, operating in the State of Michigan, was presented a scheme of operation by Dr. Shallenberger in connection with the undisposed of productions controlled by the Arrow Film Corporation for the Michigan territory, and contracts were signed for the following releases:

Twelve two-reel re-issued Anna Little Westerns; "The Sunset Princess," starring Marjorie Daw; "The Woman's Law," a re-issue starring Florence Reed; "Her Aviator," "The Perfect Model," a re-issue of "Inspiration," starring Audrey Munson, and the following five-reel productions, being re-issues starring Harold Lockwood and May Allison:

"The Web of Intrigue," "The Fire of Hope," "Human Shuttles" and "The Shadow of Fear."

United Exhibitors Like Distributing Plan

AS a result of the announced arrangement whereby General Film Company has been selected by United Picture Theatres of America for the physical distribution of the latter's films, officials of President Berst's organization express themselves gratified by the receipt of many evidences of the favor with which that arrangement has been received by exhibitor-members, as also its concomitant agreement that General's exchanges are also to serve as local headquarters for United's representatives.

These endorsements have come to hand, says United, in the shape of letters bearing upon the advantageous centralization of labor effected by the United-General deal and on the economic cutting down of overhead resultant upon the transference of the United local managers to the General local exchanges. This installation has already been effected in Washington, D. C., St. Louis, Kansas City and Pittsburgh with other cities to follow.

In this connection a letter from Alton Crosby, secretary of the Willmar Opera House Company, Willmar, Minn., has been received, United reports, in which that prominent official expresses gratification on behalf of his company at the practical economical steps of one exchange and centralization of office.

"Excessive cost of film," says Mr. Crosby, "comes largely from excessive overhead cost of so many exchanges which we exhibitors have to keep up. United's arrangement gives us relief from that expense."

Many letters of similar purport have been received, United says, among which is one from Edward J. O'Keefe, manager of the City Square, Court and Criterion theatres in Atlantic City, N. J., typifying the spontaneous "boosting" by one exhibitor to another which is said to account for such of the successful progress of the United plan. After commenting upon his own arrangements for the three Atlantic City theatres mentioned Mr. O'Keefe's letter goes on, "I am going to see some of the fellows in town who would be included in your B, B and C classification and who I know will be glad to join hands with us. You are on the right track and I know will go right to the top."

Cunningham Joins Brunton Forces

Jack Cunningham has been engaged by Robert Brunton to do the "Scripts" for the Kitty Gordon pictures, which will be made at the Robert Brunton studios in Hollywood for the United Theatres Program, as well as a number of those in which Bessie Barriscale will appear at the Brunton studios during the next year.

Cunningham also has been engaged by Jesse D. Hampton to do a certain amount of screen writing for J. Warren Kerrigan, his second script for Mr. Kerrigan, on which work will be started in a few days in an adaptation of John G. Blackwood's play, "Come Again, Smith."

The Lloyd Carleton Productions Feature, "Mother, I Need You," Features Enid Markey and Edward Coxen

Garrett in Washington About Shipping

During the past two weeks Sidney Garrett, president of J. Frank Brockliss, Inc., has been back and forth between New York and Washington, D. C. Important matters relative to shipping conditions have been the occasion for his many trips. Between the different offices of the house of J. Frank Brockliss, Inc., in London, Paris, Rome and Sydney, Australia, a constant stream of cablegrams has kept their trade channels open, but certain developments of the past month have necessitated the presence of Mr. Garrett in Washington almost constantly.

By taking each individual department, or rather, each division of his firm's film ownings, under his personal activities for a certain period, Mr. Garrett has rounded out the territory sales so that no one division is overlooked.

For instance, during the past two weeks he has seen that every world territory was interviewed that had not previously contracted for Metro Film Classics. Starting with "The Million Dollar Dollies," "Revelation," "Blue Jeans" and "Toys of Fate," Mr. Garrett saw to it that not a territory was overlooked in his drive.

Samuel Cummins Buys "The Submarine Eye"

After long negotiations, Samuel Cummins, of Washington, D. C., has purchased outright the Williamson Bros'. underwater picture, "The Submarine Eye," for his territory.

It will be put out as a road show and only play first-class theaters at top prices, the same as it was shown at the Liberty Theater in New York and the Studebaker in Chicago.

Mr. Cummins' policy is pictures which he sends out as road shows. He has met with success with his two pictures now on the road—"Enlighten Thy Daughter" and "Birth." The price for "The Submarine Eye" is said to be in the neighborhood of $6,000, and will open in the territory in November after a big advertising campaign.

Gaumont Serial Carries Unique Story

Though the adventurer, whose daring escapades furnish numerous thrills in the twenty reels which comprise the new Gaumont photo-serial, "The Hand of Vengeance," is continually outwitting a clever detective, this serial should by no means be classed as a criminal or "underworld" story.

Nor should it be classed as a detective story, though the acts of the adventurer in avenging the wrongs of himself and others are declared by Gaumont to be opposed by as brainy an investigator of crime as was ever created by the originators of "Sherlock Holmes" or "Nick Carter."

Charles Schwerin Buys Two New Features

Charles F. Schwerin, general manager of the Success Film Productions, 421 Sloan Building, Cleveland, announces that he has purchased the state rights of "The Devil's Playground" and "The Crucible of Life."

"Manx-Man" Special Men Get Good Results

"It pays to know the exhibitor personally," says Sales Director J. L. Kempner, of the Manx-Man Company, "and every manufacturer ought to do it through skilled personal representatives. They can dissect the picture for the theater man and bring out its every exploitation point.

"This may account for the phenomenal increase in bookings the month of September has brought 'The Manx-Man.' The famous Hall Caine story has played more of the important theaters in the present month than in the three preceding ones. Of course, the cooler weather has been a help, but the 'personal contact' work of the 'Manx-Man' home office men is mostly responsible."

Special Representative Wiener, who is operating in Massachusetts from the Goldwyn Boston office, explained the exploitation possibilities of the picture to exhibitors in Quincy, New Bedford, Fall River, Weymouth, Plymouth, Lowell, Lawrence, Waltham, Woburn and Roxbury, and received a date in every city, according to report. Providence, R. I., where the Anglo-American publicity stunts were first utilized for "The Manx-Man," has sent for the film again, the big Emery Theater being the seat of the return date. It is going on in three St. Louis theaters next week—the Strand, Shenandoah and Park.

B. A. Rolfe Engages Pike for Serial

B. A. Rolfe, president of the Rolfe Productions, Inc., has engaged William Pike to play the juvenile role in the Houdini serial of mystery, thrill, intrigue and action, which has been especially written for Mr. Houdini by Messrs. Arthur B. Reeve and Charles A. Logue.

The character Mr. Pike portrays in the Houdini serial, that of Paul, son of Balcom, is one of the very prominent in the cast and will call for all the young actor's versatility, finesse and emotional ability.

Harry Edwards, Bobby Vernon and Al Christie at the Studio on Bobby's Last Day There Before He Joined the Submarine Service

Max Glucksmann's New Splendid Theatre in Buenos Aires, S. A.

Greiver Announces New Ford Contracts

The Greiver Distributing Corporation reports that the W. H. Film Company, 412 E. Baltimore street, Baltimore, Md., is handling the Ford Educational Weekly in Virginia, Maryland and District of Columbia, instead of the Super-Film Attractions, 1202 E street, Washington, D. C.

They also report the following contracts closed: Beehive Exchange, Milwaukee, Wis.; Beehive Exchange, Chicago, Ill.; V. H. Hodupp, Inc., Indianapolis, Ind.; Supreme Photoplay Corp., Denver, Col.; Standard Film Service Co., Detroit, Mich.; Standard Film Service Co., Cincinnati, O.; Standard Film Service Co., Cleveland, O.; Standard Film Service Corporation, Kansas City, Mo.; Standard Film Corporation, Minneapolis, Minn.; Sterling Film Corporation, Omaha, Neb.; United Film Service, St. Louis, Mo.

Educational's Cartoon Travesty on Westerns

Happy Holligan, that international humorist, puts himself in the "Bill" Hart and "Doug" Fairbanks class through his latest cartoon comedy, "The Bold, Bad Man," released by the Educational.

As he tells the kids at the commencement of the story, it all happened when he was a fugitive from justice. One little kind act (his rescue of the villain's misused pup from drowning) served to save Happy's own life subsequently.

Kleindienst Joins Rolfe

One of the recent additions to the staff which Mr. B. A. Rolfe has gathered about him at the Yonkers studio, where he is producing the Houdini serial, is Harry C. Kleindienst. Mr. Kleindienst is well known to the cinema world for his long association in its financial department. In fact, he became associated with Mr. Rolfe years ago and now has joined the staff of the B. A. Rolfe, Inc.

Tourneur Working on Another Production

WITH his initial production, "Sporting Life," stamped a hit at the New York Rivoli theatre, Maurice Tourneur has given out some additional details regarding his second offering which has been named "One Woman."

"Having produced a melodrama, I decided to do something as widely different as possible," says Mr. Tourneur. "From 'Sporting Life' a story of highly colored melodramatic action and punch, I went into a drama in which the superficial action is the result of the exposition of an idea. I aimed not only to delve deep into human character but to present these reflections so that they will drive home my central idea.

"For the past four years during which I have been in the United States, I have endeavored to interest the companies with which I have been connected in the idea. They all turned it down as uncommercial. Upon launching myself upon the sea of production, I decided to produce my scenario. I had to produce it. To me the theme of the new production is absorbing, going deeply not only into psychology but into racial development, into the varying phases and problems of sex."

The cast numbers Flore Revalles, the dancer and singer of the Bakst Ballet Russe; Ethel Hallor, of the Century Roof Show; Diana Allen, of the Ziegfeld Follies; Fair Binney, of "Sporting Life"; Gloria Goodwin, the dancer of vaudeville and musical comedy; and Lyn Donaldson.

The masculine portion of the acting is upheld by Paul Clerget, the French actor, and Pierrot, Sr., of "Pierrot the Prodigal." Escamillo Fernandez, who recently appeared as Pierre in "Heart of the Wilds," Chester Barnett, Warner Richmond, of "Sporting Life," and Henry West.

Government Asks for "Stills" from Arrow

The Arrow Film Corporation, distributors of the six part production, "Huns Within Our Gates," has received a request from the War Department, office of the General of Staff, requesting a collection of the still photographs made from that production, the communication advising the Arrow Film Corporation that the still plates are to be incorporated in the permanent records of the War Plan Division of the General Staff, as evidence of the part the motion picture companies have played in the present war.

The communication is signed by Colonel C. W. Weeks, General Staff Chief, Historical Branch, and by Major K. Banning, of the Historical Section.

"Huns Within Our Gates" is the first war propaganda picture in which there does not appear a uniform and in which a representative of none of the Allied powers are represented.

The story of "Huns Within Our Gates" was conceived and inspired by the proclamation of the President of the United States, warning loyal citizens against engaging in conversation with unknown persons concerning the plans of our Government.

Oliver Leaves Keeney for Political Work

Arthur Oliver, director of publicity for the Frank A. Keeney Pictures Corporation, resigns to take up political publicity during the ensuing campaign.

His successor with Keeney has not been announced as yet.

B. A. Rolfe Moves

The B. A. Rolfe Productions move this week from their temporary offices in the Godfrey Building to 18 East Forty-first Street, where they have taken practically the entire fifth floor, and where they will have one of the most perfectly equipped offices in the city.

Big Events in Gaumont News and Graphic

Gaumont News No. 27, released on Tuesday, September 24, shows the successful test of the first Caproni plane built in the United States. His Royal Highness, Prince Axel, of Denmark, meets the President and members of the Cabinet in Washington, the harvesting of war gardens by soldiers and an unusually interesting subject to start the Fourth Liberty Loan campaign completes thhe reel.

Gaumont Graphic No. 27, released on Friday, September 27, shows the elaborate preparations the Aviation Corps is making, the saving of California's $14,000,000 grape crop by a quick mobilization of women, the voting of President Wilson in the recent primaries, activities of soldiers and women who are harvesting crops during the scarcity of farm labor, the work of the Red Cross, etc.

Carleton Picture Shows "Garden of Eden"

The story of "Mother, I Need You," the six-reel Lloyd Carleton production, does not deal with a biblical subject, but, as the sub-title of the picture play is "A Story of Eve and Her Modern Sister," a prologue dealing with the tragedy in the Garden of Eden was built into the picture in order that the observer might keep in mind the heritage of the sisters or daughters of Eve.

The producers took on a very large order when they attempted this prologue, and the Doubting Thomases in the camp said it couldn't be done, but it has been done, and, if Gustave Dore succeeded in putting the creation and the Garden of Eden in still pictures, the producers of "Mother, I Need You," have certainly made a most creditable effort at registering the same in pictures that live and move and have being.

The rising of the land from the waters, for instance, is said to be a wonderful bit of cinematographic art, as is also the creation of Eve.

Features---Current and Coming

Bluebird Photoplays

Sept. 9. The Brazen Beauty (Priscilla Dean) 5
Sept. 23. A Society Sensation (Carmel Myers) 5
Sept. 30. The Velvet Hand (Fritzi Brunette) 5
Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Oct. 21. Hugon, the Mighty (Monroe Salisbury) 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Oct. 20. My Cousin (Enrico Caruso).....
Oct. 20. The Make-Believe Wife (Billie Burke) .....
Oct. 20. Gypsy Trail (Bryant Washburn)....
Oct. 27. Women's Weapons (Ethel Clayton).
Oct. 27. A Daughter of the Old South (P. Frederick) .....
Oct. 27. Mirandy Smiles (Vivian Martin)....

SUCCESS SERIES (Reissues)

Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark) .....
Sept. 15. The Girl of the Golden West (Special) .....
Sept. 22. Zaza (Pauline Frederick).....
Sept. 29. Carmen (Geraldine Farrar).....
Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Oct. 20. Snobs (Moore) .....
Oct. 27. The Cheat (Special).....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I would Not Marry.....
Oct. 15. 18 to 45.....

SPECIAL FEATURES

Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson).....
Aug.23. Lawless Love (Jewel Carmen).....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
Oct. 27. The Rainbow Trail (William Farnum) .....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Oct. 22. Treat 'Em Rough (Tom Mix).....
Nov. 3. The Strange Woman (Gladys Brockwell) .....
Nov. 17. I'll Say So (George Walsh).....
Dec. 1. Fame and Fortune (Tom Mix).....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Oct. 27. Virginia Pearson in "Buchanan's Wife" .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Oct. 21. A Perfect 36 (Mabel Normand)....5 C
Oct. 28. Thirty a Week (Tom Moore)....5 C D

GOLDWYN SPECIALS

Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Aug. 26. Petticoats and Politics (Anita King) ..... —
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
Oct. 21. The Law that Divides (Clifford).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan)..... —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —

(Robert Brunton)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5

Pathe Exchange, Inc

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 20. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D

Select Pictures

Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5
Sept. 9. The Burden of Proof (Marion Davies) 5
Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Sept. 1. Untamed (Roy Stewart)..... 5
Sept. 1. The Mask (Claire Anderson)..... 5
Sept. 8. Secret Code (Gloria Swanson)..... 5
Sept. 8. Mystic Faces (Jack Abbe)..... 5
Sept. 15. The Atom (Pauline Stark)..... 5
Sept. 22. Desert Law (Jack Richardson).... 5
Sept. 29. The Gray Parasol (Claire Anderson) 5
Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Oct. 20. Reckoning Day (Bella Bennett).... 5
Oct. 27. Love's Pay Day (Rosemary Theby). 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey).. 5
Aug. 26. Bread (Mary McLaren)..... 6
Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Oct. 21. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon)..... 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Oct. 21. Everybody's Girl (Alice Joyce)..... 5
Oct. 28. Miss Ambition (Corinne Griffith).... 5

World Pictures

Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Oct. 21. Why Husbands Flirt.
Oct. 28. Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2417)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Oct. 20. Building the Eagle Boat.
Oct. 27. Development of Big Gun Construction.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Oct. 20. Fiji Does Its Bit.
Oct. 27. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Oct. 27. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Oct. 20. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 ree

CRYSTAL FILM CO.

Romeo and Juliet..... 2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc
Soothing the Heart of Italy.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Oct. 21. A Pair of Pink Pajamas.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C
Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Oct. 20. Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd)...
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd)....

Official War Review released every Monday
Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.

WOLVES OF KULTUR

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C

UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell),2 C

Monday, October 14

NESTOR—Perils of the Parlor (De Haven)..1 C

Wednesday, October 16

L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C

Monday, October 21

NESTOR—The Love Craze (Florence Lawrence) .....2 C

Wednesday, October 23

L-KO—Painless Love (Babe Hardy).....2 C

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Oct. 19. The Husband Hunter (Neal Hart).2 C
Oct. 26. The Dead Shot (Helen Gibson)..2 C

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

UNIVERSAL SCREEN MAGAZINE
Released Every Monday

UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Oct. 21. Why Worry?.....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit)
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).

Fighting for Freedom (One Reel Each Week)

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode)
July 15. Out of the Web (Fifteenth Episode)

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode)
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2415)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

The New Westinghouse Cooper Hewitt Mercury Rectifier will give you Better Results at Less Cost—

FEATURES

—Improved operating characteristics insure increased efficiency and increased power factor over other forms of equipment.

—Additional apparatus included as part of equipment which provides for adaptation to line voltages slightly off normal, automatic starting and protection of bulb against dangerous overloads.

—A simple change, instantly made, adapts the outfit to the operation of the arc on alternating current.

—All mounted in neat, compact, iron frame, preventing accidental breakage of bulb.

To begin with—

(1) *The first Cost is Less*

And, in addition, you secure—

(2) *Higher Efficiency*
(3) *Increased Power Factor*
(4) *Greater Dependability*
(5) *Better Projection*

Buy Liberty Bonds

Hence, and from now on, it will cost you less to increase receipts at the ticket window—because, good projection is a business asset—reliability is a business asset—and, increased efficiency and higher power factor are welcome economies.

It will cost you nothing to find out just why, and in what respect, this simple, inexpensive Mercury Arc Rectifier is superior to former equipments.

An illustrated, Descriptive Leaflet, will gladly be mailed upon request.

It will pay you to investigate.

Westinghouse Electric & Manufacturing Company,
East Pittsburgh, Pa.

W WESTINGHOUSE ELECTRIC

Westinghouse

Equipment Service

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   (a) Rheostat
   (b) Rewinders
   (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

We pledge ourselves to abide by its provisions in every particular

ENTERPRISE OPTICAL MFG. COMPANY
Manufacturers of Motiograph Projectors
564-572 West Randolph Street, Chicago, Ill.

PRECISION MACHINE COMPANY, INC.
Manufacturers of Simplex Projectors
317 East 34th Street, New York, N. Y.

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 Gold Street, New York, N. Y.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
Davenport, Iowa

Projection Music Laboratory Studio Theatre

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   - (a) Rheostat
   - (b) Rewinders
   - (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

We pledge ourselves to abide by its provisions in every particular

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
DAVENPORT, IOWA

PRECISION MACHINE CO., INC.
Manufacturers of Simplex Projectors
317 EAST 34TH STREET, NEW YORK, N. Y.

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 GOLD STREET, NEW YORK, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 WEST RANDOLPH STREET, CHICAGO, ILL.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Society of Motion Picture Engineers

THE fall meeting of the Society is to be held in Cleveland, Ohio, on October 21st, 22nd and 23rd. This meeting from present indications will be more extensively attended than any thus far held in the two years of the organization's existence.

Mr. H. A. Campe, chairman of the papers committee, has prepared a programme which should prove interesting, enlightening and most instructive, as the various subjects are to be discussed by the most prominent authorities in the country. The programme is to be as follows:

President's Address.....C. F. Jenkins
The carbon arc for alternating and direct current motion picture projection.....W. C. Kunzmann
Incandescent lamps for motion picture work
R. P. Burrows
Standardization of the motion picture industry and the ideal studio.....J. W. Allison
Natural color cinematography.....W. V. D. Kelley
Making of motion picture films.....George A. Blair
Sprocket teeth and film perforations and their relation to better projection.....A. C. Roebuck
Function of the condenser in projection apparatus
Dr. H. Kellner
Projection room and its requirements
F. H. Richardson
Advantages in the use of the new standard narrow width film for portable projectors..Willard B. Cook

The membership of the Society has grown since its organization in July, 1916, by ten men, until today it has a total membership of about fifty. These men represent some of the largest interests in the country who have not only come to realize the importance of the motion picture, but also its need of co-ordination, and the adoption of certain standards which must be complied with before the industry will reach its maximum in importance.

In order that those in the industry and not yet affiliated with the Society may realize its importance, it may be well to mention some of the companies already in the ranks such, for instance, as: General Electric Company, Fort Wayne Electric Company, Westinghouse Electric and Manufacturing Company, Edison Lamp Works, National Lamp Works, Westinghouse Lamp Works, National Carbon Company, Bausch and Lomb Optical Company, Eastman Kodak Company, Gundlach Manhattan Optical Company, Precision Machine Company, Nicholas Power Company, Enterprise Optical Company, De Vry Corporation, Pathescope Company of America, Victor Animatograph Company, M. H. Wohl Company, Universal Film Manufacturing Company, Graphoscope Company of America, Rothacker Film Manufacturing Company, Allison and Hadaway, Bell & Howell Company, United Theatre Equipment Corporation, Prizma, Incorporated, and Wollensak Optical Company.

That these companies have seen the importance of being affiliated should be proof to all those still hesitating on the outside.

I was talking the other day to the representative of a company not yet affiliated. This man, who knows the business well, said he considered the Society a step in the right direction, but that he could not conceive how we hoped to help an industry which did not know what it wanted, except that it was sure it did not want any suggestions or help no matter how sincere or practical. In other words, if the industry would not help itself how did the Society ever hope to help it?

This is the way in which many today look at the Society's work, yet it has gone steadily forward and each meeting accomplishes something that goes to make up the sum total which will count in the end. We must also remember that the industry will not always remain as it is today; some time the scientific details are going to play a more important part, and at that time the Society will be on the ground to point the way.

We are looking for new members. We want more men from the laboratory and studio fields. We should have at least one member from each of the various studios and a member from every one of the worth-while laboratories. We also want camera men of known ability; in fact, any and all influential men in the various branches of this, the fifth industry in point of size in our country. If you are not a member join now. We will be glad to see you in Cleveland. E. K. GILLETT.

Equipment Operating Projection Questions Answered

The Characteristics and Efficiency of Projection Screens

(Concluded from last week)

Focusing Screens

IN the previous section of this article the type of projection screen considered was the usual or reflecting type, which reflects back, to the eyes of the spectator, the image, or picture, projected upon it.

In some cases it is necessary or desirable, however, to project from behind the screen, in which event the image viewed is transmitted through the screen, which must consequently be partially transparent, or translucent.

Another familiar instance where the image projected by a lens is inspected by transmitted light, after its interception by a translucent screen, is the image viewed upon the ground glass or focusing screen of a camera. As the selection of suitable focusing screens and screens for rear projection is a matter of importance, both to photographers and optical projectionists, we have now to examine into the characteristics of the various types of screen which are available for these purposes.

In viewing a projected image by transmitted light it is desirable that the image be of maximum brightness, and at the same time be free from any specularly, or directly, transmitted light. As a rule ground and etched glasses diffuse through an angular distance of but 5° to 15° from the normal to the screen surface, while opal glasses diffuse through an angle of 180°. In the following table the diffusion in various glasses which have been used as rear projection or focusing screens is given. The brightnesses at various angles are exprcssed as percentages of the brightness of a surface transmitting 100 per cent. perfectly diffusely through an angle of 180°.

Angle	F. O.	P. O.	F. G.	C. G.	E_1	E_3	E_3	O. P.
105°	0.29	0.102	0.076	0.055	...	...	...	..
120°	0.33	0.121	0.125	0.077	...	...	...	..
135°	0.36	0.127	0.193	0.129	...	...	...	..
150°	0.39	0.133	0.386	0.355	...	...	...	..
165°	0.40	0.138	4.13	3.55	...	...	...	..
170°	0.41	0.141	7.9	5.56	3.0	5.5	1 7	2.1
175°	0.42	0.143	12.9	11.3	18.8	23.3	13.1	13.4
180°	0.42	0.145	16.1	13.2	66.0	57.0	135.0	56.6

In the table, F. O. represents flashed opal glass; P. O. pot opal; F. G. fine ground glass; C. G. coarser ground glass; E_1 is an etched glass; E_2 and E_3 are also etched glasses, prepared by a special process which leaves the surface covered with very small, shallow, spherical cavities. These tiny spherical depressions are negative lenses and form minute images which may be viewed with a microscope. In the final column of the table, O. P. is oiled paper of the sort used in the address side of window-envelopes.

The flashed opal glass (*about* 0.1 *mm. thick*) and the pot opal (*about 2 mm. thick*) in the first two columns of the table diffuse the transmitted light to a very high degree, and show no pronounced maximum transmission in the vicinity of the normal, while the fine ground and coarser ground glasses transmit chiefly within a small angle near the normal. The etched glasses are intended to concentrate the transmitted light within a small angle in the vicinity of the normal.

The fine ground glass (F. G., column 3) is a part of the mirror with ground surface No. 13, Table 1 (*see last issue*), and it is interesting to note that the light in passing twice through the ground surface (*when the ground mirror is used as a reflecting screen*) is diffused twice as much as when the same ground surface is used as a transmitting screen.

The extremely high diffusion of opal glass, even in very thin layers, is to be attributed to the fact that the diffusing particles are of just the proper size to give maximum diffusion, namely, of the order of two or three light wave-lengths. Opal glass is still almost completely diffusing in thicknesses as small as 0.1 mm., and when ground to a thin wedge shows regular transmission in thicknesses up to about 0.05 mm.

A Case of Laboratory Carelessness

Mr. John Rosecrans, Sioux City, Iowa, a valued correspondent and member of the National Anti-Misframe League, writes as follows:

"I am enclosing a misframed negative splice taken out of a two-reel Universal Helen Holmes railroad story entitled 'Danger Ahead.' We are receiving our Universal films from their Omaha exchange. Although Mr. C. H. Calvert, exchange manager, is prompt in checking up careless, incompetent operators and careless inspectors, I doubt the wisdom of placing upon him the blame for incompetent and careless laboratory employees. So I decided to forward this sample to you with a suggestion that whatever correction you may be able to secure, through the general offices, will, without doubt, be appreciated by the profession in general. For what is more exasperating to an operator than to have to hunt out a negative mis-framed splice? And the Universal is releasing these negative misframed splices entirely too frequently of late.

"I would also add a few remarks to the articles of Brother T. A. Gramtling, of Florence, Ala., and of Brother W. J. Fallon, of Sioux City, Ia., in regard to carbons and carbon troubles. I was working with Brother Fallon at the time he had his carbon troubles and I am positive that he was correct in his article contributed. Never before did I ever use such an absolutely worthless 'bunch of junk' called carbons. To more fully appreciate this statement, it would be necessary to use a few of the same kind—even with a generator set. Brother Gramtling may be correct about using 5/8" upper and a 5/16" silver tip lower with 50 amperes at 48 volts supplied by a 60 volt generator. But I would like his opinion as to possible results using 110 volt circuit supplying juice to five or more large power motors before reaching rheostats. I am using 45 amperes at the arc, with 3/4" upper and 7/16" Hold ark at the bottom, drawing through a separate rheostat for each machine, from a three-wire circuit, and am getting a good, clear, white light. Tried a 5/8" cored upper, but was unable to keep a steady arc, and had to burn carbons about 3/4 inch apart, thus getting a beautiful 'ghost' all the time. With the 3/4" upper I burn them about 3/8 inch apart, get a clear field and no trouble with arc flaming. I would like to see some others contribute experiences in regard to carbons and carbon troubles. Who will be the next? Who has had trouble and found the remedy? Come on, brother operators, and tell us about it. Everybody, manager, operator, or even the ticket seller, is interested in projection in their own theatre, and most of them read the articles contributed to the Projection Department. Let's all contribute and make the Department of interest to all by contributing experiences whether of large importance or seeming insignificance. The operator using a Powers 5 or Pathé machine and burning A. C. three nights a week is just as much of interest as the seventy-five-dollar-a-week projectionist of the largest cities, who rides to work in his own private Ford and puts in a day looking wise and bossing an assistant around to see that he earns his salary. So let us see a few more articles from interested operators and managers also."

Comment: The film clipping sent in by Mr. Rosecrans consisted of a section of subtitle, but what appeared to be a misframe in the negative from which the strip had been printed was, in reality, an apparent overlapping of two of the images at the frame-line—the extent of this overlap being equal to one-fourth the height of a picture on the film. The same appearance was noted at the two frame-lines preceding, although less in extent, so it was apparent that the printer had failed to properly register

(*Continued on page* 2424)

about the new light source for motion picture projection—the

WESTINGHOUSE MAZDA LAMP

which produces better pictures for less money

Write for a copy of this booklet

Visit our booth at the Motion Picture Exposition at Madison Square Garden, and let us show you how much easier and simpler the WESTINGHOUSE MAZDA LAMP is to operate than the arc light; why it uses less current, makes better pictures and is more reliable in every way.

Westinghouse Lamp Co.
165 Broadway, New York

Sales Offices and Warehouses Throughout the Country
For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

for Motion Picture Projection

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

(*Continued from page 2422*)

the images at that point. This frequently occurs, following a bad splice in the negative, but the films generally come into correct register again within a few feet of film, or within the space of a few images if the machine be a good one and in proper adjustment.

However, the defect brought to our attention by Mr. Rosecrans is directly chargeable to the laboratory, and one which should not be allowed to persist, for although slight defects frequently occur in the making of positive prints, these are all supposed to be removed before the films are shipped out by the laboratory. When misframes and places out of register are discovered in a new print, with no splices existing in the vicinity of the defective spots, it is readily apparent that such defects are of laboratory origin, and it is also fair to assume, in such instances, that the prints have not been inspected by the laboratory at all.

We have forwarded our correspondent's film clipping to the Universal Film Mfg. Co., with a report of the circumstances, and we have no doubt but what they will provide for more rigorous laboratory inspection in the future, because they have always co-operated with the members of the National Anti-Misframe League in the past.

With regard to the matter of carbons and carbon sizes, we believe that Mr. Fallon's views in this matter are now well understood by all the readers, but, as the present correspondent says, the experience of other operators on this matter is always useful for study and comparison.

In the majority of cases where D. C. is used for projection, the arrangements are such that a great deal of electrical energy is lost in resistances of some form or another, and it is possible that the carbon manufacturers recommend 5/8" upper carbons for amperages up to 45-50 because they represent less additional resistance in the circuit than would be the case if larger carbons were used for the same current—the final result representing slightly greater efficiency in the case of the smaller carbons.

There is no doubt whatever that a satisfactory light in all respects can in many cases be attained with a 5/8" cored upper carbon at 45 amperes, but on the other hand cases are known to all operators of experience where a larger upper carbon was required to produce a well-behaved arc, just as in the case of our correspondent. As it is the screen results, rather than small differences in relative efficiency, which are of chief concern to the average operator and exhibitor, we believe that most any operator would follow Mr. Rosecrans' procedure of increasing the upper carbon size, if a superior control of the light for the same amperage was thereby to be attained.

When it comes to increasing the amperage also, in addition to increasing the carbon size, we doubt that there is anything actually gained above 45 amperes. The brightness of the D. C. arc crater becomes a constant at considerably below that amperage, and the uncorrected condenser system cannot efficiently image the enlarged craters formed at high amperages, but this is another line of consideration, not raised by our correspondent.

We heartily endorse all of Mr. Rosecrans' good, sound, sensible remarks about the desirability of operators and managers frequently communicating their experiences and their difficulties to the Projection Department, and we stand ready to publish, advise and comment upon them at any time. Mr. Rosecrans sets a good example; let others follow it by bringing up for attention and discussion any subjects whose elucidation will be of benefit to all the operators.

Discolored Light with A. C.

Mr. Jacob Sheetz, Allentown, Pa., writes as follows:

"I am using White A. C. Carbons on a Bell & Howell Compensator on 40 amp., and I get kind of a pinkish bluish light when projected on a gold-fiber screen. When I press the carbons closer together the light changes to a yellowish or very light brownish on the screen. However, I keep a short arc on A. C. What causes this? Have the carbons a natural tendency to give such a light for they should give a very soft snow white color, and a very bright screen illumination?

"How can I coat a screen, just a regular muslin screen, in order to make either a silver screen, or a gold fiber. Can it be made by using silver glaze, or aluminum and bronze for a gold fiber?"

In reply: We do not think the correspondent can blame the discolored appearance of his screen illumination to the brand of carbons used; it is more likely that his method of setting them is at fault, or that his projector optical system can be adjusted to produce a more satisfactory screen result.

If the A. C. arc is so trimmed that images of both the upper and lower carbon tips are in focus simultaneously at the cooling plate there is generally a bluish streak across the center of the screen, and as this can hardly be avoided when the light from both carbon tips contributes to the spot, it is generally necessary to utilize the light from only one carbon tip for projecting the pictures, and if this is done the discolored streak across the screen of course disappears. If only one of the incandescent tips of the A. C. arc is to be used, it is naturally more convenient to use the tip of the upper carbon as light source. This is accomplished by advancing the position of the lower carbon, as with the D. C. arc; thus the lower carbon tip will be far out of focus when the tip of the upper carbon is clearly imaged on the cooling plate. If the illumination furnished by the upper carbon tip alone is not sufficient at the screen, then the amperage must be increased. The brownish appearance of the screen illumination mentioned by the correspondent is the natural result of feeding the carbons too close together.

Considering further the bluish tinge in the light of which the correspondent complains, this may be due to other reasons than the one already advanced. If too great a distance is maintained between the carbon tips, then there will be some flaming of the carbons, and the blue or violet color of the arc flame must naturally be apparent on the screen. The arc flame will always cause a blue spot in the vicinity of the center of the screen if the condenser distance is such as to focus the carbon tips (*or crater with D. C.*) at the aperture of the projector, but in such event the ghost may be made to disappear by suitably altering the condenser distance.

We will not publish instructions for the preparation of metal-coated screens by exhibitors, as the results of such attempts seldom justify the time and money expended, and suitable screens of this variety are on the market in abundance, and at fair prices. If an exhibitor has plenty of current available for projecting he will probably do as well with a white plaster or similar screen as with any other, but a plain muslin curtain is, of course, very wasteful of light, because a great deal passes right through instead of being reflected back to the eyes of the spectators.

Numerous Simplex Installations in the Service

IN the short time that J. S. Cifre has been connected with the Boston Motion Picture Supply Company, 197 Pleasant street, Boston, Mass., exclusive distributors for the Simplex projectors in Massachusetts, Rhode Island and Connecticut, he has made a number of installations of this make in New England.

Among the machines installed by him in September were three type "S" Simplex, motor driven, projectors at the United States Naval Training Station, Newport, R. I. Spotlights and booths were supplied with two of the machines which were installed in what is known as Destroyer Hall, a building two hundred and fifty feet by one hundred feet wide, with a fully equipped stage, and the third machine was placed in the Barracks "B" Building. One Simplex was already in use there. The films for both halls are booked by Lewis Astor, a sailor, who before entering the service, managed seevral theatres in New Orleans and its suburbs.

The Destroyer Hall opened with "Hearts of the World," and as in the case of the Barracks "B" Building, shows pictures every night in the week for the benefit of the men in the service. The machines are operated by two sailors, Arthur Martin, a member of Local No. 306, N. Y., and Sid Garwood.

Two other naval installations have been credited to Mr. Cifre's efforts in the last month. He installed a Simplex, motor driven, machine on the U. S. S. Savannah, and also a type "S," motor driven, Simplex on the U. S. S. Delaware.

While providing Uncle Sam's sailors with the means of seeing pictures, he did not neglect the boys in the army. He placed a type "S," motor driven, Simplex in the Christian Federation House, a finely appointed hut used for the entertainment of the soldiers at Camp Devens, Mass.

Among the theatre installations made by him is the Orient Gardens theatre, East Boston, Mass., which purchased two Simplexes. The owner is James F. Powers, who also owns the Congress Hall theatre, South Boston, Mass. The Orient Gardens theatre is a cozy family house, with a seating capacity of about one thousand, and ranks with the best equipped theatres of that locality.

Pathescope Co. Introduces Portable Generator of Novel Type

ON account of an ingenious illuminating system, which has always distinguished the Pathescope from other portable projectors, that instrument is capable of producing brighter screen illumination with a current consumption of about 40 watts than is obtainable with the ordinary systems using from 300 to 500 watts.

Thus the Pathéscope has always been a favorite with storage battery equipment on account of the very light current consumption, amounting to only a trifle over 2 amperes at 14 to 16 volts. Where storage batteries can be given intelligent attention and promptly recharged when exhausted, they make an ideal source of lighting current for the Pathéscope, but the makers have found that in remote localities the storage battery is not only subject to breakage in transit, but difficulties in recharging cause the batteries to be neglected until they are ruined by sulphating.

Portable Generating Outfit for Use With the Pathescope

On that account the Pathéscope Co. of America have developed for remote localities and particularly for export business, the hand operated generator shown in the illustration. In this apparatus a high grade direct current generator is used, driven by a belt from a fly wheel equipped with two cranks.

The generator gives sufficient current to properly illuminate an 8′ by 10′ screen at the moderate crank speed of 100 r.p.m., and may be placed at any distance from the projector, to which it is connected by suitable wiring.

The Pathéscope Company can furnish either the complete self-contained generating unit, as shown, or the generator only, and it is obvious that the generator can be driven in any other way, such as by a tiny gasoline motor, or a windmill, or water power. Only about 1/15 hp. is required to operate the generator.

For light weight and portability, this outfit is certainly a big step in advance of anything hitherto developed. The projector, as illustrated, weighs only 17 pounds and packs in a case 16″ by 13½″ by 8″. The generator weighs 12 pounds. The driving mechanism, including the stand and telescoping legs, weighs 68 pounds.

Bausch and Lomb Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

PERFECTED PROJECTION

THE mechanism of the DeVry Portable Motion Picture Projector is so wonderfully simple as to commend itself instantly to the amateur operator, while it combines all the necessary qualities of perfected projection to delight the appreciation of the professional.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-3

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A.

THE MOTIOGRAPH DE LUXE
is always on the job and ready to give
EFFICIENT SERVICE
This machine because of its low cost of upkeep is worthy of the name
THE PROJECTOR PREDOMINANT
All GEARS, SHAFTS and SPROCKETS made of STEEL, BUSHINGS made of BRONZE.
3,000 ft. Magazines. 1/6 H.P. Motor.
Write Today for Catalog.

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Motion Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

GOERZ

Goerz Kino Hypar F:3.5

Improvement is the constant aim of motion-picture producers. Scenes and effects must be well-nigh perfect. To accomplish such effects we recommend the GOERZ KINO HYPAR F:3.5 lens. It is made in 1⅝, 2, 2⅜ and 3 inch focal lengths and may be fitted to nearly all standard equipments. Used with the well-known GOERZ VIGNETTING DEVICES it leaves nothing to be desired. Write now or call for our latest descriptive matter.

C. P. GOERZ AMERICAN OPTICAL COMPANY
East Thirty-fourth Street, New York City

RADIO MAT-SLIDE
PATENT APPLIED FOR

LEND—THE WAY THEY FIGHT
A Good soldier doesn't let the thought of yesterday's battle make him forget today's.
Never mind the Liberty Bonds you bought before.
The 4th Liberty Loan is
NOW! BUY BONDS TODAY!

RADIO MAT SLIDE Co. MAKERS NEW YORK

For Sale by all Leading Dealers

RADIO SLIDES CAN BE WRITTEN ON A TYPEWRITER LIKE A LETTER

$1.75 Box of 50

For Sale by All Leading Dealers

Accept no substitute—samples free

War News, Liberty Loan Announcements, Coming Attractions, Election Returns.
RADIO MAT-SLIDE CO. 121 WEST 42nd ST. NEW YORK CITY

Mazda Incandescent Electric Lamps for Projection Service

FOR several years development has been proceeding to adapt the Mazda incandescent electric lamp to motion picture projection.

This work has involved exhaustive studies of light source dimensions, optical systems and lamp performances. It has now reached a point where the incandescent lamp manufacturers announce a complete line of lamps for projection service. Of these the one which will deliver the most light to the motion picture screen is the 900 watt, 30 volt, 30 ampere Mazda C lamp. This lamp is in the T-20 tubular bulb, 2½" in diameter, 10" overall length, with a light center length of 4¾", and is fitted with the mogul screw base. It must be used with its own mirror and condensing lens system, the latter part of which has been recently developed, and will then give staisfactory service for throws up to 100 feet on a 12 x 16 screen with prepared or reflecting surface when the current consumption of the arc replaced does not exceed 60 amperes A.C. or 30 amperes D.C.

The next smaller amount of light is delivered by the 600 watt, 30 volt, 20 ampere lamp, which must also be used with its own mirror and condensing lens, and which finds its application where there are shorter throws and smaller screens, such as are used in churches, lodges and other places where less amount of light than that given by the 900 watt lamp is adequate. This lamp will find its major or principal use on country home lighting outfits and elsewhere where the power supply is limited. The lamp is made in the T-20 bulb, having the same overall dimensions and same light center length and base as the 900 watt lamp.

For other special services, such as portable projectors, stereopticons, spot lights, etc., additional Mazda C lamps in tubular bulbs have been standardized, giving a complete line of lamps in tubular bulb, as listed below.

MAZDA C LAMPS IN TUBULAR BULBS FOR STEREOPTICON AND PROJECTION SERVICE.

Volts	Watts	Bulb	Base	Light Center Length
6	72	T-10	Med. Screw	3⅜
6	108	T-10	Med. Screw	3⅜
12	72	T-10	Med. Screw	3⅜
12	108	T-10	Med. Screw	3⅜
28-30	300	T-16	Med. Screw	3⅜
28-30	*600	T-20	Mog. Screw	4¾
28-30	**900	T-20	Mog. Screw	4¾
110-125	300	T-16	Med. Screw	3⅜
110-125	600	T-20	Mog. Screw	4¾
110-125	1000	T-20	Mog. Screw	4¾

**This 900 watt Mazda C lamp is recommended in all cases for general motion picture theatre service.

*This 600 watt Mazda C lamp is recommended for short throws and small screens such as found in churches, lodges, etc., where a less amount of light than that given by the 900 watt lamp is adequate, and for use on country home lighting outfits where the power supply is limited. It is not recommended for general motion picture theatre service. *October* 1, 1918.

Operators' Inquiries

H. C. Young, Pittsfield, Mass., inquiries "From the head of my machine to the screen is a distance of 82 feet and my screen picture is 18 feet 3 inches by 14 feet. What size condensers do I need?"

Reply: Although the correspondent, like many others, has failed to furnish complete data, we assume from the measurements given that his projection objective is of 4 inches equivalent focus. We would therefore advise a 6½ inch and a 7½ inch condenser combination. If the condensers are of good quality and if the combination is properly focused, *i.e.*, at the correct distance from the aperture, a suitable screen illumination should be obtained if other things are right.

Chas. H. Gresty, Blackwell, Okla., inquires: "What is a satisfactory recipe for making film cement? I make my own by dissolving 3 inches of plain film in one ounce of accytic ether. Do you approve of this?"

Reply: We do not approve of such a mixture, but we suppose the following recipe. It is: equal parts of collodion, sulphuric ether, amyl acetate, accytic ether.

WE PUT THE MOVE IN MOVIES—HERE

OVER THERE—Our boys have the IMSCO ENGINE *and* GENERATOR LIGHTING PLANTS for motion picture projection (and hut lighting), combined with the famous IMSCO SILVER SCREEN for perfect projection.

"ASK SOME ONE IMSCO PLAN COURTESY WITH SERVICE *WHO DEALS WITH US"*

WE SPECIALIZE IN MOTION PICTURE THEATRE EQUIPMENT. EVERY DEMAND SUPPLIED. LET US QUOTE LOWEST PRICES.

ALL MAIL ORDERS RECEIVE PROMPT ATTENTION

INDEPENDENT MOVIE SUPPLY COMPANY

W. H. RABELL 729 SEVENTH AVENUE, NEW YORK

MORE SATISFIED CUSTOMERS IN THE EASTERN TERRITORY THAN ANY OTHER SUPPLY HOUSE

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
29. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
2 Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instrument
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59 Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66 Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

We have secured good advertisers to talk to YOU. Listen to them!

TYPHOONS COOL & VENTILATE

TYPHOON FAN CO
NEW YORK
281 LEXINGTON AVE

CAMERAMEN, LABORATORY-MEN
PRODUCERS, and EXPERIMENTERS
Let the
Camera Department
of
Motion Picture News
Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAME
Write for New 1918 Catalog

The Newman Mfg. Company

ESTABLISHED 1882
Frames, Easels,
Rails Grilles,
Signs, Choppers,
Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

We manufacture the frames in various finishes which do not require polishing.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

League Has Another Lady Member

THE acquisition of one of the fair sex as a member is always an event in the history of the National Anti-Misframe League, and requires to be chronicled, because it is gratifying to learn that the female element amongst exhibitors recognize the importance of the League's endeavors.

We were almost deprived of our opportunity to announce the recent enrollment of a lady member who typewrites her letters and signs them man-fashion, omitting the "Miss," but a more recent communication has awakened us to our previous lack of penetration.

Now that the secret is out we hasten to apprise the members of the N. A. M. L. that the lady's name is Miss Oweka Woodruff, manageress of ahe Southern theatre, Bucyrus, Ohio.

Miss Woodruff has just set the final seal of her approval upon the motives of the League by inducing her operator to enroll also.

Nicholas Power Notes

THE Power's Cameragraph has been selected by the Commonwealth of Australia for projecting all pictures before the Censorship Board. Every film used in Australia must pass before the censors. This means that all films used in Australia must first pass through a Power's Cameragraph.

THE Perkins Electric Company of Montreal, through George F. Perkins, report that business in Power's Cameragraphs is very encouraging. They state they have just placed an order with the Canadian Government for eighteen 6 B Cameragraphs.

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS

For Alternating Current Projection

Silent operation of the arc and flickerless screen illumination is a reality with the use of White A. C. Special carbons on alternating current. Complete elimination of these disagreeable features of the old A. C. arc has made the alternating current arc a much more efficient light source.

White A. C. Special carbons give a pure white light of high intensity so necessary for even screen illumination and perfect definition.

It is absolutely unnecessary to invest a single cent in extra equipment to obtain excellent low cost projection. Simply replace the old A. C. carbons with White A. C. Specials.

Silvertips for Direct Current Projection

THE SILVERTIP IS THE STANDARD NEGATIVE CARBON. IT GIVES A PURE WHITE LIGHT OF HIGH INTENSITY

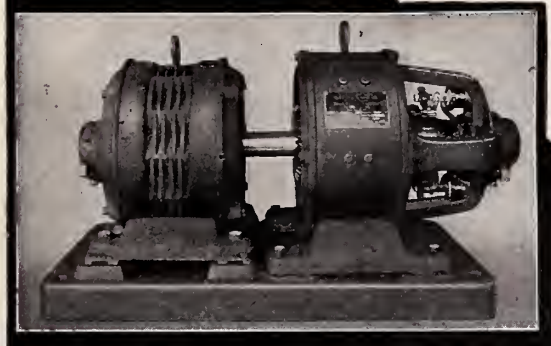
WRITE TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

W WESTINGHOUSE ELECTRIC

Clear and Steady Pictures—Satisfied Patrons--and Westinghouse Motion Picture Equipment all mean the same.

There is no longer any excuse for poor projection. With WESTINGHOUSE MOTION PICTURE EQUIPMENT the projected pictures are clear and defined and the illumination constant. "Movie" goers appreciate well projected pictures and patronize those theaters where there has been no detraction in the entertainment derived from high-class pictures.



Buy Liberty Bonds

A WISE GOVERNMENT RULING

The judgment of Government officials that motion pictures are important factors in winning the war, has resulted in classifying this industry as essential. A more gratifying form of recognition could not have been bestowed and it should serve as a reminder of the importance of ***continuing*** the good work. Right here, we want to remind you of the importance of ***good projection***. Why should the operator be handicapped? Why should your patrons be forced to strain their eyes on dim and flickering pictures, when

WESTINGHOUSE MOTION PICTURE EQUIPMENTS

will transform that flickering alternating current into steady direct current that makes the operator's job easier and the patron's delight greater? Write for our folder Number 4343.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Westinghouse

We have secured good advertisers to talk to YOU. Listen to them!

Camera Laboratory Picture Making Studio Technique

The Bell & Howell Splicing Machine

THE motion picture business is essentially an advertising business and certain departments of it are in the nature of things thoroughly advertised. There is, for example, no lack of publicity concerning the producing or exhibiting departments of the business.

Fig. 1.—Old Style Splice

But there is another department of the business of equal importance with those just mentioned, which is pretty generally overlooked. No dramatic interest attaches to the mechanical processes of the motion picture business, and there is nothing about them to arouse either vigorous denunciation or extravagant praise. But the importance of these processes is fundamental, since they are the foundation of the making and exhibiting of all motion pictures.

Fig. 2.—Bell & Howell Splice

Manufacturers of motion picture machinery have, during the past few years, gone quietly about the work of standardizing the mechanical processes of the industry. One of these processes—that of splicing the film—seems, however, to have been quite overlooked until lately. Film folks from laboratory to projecting room have, from the beginning, scraped two pieces of film more or less carefully; put some cement on the scraped places, laid one piece on top of the other and formed the splice illustrated by Fig. 1. Perhaps "patch" is a better word than "splice" just here. At all events, this method of joining film has many drawbacks. The film is doubled in thickness at the splice and is naturally stiffer there than at any other point, and so it "jumps" the sprocket. The stiffening of the film makes it less pliable, thus weakening the bond of the cement, and so the film is easily pulled apart at the splice. Other disadvantages of this method will suggest themselves, and they are so numerous as to make the patching of film splices an item for consideration in every exchange and laboratory.

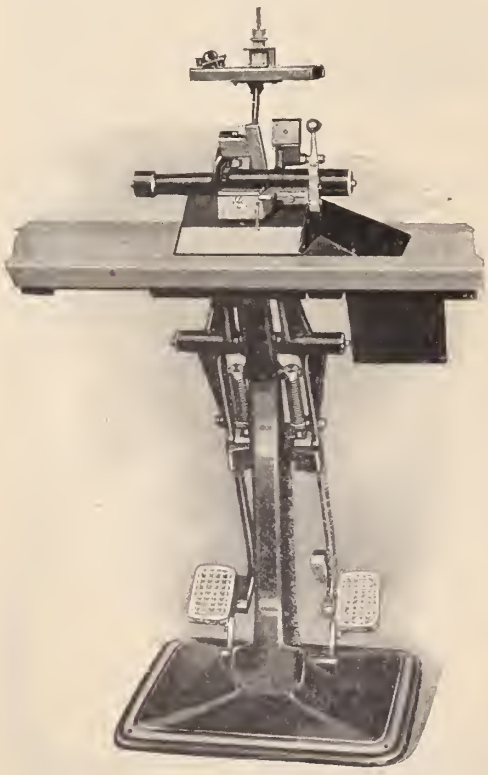


Fig. 3.—Bell & Howell Splicing Machine

Of course, such a condition of things demands correction in the interest of economy and efficiency, and the machine here illustrated (Fig. 3), is offered as a solution of what has become a serious problem.

The Bell & Howell Standard Film Splicing Machine produces a splice such as that illustrated in Fig. 2, which, like Fig. 1, represents a magnification of 40 diameters. It will be noticed that this spice is but one-third as wide as the old style splice, and that instead of doubling the thickness of the film, it adds but two and one-half thousandths of an inch to its thickness. This splice does not stiffen the film, nor lessen its pliability, and it follows that the spliced sections are much more firmly joined than by the old method. And, what is of just as much importance, it does not cause the film to "jump" the sprocket. In short, it is about all that the old splice is not, but ought to be. This machine qualifies for a place among the standardized machines and instruments made by the Bell & Howell Company, since it standardizes the width and thickness of the splice and its relation to the frame line and the perforations. The new machine has already found its way into a large number of the leading laboratories of the country and unsolicited orders have come in for export shipment.

Craftsmen Laboratories Increase Floor Space and Equipment

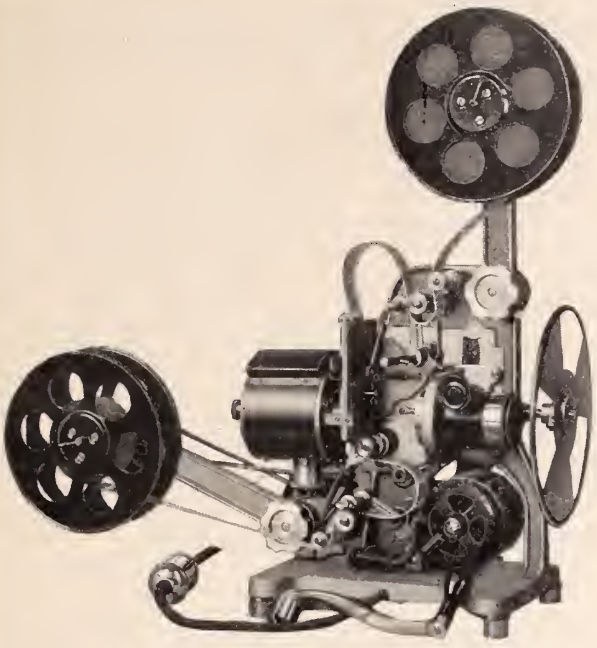
WHEN the Craftsmen Film Laboratories at 251 West 19th Street, New York City, were opened a little over a year ago, we gave a description of their efficient arrangements and modern equipment (*Camera Dept., NEWS of August* 4, 1917), but the growth of this firm's business, due to their policy of turning out technically perfect film, has necessitated a great increase over their original floor space, and the installation of many new machines and devices.

The interest taken by the concern in the technique of film production and processing makes the Craftsmen Laboratories an interesting place to visit at all times, and we have here to record the most important of the additions and changes which have been made to the equipment, and in the former arrangements of this plant.

The added space which has been taken by the Craftsmen Laboratories consists of an entire floor, which is the second floor at 251 West 19th Street, the original laboratory being housed on the floor above. The executive offices have, of course, been moved down to the second floor, for the convenience of customers, as have also the negative assembling department, the negative developing department, and the title-making department. In addition a large projection room, where a good-sized screen picture may be viewed at a comfortable distance, has been installed on the second floor, and may be reached by visitors with the minimum of inconvenience.

Even under the more restricted arrangements prevailing when the entire laboratory was on the third floor, negatives were always developed in a separate room at the Craftsmen plant, but a new negative developing room has been fitted up on the second floor. The air for this room is filtered by a system which completely changes it every three minutes, while the safe-lights are specially selected to permit the efficient handling of the very rapid modern negative stock. No metal pegs are to be found in the film racks, or frames, used in the Craftsmen Laboratory, but instead the racks are provided with wooden pegs.

Next to this negative developing room is a special drying room for negatives, which is one of the recent additions, located on the second floor. Here also the air is specially purified to exclude all dust, and three large drying drums accommodate the films



THE NEW

Premier Pathéscope

with its slow burning film

IS THE ONLY EQUIPMENT NOW APPROVED BY UNDERWRITERS' LABORATORIES, INC.,

FOR UNRESTRICTED USE ANYWHERE

No Fireproof Booth or Insurance Restrictions

The New Premier Pathéscope will run the narrow width, slow-burning film recently adopted by the Society of Motion Picture Engineers, as the New Standard for all portable projectors.

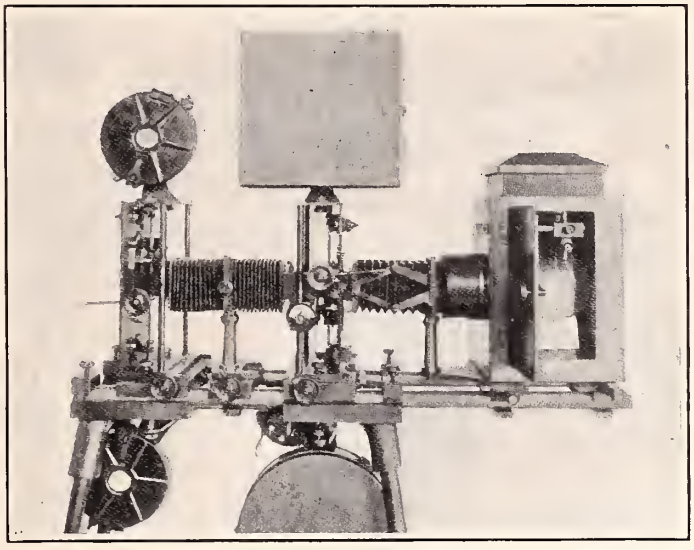
WE MAKE

Pathéscope Prints from Standard Negatives. Pathéscope Negatives from Standard Positives. Standard Prints from Standard Negatives with any new position of frame line.

Motion Picture enlargements up to full standard size from any portion of standard motion picture negative not less than ¼ of its size. (This is particularly applicable to making close ups and enlargements of heads, surgical operations, special industrial details, or mechanical operations, etc.)

Owners of Standard Films can have Pathescope Prints made therefrom which can then be exhibited anywhere, without booth or insurance restrictions.

Pathéscope Prints of Manufacturer's Industrial Plants and Processes, if *of Educational* value, will be given wide circulation in Schools, Churches and Institutions through our Pathéscope Film Exchanges in principal cities.



A PATHÉSCOPE COPYING MACHINE

We will perforate Eastman Slow-Burning Positive Stock with Pathéscope patent perforation at ¼ cent per foot, in the 28 millimetre narrow width recently adopted by the Society of Motion Picture Engineers as the new Standard for portable projectors, to comply with requirements of the Underwriters' Laboratories for use without enclosing booth or insurance restrictions.

The use of Pathéscope perforation dispenses with the necessity for any framing attachment, as threading in the projector automatically frames the picture. The patent on this perforation insures protection from possible unscrupulous infringers who might otherwise be tempted by the cheapness of celluloid stock to use it for portable projectors.

LABORATORY—LONG ISLAND CITY

The Pathescope Co. of America, Inc.

Suite 1879, Aeolian Hall, New York City

OR

Pathéscope Co. of New England, Boston.
United Projector and Film Co., Buffalo, Pittsburg, and Harrisburg.
Pathéscope Co., Chicago.
Pathéscope Exchange, Philadelphia.
Pathéscope Co. of Minnesota, Minneapolis.
Pathéscope Co. of Utah and Idaho, Salt Lake City.

developed in the dark-room adjoining. These drums are of exceptionally light construction, and are consequently very easy running, a very small motor sufficing to drive the loaded drum at the requisite speed. Even the motors are protected from dust in this immaculate drying-room, as they are covered with special housings whose only openings are those through which the driving belt passes.

Besides the various departments already mentioned, there is a series of cutting and assembling rooms on the second floor, for the use of directors and other customers of the laboratory.

The inspection room of the Craftsmen plant originally contained two regular Simplex projectors, which were used in projecting all finished product, in order to locate and eliminate any defects of manufacture. Due to the increased volume of work handled by the concern at present, it has been necessary to augment the inspection facilities, and a new inspection room has been installed, equipped with four Simplex projectors, and the same number of operators. The projectors are equipped with Sheck adaptors, using Mazda lamps, instead of the arc light previously used, and by an ingenious connection the Mazda lamp and the motor of each machine are put into operation simultaneously by snapping a switch, while the pilot light, with which each machine is provided, is extinguished automatically at the same instant. In this new inspection room the throw is short, and a small screen image is viewed by the inspectors at close range.

Proceeding upstairs to the third story, which originally accommodated the entire Craftsmen plant, we find that the removal of some departments to the floor below has permitted the necessary extension of those still remaining. The room formerly occupied by the projecting machines is now the polishing department, where the films are cleaned by Duplex polishing machines. The printing room has had its equipment more than doubled, for where there were formerly four Duplex printers, nine of these machines are now installed, and to facilitate rapid and uninterrupted printing special reels, carrying 1,200 feet of positive stock are attached to each printer mechanism. This permits each operator to print without stopping to renew the positive stock for three times as long as the former method. The rolls of printed stock sent to the developing room are, of course, only 200 feet long, as is usual, the operator cutting these lengths from the large supply roll after they are printed.

The assembling departments, which occupy a considerable portion of the third floor, remain much the same in arrangement and activity as on our earlier visit, but a Bell and Howell splicing machine has been added to the equipment. This device gives a good account of itself in actual use, and the Craftsmen Laboratories report that more splices can be made with it in a given time than by the most experienced joining room hand, while the quality of these machine splices is already well known.

Positives are all developed, washed and dried on the third floor of the laboratory, in rooms whose air is carefully regulated as to temperature and freedom from dust, and to meet the requirements of increased production the water filtering capacity has been trebled, thus insuring plenty of suitable wash water at all times. The substantial growth of the Craftsmen Laboratories in the space of one year's time is proof that producers are learning to discriminate in the matter of developing and printing.

Cine Camera Objectives

Mr. A. S. Walker, Trenton, N. J., inquires: "Are 2" focus lenses for motion picture photography now procurable, and if so where can I get one? These seem to be off the market at present."

In reply: As all of the optical companies who formerly made photographic objectives are now engaged in the production of instruments used in warfare by the several branches of the service, such objectives are not being made systematically, in quantities, for outside use at present. It is true that a few photographic objectives are still made by the various optical manufacturers, but these are all made on special order, and are used in work of national importance.

Before ceasing the manufacture of photographic and cinematographic objectives in quantities some of the large firms made up a considerable reserve stock of their most important types, including motion picture camera objectives, of course.

It is just possible that the Bausch & Lomb Optical Company, Rochester, N. Y., might be able to furnish a 2" cine Tessar, and the C. P. Goerz American Optical Company, 317 East 34th street,

(*Continued on page* 2434)

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

ONCE MORE

We call your attention to our long experience and excellent facilities for serving you when it comes to doing your DEVELOPING and PRINTING.

We are sure EVANS can please you better—much better in quality of work. Remember it costs you nothing to investigate. Why not do so now?

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: Audubon 6881-2

Figure 19

LIGHTS FOR STUDIO

Klieglight Arc Lamps
2-Section Klieglights
Lilliput For Travelling Spot Lights

Kliegl Bros. PROPRIETORS

Catalogue H on request

242 West 50th Street, New York City

THE SUN-LIGHT ARC

The Light That Never Fails

The sun-light that has no clouds to mask its illumination.

Don't fail to see the Sun-Light Arc illuminate Madison Square Garden for motion picture photography.

First time in history.

Pay a visit to the National Motion Picture Exposition, opening on Saturday, October 5th, until Sunday, October 13th.

Sun-Light Arc Company, Inc.

218 West 48th Street

New York City

TransVerteR

The Motor-Generator that produces Perfect Arcs

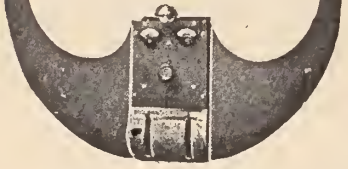
You Should Have One

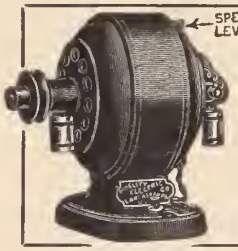
You can make a perfect dissolve with the Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, Ohio

—

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.





MOVING PICTURE MACHINE MOTOR

$18.00

Alternating or Direct Current Complete with variable speed lever. Immediate delivery.

Fidelity Electric Co
Lancaster, Pa.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, etate righte owners, publicity mediums and producere, selected ae to territory, claee, etc. Twenty thouaand changes were recorded in our list last year. Its use meane a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
80 Fifth Avenue, New York
Phone, 3227 Chelsea

Addressing Printing N183 *Multigraphing Typewriting*

"TO HIM THAT HATH"

(World-Montagu Love)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Silent Sorrows" (Andante Pathetique Moderato) by Borch

1—"The Broken Melody"—Van Biene. (Adagio Con Expressione.) (2 minutes 45 seconds), until—At Screening.
2—"Adagio Expressivo"—Schumann. (From Symphony in C Major) (2 minutes), until—S: When stranger knocks at door.
3—Theme (2 minutes 15 seconds), until—S: When Aldrich greets Morton.
4—Organ only improvising (2 minutes), until—T: Morton's premonition comes. (Church scene.)
5—"Andante Dramatic No. 15"—Herbert (2 minutes 45 seconds), until—T: "I brung this for Mr. Morton."
6—"Dramatic Tension No. 36"—Andino (2 minutes 15 seconds), until—T: "Philip Morton has paid me."
7—Theme (4 minutes), until—T: After a sleepless night. (Telephone bell.)
8—"Heavy Mysterioso"—Levy (4 minutes 15 seconds), until—T: Alexander Chambers, Helen's.
9—"Lamento"—Gabriel Marie. (Andante Moderato.) (3 minutes 45 seconds), until—T: At 9 o'clock each night.
10—Theme (2 minutes 45 seconds), until—T: Kate Morgan.
11—"Premiere Amour"—Benoist. (Andantino Con Amour) (3 minuates 15 seconds), until—T: "Prison made, eh, so you've.'
12—"Perpetual Motion"—Borch. (Allegro Agitato.) (2 minutes), until—T: Tom Jenks a product.
13—"Impish Elves"—Borch. (Winsome Intermezzo.) (3 minutes)(until—T: "Won't you stay for supper?"
14—Theme (2 minutes 15 seconds), until—T: 'Well, how about the honesty."
15—"Visions"—Buse. (Intermezzo Characteristic.) (3 minutes 30 seconds), until—T: "Sleep me, oh, I sleep."
16—"Agitato No. 49"—Shepherd (15 seconds), until—T: "Not a cent, you low-down."
17—"Two Preludes"—Chopin. (Lento Assai.) (3 minutes), until —T: Months of despair (glass-crash) (storm effects).
18—"Mignonette"—Friml. (Allegretto Con Expressione.) (2 minutes), until—T: The annual outing of.
19—Theme (1 minute 45 seconds), until—S: When Helen enters David's room.
20—"Withered Flowers"—Kiefert. (Pathetic Intermezzo.) (2 minutes 15 seconds), until—T: "And you tried to steal."
21—"Gruesome Mysterioso"—Borch. (2 minutes), until—T: The open road.
22—"Agitato No. 69"—Minot. (Allegro Agitato.) (2 minutes), until—S: When Kate descends stairs.
23—"The Broken-Hearted Sparrow"—Bendix. (Andante Expressivo.) (2 minutes 30 seconds), until—T: The surrender.
24—"Barcarole"—Buse. (Summer Idyll.) (4 minutes 30 seconds), until—T: In the morning.
25—Theme (2 minutes 15 seconds), until—T: "And he didn't know I was."
26—"Prelude"—Jarnefelt. (Allegro Quasi Allegretto.) (2 minutes 45 seconds), until—T: "I told the poor nut."
27—"Aria Sonata Op. 11"—Schumann. (3 minutes 30 seconds), until—T: "So this is Mr. David Aldrich."
28—"Adagio Cantabile"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 30 seconds), until—T: From out the shadows.
29—Theme (3 minutes), until—S: When Lillian enters David's room.
30—"Lento Allegro"—Berge. (Symphonette Suite.) (3 minutes), until—T: "You get out of here."
31—"Adagietto"—Berge. (Symphonette Suite.) (3 minutes 15 seconds), until—T: The love supreme.
32—Theme (3 minutes 45 seconds), until—T: "I have just learned of your."—Until END.

Camera Objectives

(Continued from page 2432)

New York City, advertise that they are still able to supply their Kino Hypar in the short focus cinematographic sizes. Both of these objectives have an established reputation.

Occasionally these short focus cinematographic camera objectives also come into the hands of the camera exchanges, and by making his wants known to such concerns the correspondent would doubtless be able to secure what he requires in pretty short order.

Business Offerings

LABORATORY HELP WANTED, both male and female. Apply Evans Film Mfg. Co., 416 West 216th St., New York City.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

MOTORS
and speed controllers for 6A, including switch and cover, 110 V., 220 V. A. C. and D. C. Guaranteed perfect, $40.00. A few used mechanisms 6A at bargain.
The Stern Manufacturing Company
1023 Race Street
Philadelphia, Pa.

COMPLETE PLAN BOOK

Turn to it this week on page 2443 for complete reviews, advertising and other helps on all pictures reviewed during the past week.

IMITATORS have copied the Complete Plan Book because it gives more service than the exhibitor has ever received—but Motion Picture News continues to lead.

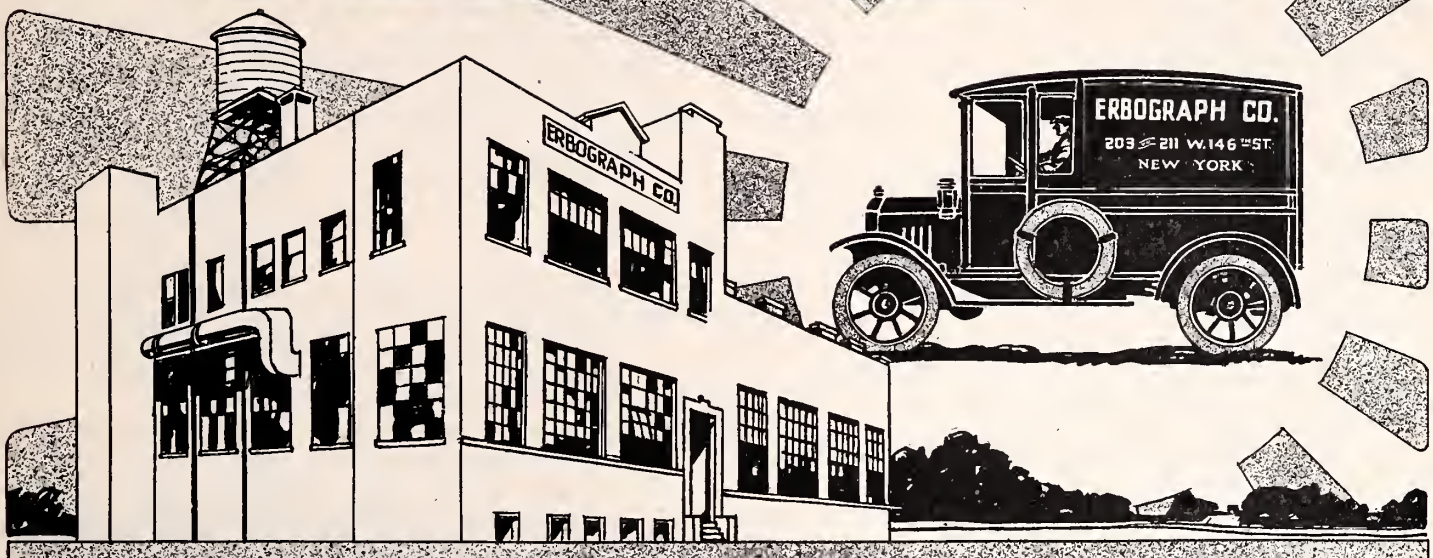
DOMINATES THE FIELD

MODERN EQUIPPED STUDIOS FOR RENT

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE—4600 YONKERS

HIGH CLASS DEVELOPING AND PRINTING

ERBOGRAPH FOR SERVICE



PRODUCERS OF

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

ERBOGRAPH CO.

LUDWIG G. B. ERB President

203-211 WEST 146TH STREET NEW YORK

Cue Sheets Latest Hits — Music — Musical Equipment

An Interesting Inquiry and the Answer To It

Musical Editor, Motion Picture News.

DEAR SIR: As I have but lately become a player in the motion picture theatre, I have been studiously reading your articles and find them of great benefit to me in playing pictures. In attempting to follow your music cues, I have requested my local dealer to obtain for me piano solos of the music suggested, and in innumerable instances the reply has been given me that piano solos of these numbers mentioned are not published, but there is a piano conductor part taken from the orchestra.

As I have never played in an orchestra, I do not understand what these parts mean and I would be obliged if you would let me know what they are and how to use them. You will realize that I am almost an amateur in playing the film, although I have always been considered a good pianist and can easily read six and seven graded music.

I am enclosing a stamped addressed envelope for reply, for which please accept my thanks.

Respectfully yours,
MILDRED MILLER.

THE above letter has been received in the editor's letter-box and the following reply is herewith given, because this is a subject which may interest others in the same quandary:

DEAR MADAM: Your inquiry is one that has at many times been received from amateur pianists entering the industry and the explanation of piano conductor parts is as follows.

An orchestration of a composition consists of all the separate parts needed in the make-up of an orchestra. The modern requirements of small orchestras or ensembles demanded that a piano should be added to the orchestra in order to reproduce those extra instruments usually found in the larger orchestra, so piano parts were then prepared which consist mainly of accompaniment, usually the viola, second violin, horns and bass. As time progressed and the demand developed for ensemble string combinations the wood-wind melodies were added to the piano part and sustained bassoon or 'cello melodies cued-in so that the pianist at his discretion could perform the missing melodies.

The development of this idea created a piano part, known as piano conductor and the directors of large orchestras used these to direct from in preference to the original violin conductor. From this idea, the piano became so prevalent that it is the exception and not the rule to find this instrument lacking in an orchestra.

Professional pianists have become quite used to the piano conductor part, because of their continual changing of positions, today playing in a large orchestra, tomorrow in a trio or quartet, that they get in the habit of reading the piano conductor part almost as well as solo.

The organist in the motion picture theatre in the greater majority of instances has served his apprenticeship either as a professional pianist or in the church, and is a little more conversant with the piano conductor parts. Therefore, when he has taken up the work in the motion picture house, he has found them adaptable, because in many instances they are written on three lines, that is bass, accompaniment and melody, so similar to correct organ music, and with perseverance and experience behind it, they prove exceptionally practical to him.

The answer to your inquiry as to why you received such a reply from your dealer is perfectly obvious. In musical suggestions for the picture, the music must be selected from that which is available for any combination of musicians, or in other words, exclusively from orchestral music, because one theatre has a twenty-piece orchestra, another ten, a third a trio or quartet, and the next a pianist or organist. Were the suggestions confined to piano only, how would a theatre with an orchestra be served? Furthermore, as much of the musical suggestions are available for piano solo, the pianist as well as the theatre orchestra are receiving attention. In those numbers wherein there is no piano solo you have been told there is the above mentioned piano conductor parts.

The outstanding fact in your letter is that you can easily read sixth and seventh grade music, or in other words, you certainly must be an excellent pianist. Hence, the editor would strongly recommend you to obtain these piano conductor parts and with a little perseverance you will also find that you are able to read them as simply as a piano solo. Incidentally, these parts are frequently cheaper than piano solo, and by a little study you learn more of the composition, because you find the composer's idea and orchestral coloring therein marked by the different notations for the conductor.

In conclusion, by a study of these parts, it opens up to you a large field of music which otherwise you would not be acquainted with, and incidentally qualifies you to at some time take your place as an orchestra pianist, which is a lucrative position and easy to obtain.

Trusting that this information is what you desire and will be of benefit to you, I remain,

Respectfully yours,
MUSICAL EDITOR.

Review of Latest Compositions

1—"There's a Light in Your Eyes." The Waltz song hit from Klaw & Erlanger's phenomenal Broadway musical success "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 E. 34th St., New York.)

2—"Some Day Waiting Will End," the phenomenal song hit—something new in tempos. Another hit from that Broadway Musical Success "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's.)

3—"Roses of Picardy," the great coast-to-coast success. Medley waltz on melodies from Haydn Wood's tremendous song hit, "Roses of Picardy," and including the refrain of the popular song, "Waiting" "When I Hear the Gate A-Swinging." (Chappell's.)

4—"A Birch Canoe and You." The dreamiest dreamy waltz ever published. By Lee S. Roberts. Composer of "Smiles". We cannot say too much for this number. It's great. (J. H. Remick & Co., 227 W. 46th St., N. Y.)

5—"Over The Top Boys." Empey's theme in his patriotic picture, "Over the Top"—Up and at the treacherous invading foe—musically portrayed in an inspiring American March. Composed by S. M. Berg. (Belwin, Inc., 701 Seventh Ave., N. Y.)

6—"Good Old Pals." March by M. L. Lake. The most effective medley march of the year. It introduces "We Won't Go Home 'Til Morning," "Home Again," "Turkey in the Straw" (Old Zip Coon) and the great gang song, "Hail, Hail, the Gang's All Here." Some march and some arrangement. (Carl Fischer, Cooper Square, N. Y.)

7—"A Love Suite"—1. The Lovers—2. Danse Capriccioso—3. Love's Lament. A little concert suite of intimate character, descriptive in style and thoroughly melodious. First an admirable duo of tender expressiveness; second, a dance both catchy and capricious; and, third, another bit of tender writing of unusually expressive charm. The arrangement and scoring is very effective. By M. L. Lake. (Carl Fischer.)

8—"Piccolo Pic." Humoresque by Walter L. Slater. The number which acts on your laughing nerves. Irresistibly funny—just a natural humoresque. (Carl Fischer.)

(*Continued on page* 2438)

Draft your Music

Recruit your orchestra and meet the appeal of the hour

The FOTOPLAYER

performs patriotically by releasing musicians needed in war service

The FOTOPLAYER furnishes the necessary musical appeal in a real human way. The reed and string tones are faithfully reproduced — the drums and traps complete a full orchestral equipment. . .

The FOTOPLAYER may be played manually or by roll. The double tracker device permits the operation of two rolls — optional in tune and tempo — to fit the mood and action on the screen. . . .

The FOTOPLAYER is built simple and strong, lowers the "up-keep" of the Pit and banishes the worries of an orchestra.

Hundreds of enterprising exhibitors are convinced that the FOTOPLAYER is a successful substitute for an orchestra.

WE CONSTRUCT ORCHESTRAL PIPE ORGANS
TO MEET YOUR REQUIREMENTS — WRITE US

The American Photo Player Co.

62 West 45th Street
NEW YORK CITY

Sherman, Clay & Co.
SEATTLE, WASH., and
PORTLAND, ORE.

Lyon & Healy
CHICAGO, ILL.

Geo. L. Parker
120 Boylston Street
BOSTON, MASS.

109 Golden Gate Avenue
SAN FRANCISCO, CAL.

J W Jenkins Sons Music Co.
KANSAS CITY, MO.

Fredericksen-Kroh Music Co.
OKLAHOMA CITY, OKLA.

737 South Olive Street
LOS ANGELES, CAL.

64 E. Jackson Boulevard
CHICAGO, ILL.

W. J. Dyer & Bro.
ST PAUL, MINN.

Cohen & Hughes
BALTIMORE, MD.

E. Witmark & Co.
MEMPHIS, TENN.

Beesley Music Co.
SALT LAKE CITY, UTAH

Review of Latest Compositions

(*Continued from page* 2436)

9—"For Your Boy and My Boy." Originally sung by Al. Jolson at the Century Theatre. Be patriotic—sing this song and help swat the Kaiser. Arranged as a one-step. (Jerome H. Remick & Co., 227 W. 46th St., New York.)

10—"Aces High." "Over the Clouds." A top notch march as high as the clouds in merit, characterizing the hum of the Liberty Motor. Composed by Ed. Roberts. (Belwin, Inc.)

11—"God Be With Our Boys Tonight." This wonderful song, as rendered by Mr. John McCormack, the world's most popular concert singer, is proving a veritable sensation. The intense emotional appeal in this great ballad is stirring the country as no other song of recent times has done. (Boosey & Co., 9 E. 17th St., N. Y.)

12—"Dreaming of Home, Sweet Home." A masterpiece by the writer of "Indiana." If songs could only talk, this wonderful new ballad by James F. Hanley would speak for itself. But it's the next ballad hit of Shapiro, Bernstein & Co., 230 W. 47th St., N. Y.

Musicians' Union of San Francisco Asks Higher Wages

COINCIDENT with the demand of San Francisco musicians for higher wages, the publication of the facts concerning the reduction of Milwaukee theatre orchestras to one man, raised considerable furor in the San Francisco Musicians' Union.

The action of the Milwaukee Theatre Managers' Association in conforming to the Government's request for conservation in manpower brought forth the following comment by Albert A. Greenbaum, secretary of the San Francisco Musicians' Union:

"When one takes into consideration the fact that General Crowder has ruled that all musicians employed in theatres are classed as being in essential industries, it leads to the suspicion that the action of the Milwaukee managers is the grasping of an opportunity whereby profits will be considerably larger than if orchestras were retained. Even though the price paid to one man appears to be quite high, the fact remains that an orchestra costs several times that amount, and we have yet to hear that the public is receiving any benefit in the way of bargain prices of admission."

Further discussing the published announcement that "in San Francisco, on account of the prospective scarcity of musicians at a time when the leading motion picture houses are organizing large orchestras, a general demand for higher wages is being made," Secretary Greenbaum makes the following statement: "The paragraph is incorrect, as the only reason that the musicians are asking higher wages at this time is an economic one. Expenses of living have increased so tremendously within the past year that the musician finds himself more illy compensated than the great majority of mechanics.

"The article would convey the impression that the musician is of the profiteering gentry. Such is not the case. The present rate of compensation for the musician does not permit him to maintain himself and family according to decent American conditions, and for that reason and no other he is asking an increase in salary which in no instance approximates the more than 55 per cent increase in the cost of living."

The new wage scale which the San Francisco Union proposes to put into effect on September 29 provides for an increase of $5 a week. For evening engagements only the new scale will be $30; for both afternoon and evening hours the wage will be $45. Considerable opposition has been aroused by a demand for $2.50 additional when musicians are required to wear evening dress for concerts on the stage.

LATEST MUSIC CUES

"PECK'S BAD GIRL"

(Goldwyn—Normand)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (Winsome Intermezzo), by Borch

1—Theme (2 minutes and 20 seconds), until—T: "Peck is fond of pork-chops."
2—"Spider and the Fly" (3/4 Allegretto Intermezzo), by Armand (1 minute and 30 seconds), until—T: "I got dignity."
3—Continue pp (35 seconds), until—T: "Peck's rheumatism medicine."
4—"Alborada" (Characteristic Caprice), by Andino (2 minutes and 35 seconds), until—T: "And about this time."
5—"Graciousness (Characteristic Allegretto Intermezzo), by Smith (3 minutes), until—T: "How do you do, Mr. Raskell?"
6—Continue ff (1 minute and 30 seconds), until—T: "I told him to get out."
7—Continue pp (40 minutes), until—T: "It seems that Richard Hayes."
8—"Barcarole" (Summer Idyll), by Buse (3 minutes and 10 seconds), until—T: "And Widow Mifkins calls."
9—"Half Reel Hurry" (for general use), by Levy (5 minutes and 5 seconds), until—T: "My name is Hayes."
10—Continue pp (1 minute and 55 seconds). until—T: "They just had a terrible time."
11—"Nola" (Capricious Allegretto), by Arndt (2 minutes and 25 seconds), until—T: "And poor little Minnie."
12—"Eccentric Comdey Theme," by Roberts (3 minutes and 35 seconds), until—T: "I agree with the rest."
13—Continue pp (1 minute and 30 seconds), until—T: "Here is a chance for me."
14—"Shadowgraphs" (4/4 Allegretto), by Leigh (55 seconds), until—T: "And two city men came."
15—Continue to action (1 minute and 50 seconds), until—T: "And Peck's bad girl."
16—"Aubade Printaniere" (2/4 Intermezzo Allegretto), by Lacombe (4 minutes and 10 seconds), until—T: "Didn't I tell you to hide that?"
17—"Dance of the Peacocks" (4/4 Allegretto Caprice), by Baines (3 minutes and 45 seconds), until—T: "And Willie found the right one."
18—Theme (3 minutes and 40 seconds), until—T: "And the money for the payroll."
19—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "And Minnie has forgotten."
20—Continue to action (2 minutes and 50 seconds), until—T: "And the cellar from the shop."
21—"Heavy Mysterioso," by Levy (2 minutes and 35 seconds), until—T: "Get the police."
22—"Hurry" (for pursuit and races), by Minot (2 minutes and 30 seconds), until—T: "They are a band."
23—Theme (1 minute and 30 seconds), until END.

"THE GIRL OF TODAY"

(Vitagraph-Corinne Griffith)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Spy Theme: "The Crafty Spy" (Original Descriptive Mysterioso) by Gaston Borch

Love Theme: "Love Theme" (Characteristic Moderato) by Abbott Lee

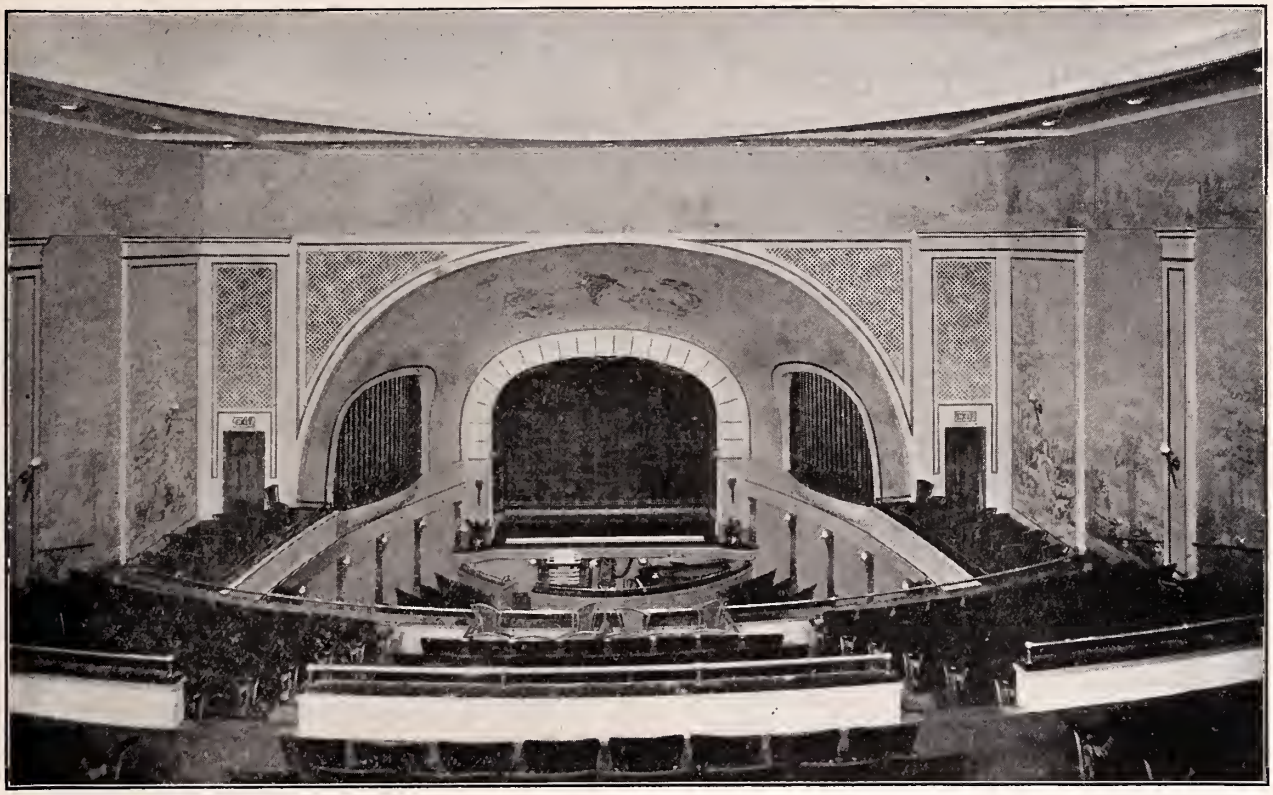
1—"Heavy Romantic, No. 1," by Luz (2 minutes), at screening.
2—Spy Theme (2 minutes and 45 seconds), until—T: "We will send our people" (wireless and wave effects).
3—"Over the Top Boys," by Berg (Patriotic American March) (1 minute and 15 seconds), until—T: "A. D., a patriotic——"
4—Spy Theme (2 minutes), until—T: "The secret message finds its——"
5—"Heavy Mysterioso," by Levy (1 minute and 45 seconds), until—T: "To Rosner's Belgian mind."
6—"Hunkatin," by Levy (Half-Tone One-Step) (1 minute and 30 seconds), until—T: "The Wynns attend a dance."
7—"Valse Divine" (Valse Lento), by Rosey (45 seconds), until—T: "I don't trust that man."
8—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Jack Wynn his mind full (explosion) (auto and car effects)."
9—Love Theme (1 minute and 45 seconds), until—T: "I saw a man sneaking away."
10—Spy Theme (2 minutes and 45 seconds), until—T: Dr. Wolff in laying seige.

(Continued on page 2440)

THE BARTOLA

You ARE SELLING PICTURES AND MUSIC. Be sure your music is as good as your pictures. Investigate our Instrument

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.



THE CLEMMER THEATRE, SEATTLE, WASH., IS ANOTHER OF THOSE FINE WESTERN THEATRES THAT HAS INSTALLED THE ESTEY THEATRE ORGAN TO SATISFY THE CROWDS THAT COME EVERY DAY

Why are others doing it?

In many theatres the Estey Pipe Organ is delighting crowds nightly, furnishing all the music for the interpretation of the pictures, as well as the musical program.

We could tell you all about it, but you ought to ask us to give you the name of some theatre near you that has

THE ESTEY THEATRE ORGAN

See it, hear it and talk with the owner. There must be a reason why first-class, successful theatres are installing it, and you ought to know the reason if you want to play the game. It can be built to fit any theatre, large or small. It can make your program better and draw more people, as it has elsewhere. People talk about it.

Without cost to you, on request, we will send an expert to look at your theatre, tell you what kind of an organ you could use best, and give you an estimate of the cost. Write:

THE ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT

You can hear the Estey Pipe Organ at any of these branches:

Studios in New York, 25 West 45th Street; Philadelphia, 1701 Walnut Street; Boston, 120 Boylston Street
Los Angeles, 332 South Broadway

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

All Woman
A Nymph of the Foothills
A Woman of Impulse
At the Mercy of Men
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Laughing Bill Hyde
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of spe ial releases is brought up to date every week. Watch the changes.

"THE GIRL OF TODAY"

(Continued from page 2438)

11—Love Theme (1 minute and 15 seconds), until—S: When Dr. Wolff leaves.
12—"The Slimy Viper" (Mysterioso Tone Picture), by Borch (2 minutes and 30 seconds), until—T: "The first trail Jack strikes."
13—"Allegro Agitato, No. 8," by Andino (30 seconds), until—T: "And I'm going to make a——"
14—Spy Theme (2 minutes), until—T: "A plan for restraining."
15—"Andante Dramatic," by Herbert (1 minute and 15 seconds), until—T: "Another bombshell."
16—"Military Tactics" (Patriotic Military March), by Rosey (45 seconds), until—T: "Every day in the State."
17—"Sinister Theme," by Vely (1 minute and 45 seconds), until—T: "The day appointed by Imperial——"
18—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes and 30 seconds), until—T: "Oh, but first you must show."
19—"Dramatic Tension, No. 64," by Borch (1 minute and 15 seconds), until—S: When Leslie installs dictaphone.
20—"Dramatic Andante, No. 39," by Berge (3 minutes), until—T: "With her mission accomplished."
21—"Gruesome Mysterioso," by Borch (1 minute), until—T: "A trooper of the New York——"
22—Spy Theme (2 minutes and 15 seconds), until—T: "Five o'clock."
23—"Aces High" (Patriotic March), by Roberts (1 minute and 45 seconds), until—T: "When Leslie leaves house" (auto and telephone-bell effects).
24—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Double your guards at——"
25—"Dramatic Agitato, No. 38," by Minot (45 seconds), until—T: "Little dreaming of tragedy" (shot).
26—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "A German outpost" (telephone-bell).
27—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "A troop of the New York——"
28—"Agitato, No. 69" (Allegro Agitato), by Minot) (2 minutes and 45 seconds), until—T: "Wilbur Bridge" (shot).
29—"Furioso" (Half-Reel Hurry), by Levy (3 minutes), until—T: "With perseverance worthy" (shots) (explosion).
30—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 45 seconds), until—T: "Leave at once there's——" (shot).
31—Repeat "Over the Top Boys" (1 minute), until—S: When bomb is disconnected. * * * * * THE END.

"PALS FIRST"

(Screen Classics-Metro-Lockwood)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Sleeping Rose" (Characteristic Valse Lento) by Gaston Borch

1—Theme (2 minutes 15 seconds), until—At Screening.
2—"Peacefulness"—Borch. (Andante Simplice.) (2 minutes 30 seconds), until—T: "Please, Danny, don't jest."
3—"Down South"—Mydleton. (Southern Characteristic.) (1 minute 30 seconds), until—T: Winnecrest Hall.
4—Theme (3 minutes 30 seconds), until—T: Not many miles distant.
5—"Babillage"—Castillo. (Allegretto Intermezzo.) (2 minutes 45 seconds), until—D: When Jean leaves house.
6—Theme (1 minute 30 seconds), until—T: "I beg pardon, my good friend."
7—"Hunkatin"—Levy. (Half Tone One-Step.) (3 minutes 15 seconds), until—T: "Dat's Aunt Caroline."
8—"Scherzetto"—Berge. (Symphonette Suite.) (3 minutes 30 seconds), until—T: The resemblance is."
9—"A La Mode"—Rosey. (One-Step.) (3 minutes 15 seconds), until—T: Once there was a girl who. (Telephone-bell.)
10—"Graciousness"—Smith. (Characteristic Intermezzo.) (2 minutes 45 seconds), until—T: "Fine, Dick, fine." (Automobile effects.)
11—"Valse Divine"—Rosey. (Valse Lento.) (2 minutes), until—T: "This guy Castleman is a."
12—Theme (2 minutes), until—S: When Jean enters.
13—"Dramatic Recitative"—Levy. (3 minutes 15 seconds), until—S: When Jean leaves.
14—"Heavy Mysterioso"—Levy. (3 minutes 30 seconds), until—T: "Don't say it again, Dominie."
15—"Dramatic Narrative"—Pement. (2 minutes 45 seconds), until—T: "Why, Dick, I—I thought."
16—Theme (2 minutes 45 seconds), until—T: On the morrow when love is. (Wave effects.)
17—"Sachem"—Rosey. (3 minutes 15 seconds), until—T: "No, Dominie, the game has."
18—"Mysterioso Dramatique"—Borch. (1 minute 45 seconds), until—T: "The Squirrel also a."
19—Theme (1 minute), until—T: And when they gayly.
20—"Andante Dramatico No. 62"—Borch. (3 minutes), until—T: "Evenin', pale evenin'."
21—"Rondo"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 45 seconds), until—T: 'You d—d impostor."
22—Theme (1 minute 45 seconds), until—T: The call of the heart.
23—"Agitato No. 69"—Minot. (Allegro Agitato.) (1 minute 30 seconds), until—S: When Doctor seizes Jean.
24—"Capricious Annette"—Borch. (Moderato Caprice.) (3 minutes 15 seconds), until—S: When Doctor runs away.
25—"Adagio Cantabile"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 45 seconds), until—T: "No, Dominie, I'm going.
26—'A Dream"—Grieg. (Andante Expressivo.) (2 minutes 15 seconds), until—S: When Danny joint Jean.
27—"Repose of the Forest"—Grieg. (Molto Tranquillo.) (3 minutes 30 seconds), until—T: "Gee, you look funny."
28—"Romance"—Kerganoff. (Andante Sostenuto.) (3 minutes 15 seconds), until—T: "Won't you shake hands?"
29—"Inspiration"—Edwards. (Andante Sostenuto.) (3 minutes 30 seconds), until—T: "In my room at the St. Francis."
30—Theme (30 seconds), until—T: "It is I who should beg."—Until—END.

"LAUGHING BILL HYDE"
(Goldwyn-Will Rogers)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "My Paradise" (Moderato Ballad) by J. S. Zamecnik

(Used by permission of Sam Fox through Belwin, Inc., 701 Seventh Avenue, New York City.)

1—Theme (1 minute and 45 seconds), until—T: "Laughing B Hyde."

2—"Sinister Theme" (Dramatic), by Vely (3 minutes and 50 seconds), until—T: "Before Bill lay the open——"

3—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: "Even Thomas, the village doctor."

4—"Bleeding Heart" (Dramatic Pathetic), by Levy (4 minutes and 40 seconds), until—T: "Alice Walker, the doctor's——"

5—"Summer Nights" (Moderato), by Roberts (1 minute and 45 seconds), until—T: "Traveling by blind baggage."

Note—Watch for railroad effects.

6—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (2 minutes and 25 seconds), until—T: "Laughing Bill Hyde had——"

7—Theme (2 minutes and 30 seconds), until—T: "Joseph Wesley Sayforth."

8—"Ecstasy" (Melody Allegro), by Zamecnik (3 minutes and 30 seconds), until—T: "The Aurora is mine."

9—"Dramatic Recitative," by Levy (1 minute), until—T: "There was great excitement."

10—"Turbulence" (Allegro Agitato), by Borch (55 seconds), until—T: "Those were great days."

11—"May Dreams" (Moderato Serenade), by Borch (1 minute and 50 seconds), until—T: "Tonatah ran the camp laundry."

12—"Dramatic Agitato" (to action pp. of ff.), by Hough (1 minute and 25 seconds), until—T: "No, if I wanted to kill him."

13—Continue pp. and slow (40 seconds), until—T: "The Aurora claim where——"

14—"Return to Me Soon" (Allegro), by Cregh (2 minutes and 35 seconds), until—T: "Dry panning a Mexican trick."

15—"Dramatic Tension, No. 9," by Andino (2 minutes and 25 seconds), until—T: "My father was the teacher."

16—Continue ff. (35 seconds), until—T: "Set a thief to——"

17—Continue pp. (45 seconds), until—T: "Laughing Bill had almost——"

18—"Golden Youth" (Valse Lento), by Rosey (1 minute and 20 seconds), until—S: Near mining camp.

19—"Phyllis" (Valse Novelette), by Deppen (1 minute and 25 seconds), until—T: "Dr. Thomas did have——"

20—Continue pp. (45 seconds), until—T: "Burg and Slevin ventured."

21—Theme (4 minutes), until—S: Near landing.

22—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 35 seconds), until—T: "Doc, here's a customer."

23—"Sparklets" (Allegretto 6/8), by Miles (1 minute and 15 seconds), until—S: Interior of saloon.

(Continued in next column)

(Continued from preceding column)

24—"Savannah" (One-Step), by Rosey (1 minute and 55 seconds), until—T: "Better walk around."

25—"Sorrow Theme," by Roberts (1 minute and 35 seconds), until—S: The fight in bedroom.

26—Continue ff. with ad. lib. tympani rolls (30 seconds), until—T: "He darn near killed him."

27—Theme ff. (1 minute and 25 seconds), until—T: "Week by week."

28—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—T: "Bill was not accustomed."

29—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes and 40 seconds), until—T: "Burg and Slevin decided——"

Note: Watch shot.

30—"Gruesome Mysterioso," by Borch (2 minutes and 20 seconds), until—T: "Your double crossin'."

31—Continue ff. (40 seconds), until—T: "The sale."

Note: Watch shot.

332—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 55 seconds), until—T: "Here's some news, kid."

33—Theme ff. (2 minutes and 45 seconds) * * * * * THE END.

Spokane Theatres Draw Big Business

THEDA BARA in her latest hit, "Salome," and a second-run here of "Cleopatra," drew Spokane houses. "Salome" was presented at the Auditorium and "Cleopatra" at the Majestic. The Auditorium also featured "The Cross Bearer," the graphic picture of Hun-ravaged Belgium, early in the week, and on the same bill was the Kitty Gordon picture, "The Interloper." George MacQuarrie, who used to play regularly at the Auditorum with the Jessie Shirley Stock Company in the days before the movies, has a minor part in the production.

The Casino had a William Farnum picture, "Riders of the Purple Sage," and a Fatty Arbuckle comedy.

Clara Kimball Young in "The House of Glass" was the drawing card at the Liberty.

Virginia Pearson, the Fox star, in her latest starring vehicle, "Queen of Hearts," was the Class A attraction.

"The Girl That Came Back," crook drama, starring Ethel Clayton, was the Clemmer card.

G. SCHIRMER

Just Published

PHOTO PLAY SERIES

A wonderful loose-leaf collection for exclusive use with MOTION PICTURES, each volume containing 10 distinct numbers

VOLUMES III and IV

No matter what scene is depicted on the screen, there is in this collection just the piece best suited to make the action more realistic and vivid.

Although the compositions are arranged for small or full orchestra, they are playable with any lesser combination of instruments and are surprisingly effective if played only by violin and piano.

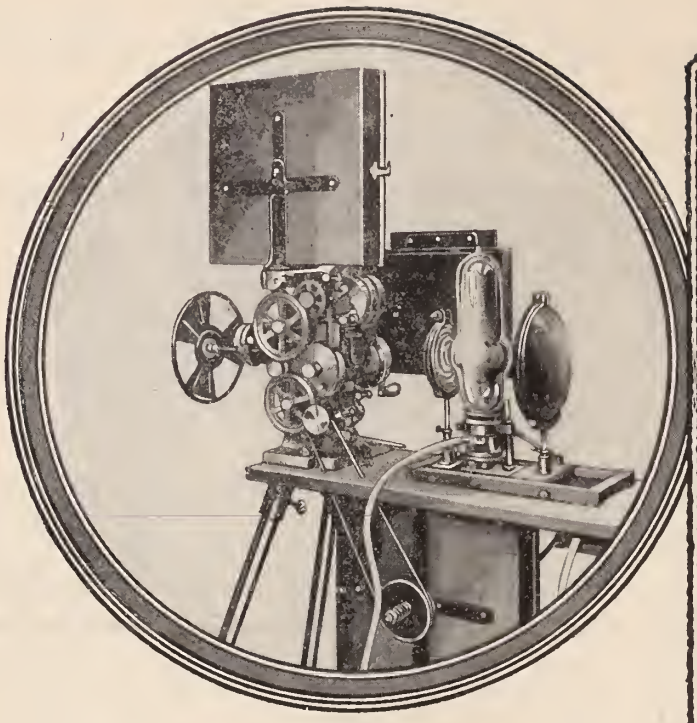
Remember! This collection is exempt from all performing fees.

Send for leaflet giving contents of these new volumes

PRICE, EACH VOLUME (Net No Discount)

Complete for Full Orchestra	$4.15	*Postage Extra (about)* .30	Piano or Harmonium Parts	.50	*Postage Extra* .05
Small Orchestra	3.00	" " .30	All Other Parts	.30	" .05

3 EAST 43rd STREET, NEW YORK



A Lamp
that improves projection and saves electric current

IT'S not often that you can improve the quality of your pictures and at the same time lower your operating costs. But that's just what this new Edison MAZDA C Lamp does. It is the lamp for the small and average sized theatre.

The light has even intensity—a brilliant, steady beam with pleasing color tone; and the lamp, once focused, requires no re-focusing.

The control is simpler than that of the carbon arc. There is less heat, no flicker, and the absence of all carbon ash means less wear and tear on machines and film.

The results please the public, the operator and the management.

You can apply this lamp to your present equipment by purchasing a suitable lamp-and-lens housing and a compensator to convert alternating current to direct current.

When buying a new machine look for the machine equipped with this lamp. It costs no more. Send for Bulletin No. 43607 containing full information. Get in touch with our nearest distributor. Edison Lamp Works of General Electric Company, Harrison, N. J.

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co.
131 E. 23d St.

BOSTON
A. T. Thompson
15 Tremont St.
United Theatre Equipment Corp.
26 and 28 Piedmont St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equipment Corp.
1233 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equipment Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equipment Co.
1815 Main St.

PITTSBURGH
United Theatre Equipment Corp.
940 Penn Ave.

OMAHA
United Theatre Equipment Corp.
13th and Harney Sts.

CLEVELAND
United Theatre Equipment Corp.
74 Huron Road

CINCINNATI
United Theatre Equipment Corp.
115 W. 7th St.

CHICAGO
United Theatre Equipment Corp.
514 S. Wabash Ave.

DETROIT
United Theatre Equipment Corp.
57 E. Elizabeth St.

MINNEAPOLIS
United Theatre Equipment Corp.
16 N. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co.
813 Walnut St.

ST. LOUIS
Erker Bros. Optical Co.
608 Olive St.

SAN FRANCISCO
G. A. Metcalf
117 Golden Gate St.

EDISON MAZDA C MOTION PICTURE LAMPS

47D-11

GENERAL ELECTRIC COMPANY

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Under the Direction of Peter Milne

Advance Reviews

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.*]

"One Bright Idea" (Temporary Title)

With Carmel Myers

(Bluebird—Oct. 28. Directed by Paul Powell)

THIS is about the craziest thing I have ever seen. It is so funny you will die laughing when you see it. It seems strange producers don't make more pictures along these lines.

The scenario is based on the story of the same name by Edgar Franklin. It presents the hero as being hard up and trying to raise a million to work his copper mines. It is difficult to describe what happens when the millionaire, a rough looking illiterate man, the kind that made their money in gold mines, like Goldfield, Nevada, for instance, comes to talk over matters.

In order to help your imagination a little it is necessary first to tell you that the hero and heroine exchange identities with the visiting friends, a young man and a young lady. Their servants leave them that day when they found out their boss is broke. As it wouldn't do to receive the financier "servantless," they had to take their places. The ignorance of the miner with the consequent lack of manners, is the chief cause of the comedy. Imagine a young lady being asked impertinent questions (not vulgar). At one time the miner, thinking the impersonators are husband and wife, orders them to bed. He takes the clothes away from the young man to make sure his orders will be carried out.

The picture contains no offensive scenes. It is a wholesome comedy all the way through and fit to show to any audience.—*P. S. Harrison.*

"The Vanity Pool," with Mary MacLaren

(Universal Special—Nov. 4. Directed by Ida May Park)

THIS picture has been produced very artistically. Although it holds the interest well, owing to the nature of the subject, it will not have a universal appeal. It deals exclusively of scandals among married folks and of intrigues to satisfy personal passions. There are some audiences who like this kind of stuff, others again don't care about them. The degree of satisfaction it will afford depends entirely on which kind you cater to.

The scenario has been based on the story by Nalbro Bartley. It introduces the heroine as a pretty young girl of poor circumstances. She attracts the interest of a wealthy, married man, candidate for governor, who provides for her liberally. The inevitable then happens, he falls in love with her.

The usual intrigues follow. They are caused by one of his supporters, who turns against him because he cannot satisfy his base passions by winning the girl to himself.

In the story, a lady friend of the candidate's wife, is attacked by the villain. While avoiding him she falls from the window accidentally and is killed.

The acting of the principals is good. The interior settings splendid.

Franklin Farnum is also included in the supporting cast.

Length, 6 reels.—*P. S. Harrison.*

"Wolves of Kultur"

(Pathe—First two episodes)

THE first episodes of Pathe's new serial, "Wolves of Kultur," were shown last Tuesday on the New York Roof. As was to be expected from the title, the story deals with German agents. They are bent on securing a wireless torpedo, and the heroine, Alice, is bent on saving it for the United States Government. In the second episode Bob, the hero, comes along to help her out. Therewith the serial is under way with its action, and a vast volume of this it certainly gives promise of containing.

If the exhibitor books his serial on stunts and proven tricks of melodrama then let him seize upon "Wolves of Kultur." Sensationalism, both physical and mental, is raised to the *nth* degree. And while Joseph Golden's direction is exceedingly old-fashioned, as is exemplified in the players' chief method of expressing emotion—violent gesticulation—and while some of the sub-titles, including the patriotic deliverances, are molded on the time-honored "Curses, I'll have my revenge" plan, the action moves at such a pace that the serial devotee will be absorbed.

Only Sheldon Lewis' mysterious appearances on the scene remain as altogether too "serialized." If he were a mysterious character all well and good, but he is merely an amateur detective. He always manages to be on hand for the excitement, and his introductions are amusing.—*Peter Milne.*

"The Kaiser's Finish"

(Produced by S. L. Warner—To Be Released on a State Right Basis. Directed by John Joseph Harvey. Length, 6½ Reels)

"THE KAISER'S FINISH" presents the villainy of the Kaiser and that of his clique from a new angle.

It is true that the story is fiction, plain and simple, the product of fertile imagination, nevertheless, it will prove none the less interesting, as it has been produced well and carries an air of convincingness along with it.

The Complete Plan Book

Appears Every Week—Fifty-two Times a Year—Covers Every Feature Released

"THE STRANGE WOMAN—FOX

Free Love vs. Marriage—a Lengthy Discussion

WHEN a writer of ability, and William J. Hurlbut is generally considered such a man, sets out to evolve a drama concerning the relative virtues and vices in free love and marriage, he usually builds an interesting and enlightening entertainment for the better part of the way. He proves conclusively that marriage, as an institution is bad, and that free love, if considered in its true light, divorced from sensuality, is meritorious. This is what Mr. Hurlbut did with the case of "The Strange Woman." But in order to satisfy a too conventional public, the ultimate ending of such a controversy must needs be the marriage of the principal protagonists. The author is afraid to risk his idea against the public's.

If "The Strange Woman" had ended logically and according to its beginning it would have been convincing in the extreme. Now it is like a swiftly flowing river that suddenly is lost underground. However, and notwithstanding "The Strange Woman," to come down to language of the box office, is going to set them talking. Gladys Brockwell, elegantly and sparsely gowned, appeals with beauty and ability. The production has a number of excellent advertising angles and its subject is always interesting. The chief fault of the picture lies in its subtitles, which are too many and too long. They do not read as if written or edited by Hettie Grey Baker.—Released Nov. 3.—Length, 6 reels.—*Peter Milne.*

THE CAST

Inez de Pierrefond.....Gladys Brockwell
The Baron.....Charles Clary
John Hemingway.....William Scott
Charles Abbey.....Harry Depp
Mrs. Hemingway, John's mother
Ruby LaFayette
Walter Hemingway.....G. Raymond Nye
Mrs. Abbey.....Ada Beecher
Kate McMasters.....Eunice Moore
Clara Hemingway.....Grace Wood
Cora Whitman.....Margaret Cullington
Molly McGuire.....Lucy Donahue
May Armstrong.....Miss Billy Arnst
Henry McMasters.....William Hutchinson
The Princess.....M'ss Gerard Grassby
The Professor.....Louis Fitzroy

From the play by William J. Hurlbut.
Scenario by J. Grubb Alexander.
Directed by Edward J. LeSaint.

CATCH LINES

An absorbing drama with the question of the right and wrong of marriage forming a vital theme.

A scathing arraignment of the hypocrites one usually finds in every town, large or small.

Gladys Brockwell in a vital picture based on the marriage question.

A drama that pits Marriage against Free Love. There is good and bad in both—which is the better?

AD TALK

Have you ever thought much regarding marriage? Marriage as an institution? Whether it is right or wrong? It is a matter that will doubtless some distant day come to a head and be decided once for all by the higher courts of the nations. Until then it is a good subject to ponder on and in "The Strange Woman," a six-reel Fox production starring Gladys Brockwell, the observer is provided with ample material over which to ponder.

"The Strange Woman" is an adaptation of a play by William J. Hurlbut and has as its chief protagonist one Inez de Pierrefond, a widow of Paris, whose marriage has been such a misfortune that she decides never to enter into any such contract again. She will live and love, yes. But marry never. There comes into her life John Hemingway of a little provincial town in Iowa, who possesses very rigid ideas on marriage. When he runs counter to the views of Inez there is a storm—a severe one.

How these two shaped their destinies to meet a single end makes a vastly absorbing tale. It is a case of the principles of free love, free love divorced from any thought of that which is sensual, pitted against the conventional buttresses of marriage. The problem is solved in a totally unexpected manner. The problem is solved for these two, that is. For others it may still remain a problem. At any rate, the dramatic discussion of the subject presented in "The Strange Woman" is going to interest every man and woman. See this picture when it comes to the ——— theatre on ——— of ——— week.

THE STORY

John Hemingway of Delphi, Iowa, bids his mother goodbye and sets out for Paris to study architecture. Inex de Pierrefond is a young woman of Paris who has been forced into a loveless marriage by a mercenary mother. In a drunken orgy her husband is killed. Disgusted with even the word "marriage," Inez thereupon determines to live and love but never again to bind herself to any man before the altar. In time Inez meets John Hemingway and a great love arises between them.

But John, on hearing Inez's views on the subject of marriage, is so shocked that he leaves her. His friend, Charles Abbey, reasons with him and eventually succeeds in bringing him to the point where he is able to look on Inez as a perfectly good woman holding ideas different than his own. John returns to Inez, willing to be convinced to her belief, believing that then he can restore her faith in the conventions of marriage.

A year later he returns to his mother in Delphi, bringing with him Inez. The gowns of the Parisian lady shock the community and so too, does her book on marriage—which is an attack on that institution. The people of Delphi consider marriage sacred even though in their own midst there are those whose hypocrisy makes them more wicked to the neutral eye than do Inez's revolutionary, though pure beliefs. While John is absent in Chicago the townsfolk decide to inform Mrs. Hemingway that Inez is unfit for her son. Inez hears of this and going to the meeting roundly denounces all those present as the hypocrites they are. She returns to Mrs. Hemingway and tells her the whole story. The old lady's great mother love for her son convinces Inez that the right course lies in marriage.

SUGGESTIONS

Here is a picture containing a story with a number of live advertising angles. A glance at the synopsis will reveal its character and if the exhibitor can not awaken interest with this startling theme there is something vitally wrong with him. The only thing to avoid is too much sensationalism. The discussion which involves a showdown of the principles of Marriage and Free Love is not one to be dealt with lightly. While the sensational angle of it may appeal to some exhibitors who deal with a transient or sensational loving public, the soft pedal should be put on this angle in certain sections.

Some good advertisements are suggested in the Fox press book on this picture, which is complete in every way. Most of these advertisements contain interesting lines, such as "Does Marriage Protect Women?" "Marriage, the Heaven and Hell of Human Existence," etc. These lines range from the moderate to the really sensational and are all good, depending on the type of audience advertised to.

The exhibitor is advised to procure a copy of the press book if he contemplates an extended run of the picture. This book is really one of the most complete and well written that has ever come to this desk and contains a variety of data that will be of great help to the exhibitor who wants to get the most from the feature.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 photos; ten 11 x 14; three 22 x 28 (colored).

SCENE CUTS:—There are one and two-column scene cuts. Two of the two's illustrate scenes of wild revelry that are in the first reel of the production. The others are generally portraits of Miss Brockwell or cuts of the love scenes in the production.

ADVERTISING CUTS AND LAYOUTS:—Advertising cuts are procurable in one and two-column sizes, all well worded and calculated to awaken interest in the production with good catch lines. Other advertisements are suggested and the title of the picture is set up in a variety of styles of type in case the exhibitor has not the time to fuss with type styles himself. Mats of the title are procurable at Fox exchanges for the asking.

SLIDES, MUSIC CUE SHEET.

"THE STRANGE WOMAN"
WILLIAM FOX PRODUCTION.

"THE BORDER WIRELESS"—ARTCRAFT

Here's a Picture That Will Surely Add to Hart's Popularity

MOST of you will consider this picture as the best one in which Bill Hart has ever appeared. A pleasing feature about it, besides, is the fact that the star is again presented in an entirely new role. He comes across some dangerous German spies whom he captures, then joins the army. I wouldn't hesitate to predict that such a role will add to the star's popularity.

Thrill is the basic entertaining element in this attraction. And believe me, it is the genuine kind. It will hold your patrons on the edge of their seats. It is caused mostly by the situation where Hart, accompanied by the girl telegraph operator, enters the hidden wireless room of the German spies, beats the operator and fights off the other confederates, while the girl sends out a signal for help. The nearby army post gets it and the troops rush to the rescue.

Don't take this as the regular kind of a spy picture. It presents new and untouched angles, due to which the element of suspense is present in a marked degree. You may go to the limit with it. It is a clean offering and bound to please all, except the Germans at heart.—Released Oct. 8.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Steve Ransom, a Bandit.....William S. Hart
Elsa Miller, a Telegrapher.....Wanda Hawley
Herman Brandt, a Hun Spy.....Charles Arling
Carl Miller, Elsa's Brother.....James Mason
Frederick Schloss.....E. von Ritzen
Von Helm.....Berthold Sprotte
Esther Meier.....Marcia Manon

Arthur: Howard E. Morton.
Scenario by C. Gardner Sullivan.
Directed by William S. Hart.
Photographed by Joe August.

AD TALK

William S. Hart contributes his offering to the files of patriotic pictures in "The Border Wireless," his latest Artcraft picture to be shown at the ——— theatre on ——— of ——— week. It may be added, in passing, that Mr. Hart's contribution ranks well above the average. It is not the usual type of patriotic picture but rather a production that combines the type of Hart photoplay that has made him the wonderful figure he is today with a spy plot of the most thrilling order. It was written for Mr. Hart by Howard E. Morton and scenarioized by C. Gardner Sullivan while the star himself took charge of all details of the production.

"The Border Wireless" introduces Mr. Hart as Steve Ransom, a typical westerner who has turned outlaw because a southern railroad has caused the death of his father and mother by robbing them of their home. A price is soon put upon his head but he drifts alone, always managing to keep at least a jump ahead of the posses sent to capture him. It is in the town of Yellow Dog, Arizona, that things begin to happen. Here is the girl and here also are German spies. When the United States declares war on Germany, Steve makes all haste to Fort Scott to enlist. The spies, out of revenge because Steve forces them to kiss the stars and stripes, go through his belongings and discover his identity. They send word to Fort Scott demanding his arrest but Steve escapes.

How Steve rounds up the spies, prevents a serious catastrophe planned against the United States by the Germans and incidentally, by so doing, blots out his past record, are events which cap this tale with a truly thrilling climax. Pretty Wanda Hawley is seen as Mr. Hart's leading woman.

THE STORY

Steve Ransom, a westerner, turns bandit when his father and mother are turned out of their home by a southern railroad which takes possession of their property by underhanded methods. He soon becomes known to the station agents of the line through his daring robberies. Steve eventually drifts to Yellow Dog, Arizona, where he meets Elsa Miller, the telegraph operator. He saves her from an attack by Mexican bandits as she is on her way to the Magdelena mines to deliver a message to Herman Brandt, the proprietor. Brandt is a German spy and has hidden a powerful wireless apparatus in the mine.

Steve takes another name during his stay in Yellow Dog. When Brandt and his assistant, Schloss, insult the flag he forces them to kiss it. On the declaration of war, Steve hastens to Fort Scott to enlist. While he is away Brandt goes through his belongings and discovers his true identity. He wires to Fort Scott telling the authorities to arrest Steve when he arrives. Steve overhears the message while he is awaiting examination and makes good his escape. Elsa learns of this but does not lose faith in him.

Later a code message comes for Brandt and Carl, Elsa's brother, rides with it to the mines. He is thrown from his horse. Brandt discovers him unconscious and takes the message. Decoded, it is to the effect that General Pershing and his staff have sailed. A plan is laid to sink the vessel. Carl overhears this but is captured by the spies and left under guard. It remains for Steve to save the day. At great risk he hastens to the mine, sends a message to Fort Scott for help and then destroys the machine. The troops arrive just in time, arrest the spies, while the commander pardons Steve because of his patriotic service.

CATCH LINES

William S. Hart's contribution to the library of patriotic pictures—a production that is different from all the rest.

In which Bill Hart gets into a uniform and proceeds to wallop the very dickens out of fellows named Brandt and Schloss.

A bandit's past forgotten by a government grateful for services rendered in the cause of democracy.

An inspiring story of the manner in which a bandit heeds the call of his flag and wipes out his past with a record of fearlessness in hunting down German spies.

You wouldn't expect William S. Hart to offer up the conventional sort of patriotic picture, would you? Well, he doesn't. See "The "Border Wireless" and the inspiring story it offers.

For once, a patriotic picture that is plausible, convincing—and thrilling besides.

Don't forget that there is only one William S. Hart and so there is only one "Border Wireless." It's the best patriotic picture that the ——— theatre has yet offered.

He didn't want to turn bandit but they forced him to. He wanted to turn soldier and they didn't want him to. See how Steve Ransom managed to enter the service after all.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; rotogravure one-sheet. One of the one-sheets and the six show Hart in uniform, part of the American flag seen in the background. These two are the best, it seems, as they give insight into character of this production. The other paper shows Hart in usual western makeup and is well gotten up though similar to paper on other of his pictures.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia; one 22 x 28 sepia; also 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. One of the one's and one of the two's show Hart in uniform. The others are scenes and poses of star in western makeup.

Same number of cuts and mats furnished on star in same sizes.

ADVERTISING LAYOUTS:—One, two and three-column layouts in usual effective Paramount-Artcraft style.

SLIDE, MUSIC CUE SHEET.

SUGGESTIONS

Here you have William S. Hart in a totally different type of picture. You, who have been crying for something different from this star, get out your megaphone and start to let the town know about it. Hart's "The Border Wireless" is a patriotic number of the Mexican border line. Advertise it as Hart's contribution to the list of patriotic features and be sure to mention that it is of a different type than the rest—as might be expected.

The name of Hart is still as magical as it used to be and with the additional angle of the patriotic stuff, "The Border Wireless" ought to get over big. The title is by no means a bad one either.

One, Two and Three-column Cuts as Above Supplied at Paramount Offices

"UNEXPECTED PLACES"—METRO

You Can't Believe the Story, But Entertaining Qualities Are There

YOU will find an extensive review of this attraction in advance reviews of issue of Oct. 5, on page 2243. It is a picture of the light type, the kind that are not based on a story constructed with the purpose of making you believe them, but with the object of entertaining you.

The story deals with reporters and German spies, with the never failing triumph of the hero.

It is a clean offering.

Released Sept. 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Dick Holloway.....BERT LYTELL
Lord Varden.....Colin Kenney
Hiram Penfield.....Louis Morrison
Mrs. Penfield.....Edythe Chapman
Ruth Penfield.....Rhea Mitchell
Jocelyn.....John Burton
"Cherie".....Rosemary Theby
Brauer.....Stanton Heck
Meyer.....Jay Dwiggins

Story by Lieutenant Frank R. Adams.
Scenario by A. S. Le Vino.
Directed by E. Mason Hopper.
Photographed by Robert B. Kurrle.

THE STORY

Dick Holloway, star reporter of the New York Chronicle, is sent to investigate the mysterious death of Lord Harold Varden's valet. Varden has come to the United States on a diplomatic mission and is evidently being pursued by German spies. At the hotel he enters the dining room and approaches Varden's table. The Englishman suddenly becomes faint and collapses. He gasps out to Dick that his food has been poisoned and also asks him to secure certain papers in his room before the spies get there. He is rushed to the hospital where antidotes are administered.

While Dick is in Varden's room a beautiful girl enters and addresses him as "Cousin Harold," introducing herself as Ruth Penfield. Dick sees no other way out but to carry the deception through and as a consequence he becomes a guest at the Penfield country home. He gets in touch with Varden on the 'phone and the latter implores him to continue playing the imposter. Dick is willing enough until Varden's wife appears and then he explains the whole situation.

The Penfields understand. Ruth is kidnapped by the spies and held a prisoner. Dick gets a message demanding the papers if he desires the girl to be released. Dick pretends to accede to these demands and succeeds in saving Ruth. He hands over the paper to the spies and then snatches them back. Grasping a poker he downs all three of them and escapes with Ruth in an automobile. Later the spies ran right into the arms of the police.

Varden at length appears and offers Dick his warmest thanks. Dick's story is a wonderful "scoop" but it is his last one as he accepts a position as Penfield's secretary and—as Ruth's husband.

AD TALK

Bert Lytell, one of the newer stars of the screen, comes to the ——— theatre on ——— of ——— week in his latest Metro feature, "Unexpected Places," a thrilling tale in which a New York reporter outwits a group of German spies. Since Mr. Lytell's first appearance on the screen about a year ago he has risen in popularity with each succeeding picture, until today he is up among the first of the men motion picture stars. His knowledge of acting, his ready grasp of the essentials of studio technique, his clean cut personality and his good looks are a combination that make all Mr. Lytell's rivals look jealously to their laurels.

In "Unexpected Places" he is seen as a reporter with unlimited energy and resourcefulness. While investigating a murder mystery he is mistaken for an English agent, Lord Varden, and it is while assuming this role he overcomes the German spies and wins the heart and hand of a beautiful girl. Those of you who like fast action, a story with many a lively turn and twist, high suspense and not a little humor will find in "Unexpected Places" a worthy entertainment indeed.

The story originally appeared in the Blue Book Magazine under Lieutenant Frank R. Adams' name. It was transferred into scenario form by Albert Shelby Le Vino and was produced under the direction of E. Mason Hopper. Rhea Mitchell, a beautiful blonde, and Rosemary Theby, an actress of contrasting type, appear in Mr. Lytell's support heading a cast that acquits itself creditably with respect to every individual.

CATCH LINES

New York reporter captures German spies after thrilling series of adventures.

Bert Lytell in one of the fastest, snappiest, most daring melodramas of German spies outwitted.

All reporters are supposed to possess superior acumen, dauntless courage—they are supposed to be real Romeos and everything—fact is, the reporter in "Unexpected Places" is just this sort of a fellow. You'll like him.

How a reporter outwitted a band of German spies by posing as an English nobleman—and how he won a wife besides.

Lord Varden was asking a lot when he suggested that Dick Holliday, reporter, take his place for a few days. German spies were bent on killing the Englishman and naturally they would be bent on killing Dick if he signed his name with Lord in front of it. But even so, Dick was game. He played his hand, defeated the spies and won the prettiest girl in the world as his wife.

ADVERTISING AIDS

PAPER:—In colors including two styles of one, two, three and six sheets. These posters give enlarged pictures of star, scenes from production including pictures of star and other members of the cast.

LOBBY DISPLAY:—8 x 10 sepia, 11 x 14 sepia, and 22 x 28 colored including stills of star and scenes from production. Title card also goes with this layout.

CUTS AND MATS:—One and two column cuts of star and scene cuts available at Metro exchanges.

SLIDES, MUSIC CUE SHEET, HERALDS.

SUGGESTIONS

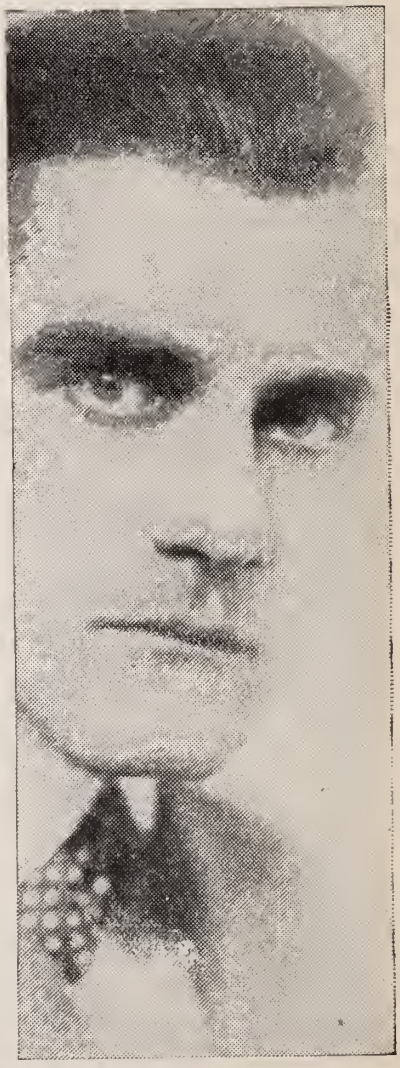
In advertising this feature it can be said that it is a German spy proposition—the spies being duly defeated by a reporter. This can also be forgotten if desirable. The spy play is merely the old crook play brought up to date and is not a thing to be declared "out" just because of many others that have been before. So if desirable play up the side of the picture which deals with the energetic young reporter, his romance conducted while he is posing as an English lord, etc. Bring the spies in as an after-thought if you must. You might even run a line explaining what was said above, such as "We used to have crooks to furnish the clash with the hero, now we have German spies."

Bert Lytell appears to be generally well liked, so let them know he is the one starred in "Unexpected Places." Rhea Mitchell and Rosemary Theby are well known leading women who also appear in the production.

ALWAYS FIRST

Have you noticed that we always carry the reviews first of all trade papers, either in the Complete Plan Book or Advance Reviews?

Service doesn't go very far if it is not the kind you can use and profit by. Plan Book service will help you.



BERT LYTELL.

Stock Star Cut Supplied at Metro Exchanges

"THE HEART OF RACHAEL"—HODKINSON

Bessie Barriscale Fortunate in Getting Good Story and Making it Better

BESSIE BARRISCALE may well feel proud of her work in this picture. She has a perfect right to feel so. It is the best she has ever done, in my opinion. She may also thank Director Hickman for the intelligent directing, and Jack Cunningham, the continuity writer, who prepared the scenario. Like a good mechanic, he made every part of the machine fit just right.

Picture in your mind a faithful wife, who bears in silence and in the most dignified manner, the insults of an unappreciative husband, until the cup fills to the brim, when she demands her freedom. Picture her again as the wife of a man who professed love to her without bounds, then as a mother of two children, then being alienated of his affections by another woman, without ever giving the slightest cause for such ill luck, and you will fully understand the role the star assumes. Your sympathies go to her from the very beginning and never once leave her. Such a role never fails to move a human being.

A good story, based on the popular book of the same name, by Kathleen Norris, and perfect team work among the different factors, have produced what one may safely call 100% picture.

Released Oct. 14.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rachael.....Bessie Barriscale
Clarence Breckenridge.....Hershel Mayall
"Billy".....Ella Hall
Dr. Warren Gregory.....Herbert Heyes
Magsie Clay.....Gloria Hope
Joe Pickering.....Edward Coxen
Jim, Rachael's son.....Ben Alexander
Book by Kathleen Norris.
Scenario by Jack Cunningham.
Directed by Howard Hickman.

CATCH LINES

Bessie Barriscale supported by an all-star cast including Ella Hall, Gloria Hope, Edward Coxen and Ben Alexander.

Adapted from the well-known book by Kathleen Norris.

A picture dealing with the evils of divorce and the glory of true love.

A lavish production dealing with the eternal triangle in a new and absorbing fashion.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. All paper shows scene from production and Bessie Barriscale. These obtainable at General exchanges handling the Hodkinson product.

LOBBY DISPLAY:—11 x 14, 22 x 28 of star and production.

CUTS AND MATS:—Two styles of one and two-column cuts suitable for reproduction in either text or advertising columns of your newspapers.

AD TALK

Bessie Barriscale, supported by a cast that may safely be termed "all-star" is to appear at the ——— theatre of ——— of ——— week in her latest photoplay entitled "The Heart of Rachael," an adaptation of one of the season's best sellers by Kathleen Norris. The cast includes Ella Hall and Gloria Hope, stars in their own right, and Little Ben Alexander, who scored such a hit in D. W. Griffith's "Hearts of the World." The personnel of the cast only goes to show the extent to which the Hodkinson Company is going in its efforts to produce only the best of pictures. "The Heart of Rachael" is a striking example of the type of production that an organization so well oiled as this can turn out.

Kathleen Norris' novel is based on marital troubles and in dealing with them the author has displayed her keen insight of human nature, her ability of characterization and her knack of hitting upon the novel in plot. Miss Barriscale is seen as Rachael, the second wife of Clarence Breckenridge, a profligate. She divorces him in order to marry Doctor Warren Gregory, her life-long friend. What is her dismay to discover that Gregory, whom she thought a home-loving man, immediately becomes a "high-stepper" after his marriage and commences a life similar to that of her first husband.

How this distracting problem is solved and how the two are brought together again is well told by Miss Norris and has been finely handled on the screen by the scenario writer, Jack Cunningham. Howard Hickman has produced the picture effectively and with a number of most artistic touches.

THE STORY

Clarence Breckenridge, a widower, has married Rachael, a woman little older than his daughter Billy. Rachael endeavors to be both a good wife and mother but finds her efforts unappreciated. Billy is spoiled and Breckenridge devotes himself to wine. Warren Gregory, a doctor, is called to attend Breckenridge. He has been a life-long friend of Rachael's and it is over Breckenridge's bedside that the two come to a realization that they love each other. Rachael soon afterwards divorces Breckenridge and marries Gregory.

Gregory, previous to his marriage, a quiet and home loving man, undergoes a change. He wants to see life and lots of it, though Rachael is tired of frivolity. As a result, Gregory picks up an acquaintance with Maggie Clay, an actress. In Breckenridge's household, Billy elopes with Joe Pickering, a worthless young man, regarding whom Rachael had often warned her stepdaughter. Breckenridge, whose only love was Billy, kills himself.

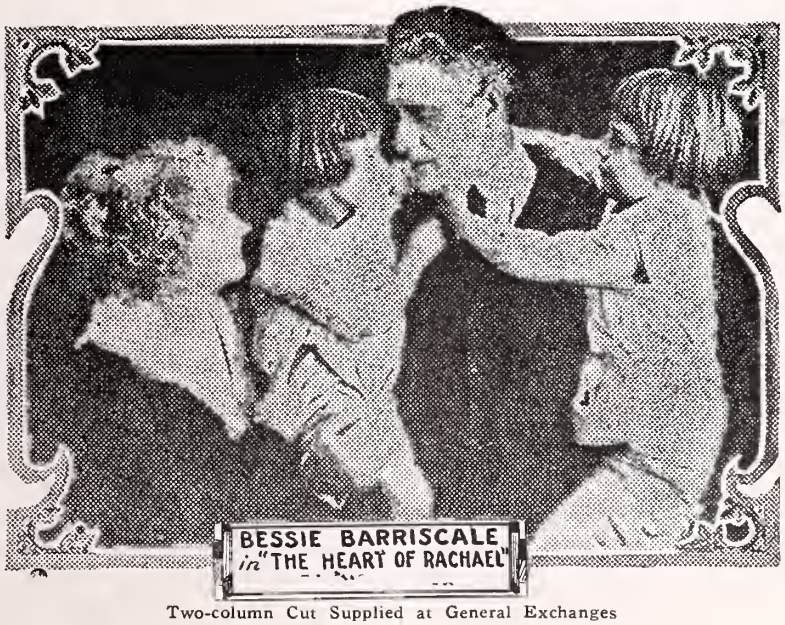
After a number of years Rachael discovers her husband's affair with the actress. At length Magsie comes to Rachael and confesses her love for her husband. Rachael answers that she will not contest a divorce if they so will it. But Gregory will not hear to this. It remains for Rachael's little boy, Jim, to reunite the drifting couple. He is severely injured in a fall and Gregory is the only physician who can save him. In their anxiety in saving Jim's life a greater love grows between Rachael and her husband.

SUGGESTIONS

Kathleen Norris is the author of many a best seller and "The Heart of Rachael" is by no means the least of these. It is such a well-known novel that it affords the usual opportunity for an exhibitor to tie up with his book store on advertising the picture. If this course is not desirable, you might get your book store to tie up with you and so reverse the order. In other words, you might sell copies of the book in the lobby of your theatre. If the book seller has an eye for business he will welcome this proposition.

At any rate, you might get a few copies of the book and make a lobby display of them. A very good idea has been worked out on some pictures in this way: procure say three copies of the edition. If you have deep frames place one of the books closed in the center; open another to the first page and the third to one of the interesting passages in the book. Try to find a page that turns over in the middle of an exciting passage. This certainly serves to arouse interest.

Miss Barriscale and the other members of the cast should be given real prominence. Seldom does the exhibitor get such a combination of talent all in one picture. Run your eye over the cast and see for yourself. Don't forget that Little Ben Alexander has made a name for himself in "Hearts of the World."



Two-column Cut Supplied at General Exchanges

"SWAT THE SPY"—FOX

The Lee Children Practice Patriotic Pranks

JANE AND KATHERINE LEE, the junior Fox stars, who always call to mind the title of one of their recent pictures, "Two Little Imps," appear in a patriotic comedy entitled "Swat the Spy." It is a clever title, to be sure, and be further sure that Jane and Katherine swat the spy, several of them, for that matter, in practically every foot of celluloid that goes to make up the five reels.

If an audience be in the humor to witness the usual practical jokes of the Lee children turned to patriotic effect there are passages of "Swat the Spy" that will surely amuse. Pies are thrown at the Kaiser's picture, the ambitious mustache of the German butler is clipped while he snoozes, a time-clock bomb set for the American chemist is turned against the plotters, etc.

Yes, Jane and Katherine keep up their usual pace. However, those of intelligence are obliged to suffer much in the name of patriotism these days and in viewing "Swat the Spy" the reviewer absorbed the idea that Arvid E. Gillstrom still believed himself directing the Billy West company.—Released Sept. 29.—Length, 5 reels.—*Peter Milne.*

THE CAST

Jane Sheldon.....Jane Lee
Katherine Sheldon.....Katherine Lee
Andrew Sheldon.....Charles Slattery
Karl Schmidt.....P. C. Hartigan
Lena Muller.....Florence Ashbrooke
Story by Arvid E. Gillstrom.
Scenario by Raymond L. Shrock.
Directed by Mr. Gillstrom.

CATCH LINES

Jane and Katherine Lee turn their pranks against German spies and prove instrumental in their capture.

Swat the Fly, yes, but don't forget the Spy, Swat him, too, and swat him hard. See Jane and Katherine in their swat fest in "Swat the Spy."

Mr. Fox has dubbed the Lee children the "Baby Grands." But they make more noise than any grown-up star.

A picture that is bold enough to take the comedy viewpoint on the German spies. Have a little fun at Germany's expense. You'll never get a bill.

Pie-throwing turned to good advantage at last. The target is the Kaiser's picture.

Jane and Katherine Lee are two of the biggest little patriots in New York. They really are. They make Liberty Loan speeches—War Savings Stamp speeches—Red Cross speeches—speeches for everything going—and in "Swat the Spy" they give further proof of their intense patriotism.

If you are a German sympathizer keep away from this theatre during the showing of "Swat the Spy"—and keep away from it forever.

AD TALK

In the good old summer time you have been told to swat the fly. Now winter is here, and with it the season for swatting spies. Jane and Katherine Lee, the junior Fox stars, have already undertaken their duties along these lines, and in "Swat the Spy" patrons of the ———— theatre will be able to see the results of their efforts when the picture is shown on ———— of ———— week.

"Swat the Spy" is a picture full of pranks that the Lee children know so well how to play. But in this, their latest effort, they combine forces against a band of German spies who are servants in the household of their father. The father is a chemist, and—need we say more? He is manufacturing a high explosive for the Government. Naturally the spies seek the formulae. Suffice it to say here that due to the untiring efforts of Jane and Katherine the spies wind up where all German spies eventually do wind up—in the hands of the United States Department of Justice. The formulae is saved.

However, don't get the idea that "Swat the Spy" is the usual melodrama by reading this mere sketch of the plot. It is not melodrama at all, rather is it burlesque, and burlesque of the most contagious type. The many admirers of the Fox Baby Grands as these two children have come to be known will revel in their latest pranks, particularly when they are captivated by the desire to assist in such a worthy cause as running the enemy within to the internment camp where he belongs.

THE STORY

Andrew Sheldon, experimental chemist, works on an explosive which he plans giving to the United States Government. His house is filled up with German spies. The butler is a spy, the housekeeper is a spy, the maid is a spy, the chauffeur is a spy, and there are others hanging about in the offing. Andrew hasn't got time to notice all this. What with the experiment and the prospect that his wife is about to present him with a baby—he has his mind full. But Jane and Katherine, his daughters, have their eyes open.

Even before they make the discovery that they are being served by spies, they make life generally miserable for the Huns within the house. They break up a meeting by smearing the Kaiser's picture with pie—and decorating his ears with lettuce leaves. When the butler is about to smash one of those prismatic pictures that shows Wilson, Washington and Lincoln from different angles, they bring the hammer down first on his foot, and then on his head, and save the picture in some miraculous manner.

As a relief to their campaign against the Hun they run away to New York when their new baby brother comes, and endeavor to enlist because their father and mother are centering attention on the newcomer to the exclusion of all else. But they can't enlist—instead they aid in getting recruits for the Navy and subscriptions for the Fourth Liberty Loan. And then at last they are responsible for the roundup of the German spies. The butler attempts to steal the secret formulae, but he only gets half-way across the Hudson with it before he is overtaken and made prisoner.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8 x 10 photos; ten 11 x 14 photos black and white; three 22 x 28 colored.

SCENE CUTS:—There are five single-column cuts and four two-column cuts included in the accessories on this production. The single columns all have the Lee children in comedy poses, and any one is acceptable for either text or advertising columns of the newspapers. The two-column cuts, of course, present bigger scenes and are also suggestive of the comedy in the feature.

ADVERTISING CUTS:—The display ads include two and one-column cuts with illustrations of a comedy nature and display lettering. There are also one and two-column type advertisements suggested in the press sheet on this picture, each one taking up some angle of the picture and referring to it cleverly.

SLIDES, MUSIC CUE SHEET.

SUGGESTIONS

This is not meant to be taken seriously. The Lee children have fun at the German spies' expense. These kiddies are real favorites, particularly with the soldiers and sailors. Their pictures are excellently received in the training camps. You might advertise them as favorites of our fighting men, you won't be misleading any one.

Also it might be a good idea to mention the Fourth Liberty Loan in connection with the showing of this feature. Mention the fact that the Lee children were instrumental in raising large sums of money for the preceding loans, and add that they are doing their bit with respect to the present one.

But always accentuate the comedy angle of the picture, and don't forget that the title is a corker for display purposes.

Up-to-Date

The Index on Page 2242 last week will keep you posted on all pictures reviewed in the Complete Plan Book.

File It with Reviews

SWAT THE SPY" WILLIAM FOX-PRODUCTION

Illustration of Cuts Supplied for Both Text and Advertising Columns

"THE GOAT"—ARTCRAFT

Fred Stone Good, But Should Have a Story More Suitable

AS it was said in last week's issue, in the advance reviews, page 2261, this is only a fair picture. It depends on the physical action, the clever stunts performed by the star and on the comedy element to entertain. It lacks heart-appealing situations.

The story is a disclosure of picture making, as it actually is in the studio. I am afraid this will lessen the pleasure a spectator derives from watching a picture, as it will destroy some of the illusion due to the mystery surrounding picture production.

Mr. Stone displays rare competence as a screen actor, when the fact that this is his first picture is taken into consideration. He seems to be adapted more for Western plays than any other kind. With a suitable story to work with no doubt he can present a good picture.

It is a clean attraction. Released Sept. 22.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Chuck McCarthy, an Iron Worker....Fred Stone
Mrs. McCarthy, his Mother.....Fannie Midgely
Mr. McCarthy.....Charles McHugh
Bijou Lamour, an Actress.....Rhea Mitchell
The Baby Vampire.....Sylvia Ashton
Marmaduke X. Caruthers, an Actor
Philo McCollough
Molly O'Connors, Chuck's Sweetheart
Winifred Greenwood
Director Griffin.....Noah Beery
Jimmy Quicksilver, Assistant Director
Raymond Hatton
Director Graham.....Charles Ogle
Studio Manager.....Ernest Joy
Casting Director.....Clarence Geldart
Written by Frances Marion.
Directed by Donald Crisp.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; rotogravure one-sheet.

The six, the twenty-four and both threes are catching comedy posters that will arouse curiosity. One of the one's is a more sober scene while the other is a portrait of Stone.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia; one 22 x 28; also 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

These are mostly comedy scenes from production and comedy portraits of star.

The same number of cuts and mats on Stone are to be had in the same sizes.

ADVERTISING LAYOUTS:—In one, two and three-column sizes, dressed in usual Paramount-Artcraft style and giving good ideas of type of production.

SLIDES, MUSIC CUE SHEET.

AD TALK

Fred Stone, the popular musical company favorite, makes his debut in pictures in the Artcraft subject, "The Goat," which is scheduled for presentation at the ——— theatre on ——— of ——— week. There were many opinions expressed when Fred Stone decided to take a flier in the pictures. People said that his voice was 51 per cent of him and that on the screen he would fail to make anything more than an average impression. But that is what people say whenever any stage celebrity goes into pictures. The facts of the case are, and we speak with authority after having seen "The Goat" ourselves, is that he is perfectly well at home on the screen—in fact he is a wonderful success.

On the stage he is known for his acrobatics as well as his ability as a comedian. And in "The Goat" he has ample opportunity to prove himself along both lines. Frances Marion, who prepared the story and scenario of this picture, has seen to it that he has every chance possible to show himself off to the best advantage. As a consequence "The Goat" is a succession of fine comedy and startling stunts, never forgetting the very human little love story that runs through it so tying up the more spectacular events.

Miss Marion's story concerns the adventures of an intrepid iron worker in a motion picture studio. Because of his fearlessness he is made "The Goat" of the place. Whenever there is anything particularly dangerous to be done it is Chuck who is called upon to do it. He "doubles" for the stars who are afraid of having their skins scratched. And here, of course, do the stunts come in. We are not going to go into superlatives about the picture to any greater extent. New stars are always over-advertised. We want to under-advertise Mr. Stone, right here, that is, and permit the gentleman to prove his worth on his own merits—he'll do it too.

THE STORY

Chuck McCarthy, an iron-worker, thinks money does not come fast enough in his chosen trade and decides to seek more lucrative fields—the movies for instance. While working on a new studio one day he catches the pet monkey of Bijou Lamour's, an actress. In this way he gets the chance to "double" for her in a roller skating scene. The Filmcraft Company decides that Chuck must stay to perform other such stunts when the trepid professionals say "nay." So Chuck becomes the "goat" of the studio, the official stunt man, who does all the work and gets none of the credit.

Molly, Chuck's sweetheart, quarrels with him over his movie career and they part company, Chuck caring little because he revels in the glances of Bijou. Bijou only turns her eyes on him, however, to make one Marmaduke X. Caruthers, matinee idol, jealous. Chuck unwittingly becomes the laughing stock of the studio. Acting on Bijou's suggestion he buys a fine wardrobe and shows up silk hatted and swinging a cane. Molly grieves for him but Chuck looks forward to a brilliant career before the camera.

One day Chuck is called upon to "double" for Marmaduke in some battle scenes. His horse stumbles and he is thrown to the ground, sustaining severe injuries. The manager seeing the chance for a story regarding Marmaduke's fearlessness, winds him up in bandages and has him carted away to the hospital. Chuck is removed through the back door. That night Chuck reads the story of Marmaduke and also that Bijou Lamour is engaged to him. Molly comes to his humble flat with an offering of cheap flowers and Chuck at last comes to and realizes the stuff she is made of.

The Filmcraft Company sends Chuck a check for a thousand dollars. Chuck is worried over his superfluous wardrobe but Molly opines that this will come in handy on their honeymoon to Niagara Falls.

SUGGESTIONS

Owing to the vast popularity of the shows in which Fred Stone has appeared, both those of recent date and those in which he appeared with his late partner, Dave Montgomery, the star's name is undoubtedly a wonderful box office asset. Stone's two last musical comedies, "Chin Chin" and "Jack o' Lantern," played entire seasons on Broadway and extensively on the road. Hundreds of thousands of people have seen him. Remember this in advertising him, for although he is new to the screen he is one of the popular actors of the day in his older profession. Old timers (that are not so very old), will also remember him in "The Wizard of Oz," "The Red Mill" and other comedies of the musical stage.

Fred Stone is a stunt comedian and deserves to be featured as such. Some of the feats he performs in "The Goat" are real thrillers. You can go the limit on this angle. Also the comedy end should be accentuated.

The material in this production makes it an ideal subject for children's matinees, although it is a picture that the whole family will appreciate. But the special matinee idea would be a good one to play up. Again have his stage comedies pave the way for you. In New York and the other big cities where he has played, the afternoon shows are always crowded with children. He is a favorite with everyone.

If you can get hold of some of the musical numbers from "Jack o' Lantern" and "Chin Chin" use them frequently during the run of the picture. There were a number of real popular song hits in these shows that will make an excellent accompaniment for the feature.

CATCH LINES

Fred Stone, comedy favorite, in a whirlwind, human comedy of life in a motion picture studio.

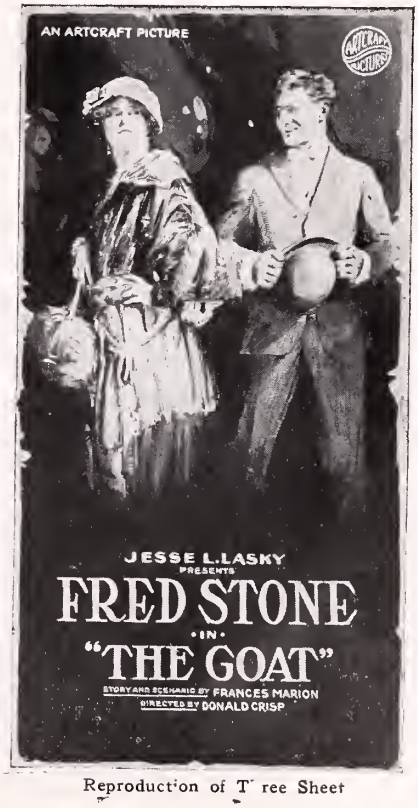
The beloved Scarecrow of "The Wizard of Oz," the Chink of "Chin Chin" and the Jack of "Jack o' Lantern," revealed as a motion picture star.

If you think everyone in the motion picture studio has an easy time of it see Fred Stone in "The Goat" and learn the truth.

See the secrets of picture production revealed in one of the finest comedies of the season.

"The Goat" marks Fred Stone's debut in motion pictures—but it is a debut that closely resembles the zenith of the average star's career.

The team name of Montgomery and Stone was long a byword in things theatrical. Fred Stone seems destined to carry this fame into the picture world from his performance in this, his first picture.



Reproduction of Three Sheet

"THE ROAD TO FRANCE"—WORLD

The Name Should Draw the Crowds to This Picture

THERE is no question in my mind that this picture will draw, owing to its title. For that matter, the word "France" stretched across the lobby of your theatre is enough to bring in the crowds. But to expect your patrons to enjoy, or even believe such a conglomeration of impossible situations, it is asking too much of them. There was a chance to make a knockout of it had the story been written intelligently and had it been entrusted in the hands of a director that would draw a sharp line between acting and moving of figures on the screen.

It is a melodrama of the most absurd kind, the sort that could have gotten by five years ago.

The picture has been produced with the co-operation of the shipping board. Chairman Hurley is shown at the opening. Actual scenes of the operation of the machinery as well as the launching of some of the completed ships are shown in it. Apparently it was the intention to base the story on ship construction, but it hardly can be said that the idea has been carried out.

If you expect to play this picture, I would suggest you lay stress more on the acutal scenes of ship construction shown than on the story. You will have less kicks from critical patrons.—Released Oct. 14. —Length, 7 reels.—*P. S. Harrison.*

THE CAST

Tom Whitney.....Carlyle Blackwell
Helen Bemis.....Evelyn Greeley
John Bemis.....Jack Drumier
Mollie.....Muriel Ostriche
Robert Whitney.....George De Carlton
Mrs. Whitney.....Jane Sterling
Hector Winter.....Richard Neill
Mrs. O'Leary.....Inez Shannon
Burns.....Henry West
Hugo Kraus.....Alex Shannon
Chief of Police.....Joseph Smiley
Dennis O'Leary.....James Davis
Little O'Leary Girl.....Elizabeth Kennedy

Story by Harry O. Hoyt.
Directed by Dell Henderson.
Photographer by Louis Ostland.

SUGGESTIONS

This picture suggests a number of courses for the exhibitor to pursue. If you are in a town where there is shipbuilding get some of the workers to attend in a body. Officials of any town will be glad to indorse the production. The newspapers should be glad to give you considerable space on this. If you show it for a week's run, invite them to a special showing, and get their opinions for your advertisements. All patriotic societies should be glad enough to cooperate with you on putting this over, for remember, you haven't had anything like it. A good picture of work in a shipyard has not yet been shown to our knowledge.

AD TALK

We have had pictures dealing with our boys' activities on the other side, of the activities of our Allies in the fighting zone, of the activities of all the armies back of the fighting line, of munitions making and of practically every branch of the Government that is now serving in the one great cause, but "The Road to France" introduces scenes and fields of activity that have not, as yet, been revealed to the public eye through the medium of the screen. This special World Film production in six reels which comes to the ———— theatre on ———— of ———— week for a run of ———— days, is laid, for the most part, in one of the shipyards of the United States, and the various branches of shipbuilding are unfolded before the spectator in all their interesting detail.

Special permission from Chairman Edward N. Hurley, of the United States Shipping Board, was secured to photograph these scenes, and Director Dell Henderson and his entire company headed by the stars, Carlyle Blackwell and Evelyn Greeley, spent many days taking these scenes. The results are some of the most entertaining ever shown of the screen of the ———— theatre, for combined with a story that has all the elements of popular appeal, "The Road to France," offers practically everything the particular patron could ask for.

It is not merely a string of scenes on the building of ships. Rather are these scenes shown as incidental to the main action which is a strong story of a man's regeneration through devotion to patriotic service. How he captures three spies bent on stopping work in the shipyards, and by his capable work is reinstated in the graces of the girl he loves makes a story that is ever absorbing. Don't miss it.

THE STORY

Tom Whitney, a young man of good family who has descended to the depths because of drink, attempts to commit suicide, but is prevented from so doing by a policeman. The officer asks for his draft registration card. Showing it Tom explains that he has been exempted because of an old injury sustained in football. The officer suggests that he buck up and get work in the shipyards any way, as they are sorely in need of men. As a result, Tom goes to work in the yard owned by John Bemis, the father of the girl to whom he was once engaged, Helen. Helen had broken the engagement because on the morning after Tom's last "party" he had produced an impossible person called Mollie, who claimed to be his wife.

In the shipyard Tom soon rises from one position to another, until he becomes one of the most valuable all-around workers in the place. Various construction work on a ship is shown during the course of Tom's apprenticeship in different positions. Tom finally gets wise to the fact that three men in the yard, Burns, Kraus and Winter are German spies, posing as agitators. They try several times to incite the workers to strike and violence, but always Tom manages to make a patriotic appeal to them in time to save the day.

One of the Germans murders Bemis after a quarrel, and fastens the blame on Tom. By a trick Tom and the Secret Service men succeed in tricking the German into a confession of his crime. The spies quarrel among themselves when all goes wrong, and it is then discovered that Mollie is, in reality, the wife of Winter. All obstacles are thus removed from between Tom and Helen. The last scene shows them witnessing the launching of the great ship "Liberty," on which Tom has worked so diligently.

CATCH LINES

"A Bridge of Ships is the Road to France"—Chairman Hurley, of the United States Shipping Board. See this Bridge of Ships in the course of construction in World Film's thrilling picture, "The Road to France."

A stirring drama of a man's regeneration through patriotic service laid in one of the monstrous shipyards of the United States.

See one of the "splashes" that Berlin is hearing every day.

Carlyle Blackwell and Evelyn Greeley in a patriotic picture laid in a shipyard of the United States.

"The life blood of the nation is being shed on French soil for an unselfish purpose, and the men in our new shipyards have the same spirit, pluck and unselfishness, as the men in the trenches"—Chairman Hurley, of the Shipping Board. See these men at work in World Film's special drama, "The Road to France."

There are patriots on this side of the water as well as "Over There." See hundreds of them at work in one of the United States shipyards.

A patriotic picture with one of the most realistic backgrounds ever photographed—one of the United States shipyards.

See the men of the United States building "The Road to France."

No other nation in the world could build such a "road" over the Atlantic Ocean. It takes the vast resources and energies of the United States to turn the trick.

ADVERTISING AIDS

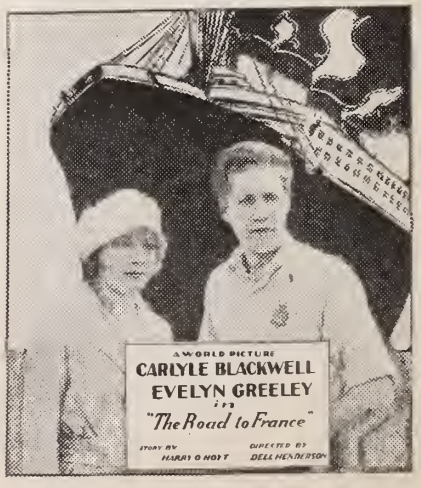
PAPER:—Two one-sheets; two three-sheets; one six-sheet and one special eight-sheet. From appearance of the reproduction of the sketches for this paper it is some of the best ever issued. The eight, though an off size, is a magnificent poster, showing two long trails of ships sweeping into the foreground. In the right corner is a bit of the French flag, while a woman's figure in armor, evidently Jeanne d'Arc, reaches out in welcome. The six shows the stars in right foreground with the huge ships under construction in the rear. Both ones are suggestive of the industrial side of the picture rather than the dramatic. One of the threes shows workmen busy building, while the other has Blackwell and Greeley with a ship in the background. The detail on all the sketch reproductions is remarkable.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 colored; eight 8 x 10 black and white.

CUTS AND MATS:—There are two one-column cuts with Blackwell and Greeley in foreground; ships in background. Two two-column cuts, one Blackwell and Greeley in oval insert, the rest of the cut showing a ship, and one eight and a half inch deep cut of the stars. The two three-column cuts show ships under construction with stars in foreground.

One and two-column type advertisements have also been suggested in the World press sheet on this production.

SLIDES, MUSIC CUE SHEET.



One-Column Cuts Like This at World Exchanges

"RULING PASSIONS"—SCHOMER PHOTOPLAY

Touching Moments and Excellent Handling Make This a Winner

THIS is an excellent production, heart interest being the basic element in the story.

The plot concerns the hero, who saves a boyhood chum from self destruction, offering him financial as well as moral help. Later the hero thinks he is wronged by the man whom he assisted, and from a person possessing the brightest of natures and the most happy of dispositions, becomes a hater of every human being. Eventually he is restored to his former self by a kind-hearted girl.

The story is remarkable as it gets along without a villain. Although marred by dark clouds for a time, it lays stress mostly on the bright side of life. Two of the scenes, the one at the beginning of the picture, where the two friends meet, and the other near the end, showing their reconciliation after the estrangement, are very touching. They will bring the tears to many an eye. It will leave no bitter taste, however, but on the contrary a pleasing one.

The reformation of the hero is accomplished in a unique and very clever manner. It is not done by preaching, but by the utilization of the understanding of human nature.

The subtitles are short and to the point. The acting is of the highest standard. One is surprised why Edwin Arden doesn't appear in pictures oftener.

You may shut your eyes and book it if you have room for it. It is a clean and wholesome entertainment, the kind that is bound to have universal appeal.

To be released on a State Right basis.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Eveline Roland.....Julia Dean
John Walton.....Edwin Arden
Louise Palmer .....Claire Whitney
Alexander Vernon.....Earl Schenck
Lew, the Butler.....Doan Borrup
Written and directed by Abraham S. Schomer.

SUGGESTIONS

Your title and cast are strong selling points on this feature. Without doubt the former is a good box office magnet and, prominently displayed, in both newspaper and billboard advertising, will attract attention that will count in dollars and cents. It lends itself well to display advertising. In red electrics it will stand out even more, and if the paper on this is designed with an idea of carrying the suggestion in the title into the illustrations it should be well worthy its price. (The paper and accessories have not yet been supplied.)

With the case of the cast the names of Edwin Arden and Julia Dean are well known both in stage and studio circles, while Claire Whitney has long been a picture favorite, and Earl Schenck has come to the public notice often of recent day by his many portrayals of the Crown Prince in war pictures.

AD TALK

As a special attraction for ——— of ———— week, the management of the ——— theatre will present "Ruling Passions," a photoplay written and directed by Abraham S. Schomer. This is a special length feature and is enacted by a notable cast, including Julia Dean, Edwin Arden, Claire Whitney, Earl Schenck and Doan Borrup, the first three well known stars of the screen, the latter two fast coming into prominence through their consistently good work in photoplays of promience.

"Ruling Passions" takes up the story of John Walton, a millionaire, who for some reason entertains a perpetual grouch against the world in general. As a result of this he suffers a nervous breakdown, and after a number of nurses have successively left him, unable to stand his violent temper, one Eveline Roland appears and takes his case in hand. In order to fully acquaint herself with the details of the situation and so be of some use to the raving man she determines to learn the why and wherefore of his condition, and so gets his butler, who has been long in his service, to tell her the story.

Thus is the body of the photoplay unfolded. The strange story of the manner in which John Walton became embittered against the world makes a drama of high sustaining force as unfolded by the guiding hand of Mr. Schomer and his associates in the acting before the camera. There is not a situation that is not developed with the greatest attention to detail, realism and, above all, to sure dramatic effect, and as a result "Ruling Passions" stands as one of the best stories of domestic life ever unfolded on the screen. The principals act with rare skill and much of the production's strength is due their untiring efforts.

THE STORY

Because John Walton, wealthy New York banker and broker, is embittered against the world he suffers a nervous breakdown. One after one the nurses hired to tend him in his illness leave him, unable to stand his violent temper. At last Eveline Roland, a nurse of culture and refinement, is brought to his bedside. She alone is able to calm him and, in order to learn more regarding his case, she questions his butler.

It appears that, two years before, Walton had befriended an old schoolmate, Alexander Vernon, and had eventually made him partner in his firm. Vernon had become the idol of the fair sex and was lionized by society. Walton had loved Louise Palmer, a country school teacher, but she had returned no love for him. But when Walton saved her brother from prison, he having committed a forgery, Louise felt that she owed him her hand if not her love. However, she met Vernon and fell in love with him, and when Walton discovered them one day embracing one another a violent scene had taken place. The business partnership had been dissolved and Vernon had departed with Louise as his wife.

As a result of all this Walton had become a slave to the passions of Hate and Revenge. Eveline is even more tender toward the soured millionaire on learning his story and tries her best to soothe him. Eventually she brings Vernon, Louise and their child back to the Walton home and succeeds in banishing the poisonous passions from Walton's mind, replacing them with Love and Mercy. Later Walton discovers that Eveline has become more than a nurse to him and they are married, while the old firm of Walton and Vernon is established once again.

CATCH LINES

Hate and Revenge were the Ruling Passions in John Walton's heart until Eveline Roland sought and succeeded to displace them with Love and Mercy.

A superb photodrama, enacted by an all-star cast, including Edwin Arden, Julia Dean, Claire Whitney and Earl Schenck.

In jest, John Walton asks his good-looking partner, Vernon, to keep away from his betrothed—but the jestingly anticipated happens. Walton's fiancee falls in love with Vernon, and as a result the deserted man becomes embittered against the world until Eveline comes into his life. The manner in which he is taught the way out forms a gripping photoplay.

The Ruling Passions in John Walton's heart were Hate and Revenge, and as a consequence he lost every man and woman he had called a friend. See his faith restored in Abraham Schomer's graphic photoplay, "Ruling Passions."

The cast is headed by Julia Dean and Edwin Arden, skilled and well-known players, while Claire Whitney and Earl Schenck are seen in roles of next importance.

A picture of special length, of special merit and enacted by a special cast.

FILE IT!

The Complete Plan Book is Always Bound Separately in MOTION PICTURE NEWS.

By Lifting the Staples Under the Back Cover You Can File the Complete Plan Book from Week to Week.

Edwin Arden and Julia Dean in Scene from Production

"THE LURE OF LUXURY"—BLUEBIRD

Good Acting Goes a Long Way in This Feature

THIS picture was reviewed in advance reviews in issue of Sept. 28, on page 2093, under the title of "Love of Luxury." It is an average program offering, the intelligent acting of the star saving it. The plot is rather weak.

The story deals with a young girl, just out of a seminary, who falls in love with the first young man she ever met, a farmer. Later an older man, wealthy and refined, attempts to win her for himself. In the end, remembering that he has lost his girl in a similar way when he was young, gives up the effort.

When the older man is introduced, you can hardly tell whether he is intended for a villain or a hero. You cannot define what he is. He is a puzzle.

Miss Clifford is given an opportunity to display her emotional powers. She acquits herself.—Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Dale Aldis.....Ruth Clifford
John Coventry.....Edwin Hearn
Phillip Leswing.....Harry V. Meter
————.....Elizabeth James
————.....Janet Sully

Story by Nalbro Bartley.
Scenario by Fred Myton.
Directed by Elsie Jane Wilson.

THE STORY

Dale Aldis, daughter of Mizra Aldis, a woman of English parentage, who resides in one of the most exclusive sections of the town of Amherst, returns home after finishing her studies in a convent. Both her mother and the servants in the family affect a lofty air before the other village folk in respective positions, and the Aldis home in "World's End" is, as a consequence, looked down upon by the rest of the people. It is a dreary and unpopular place.

One day Dale meets John Coventry, son of the village no-account and drunkard. She falls in love with him despite his position. Dale does not adhere to the standards of snobbery adopted by her mother. Then there appears Phillip Leswing, the family's attorney, who has had charge of the estate since the death of Lord Aldis. He falls in love with Dale and lays siege to her heart and hand. He succeeds in persuading Dale to give up John, whom she has promised to marry, and become his wife.

When Dale imparts this information to John he becomes despondent and starts drinking heavily. It is not until then that Dale realizes how much she means to him, and once more she announces her intentions to marry him. Leswing, his love for Dale so sincere, decides that it is all for the best and readily but sorrowfully relinquishes all hold on the girl. With Dale's love returned to him John straightens up and with the marriage of these two all ends happily.

AD TALK

On ———— of ———— week, "The Lure of Luxury," an unusual photoplay bearing the Bluebird trade-mark, will hold the screen at the ———— theatre. This production is one of the most lavish that has come from the Bluebird studios in California, and in the featured role is the pretty favorite, Ruth Clifford. The story of this picture was written by Nalbro Bartley, the continuity was prepared by Fred Myton, one of the ablest scenarioists in the art, while the direction was in charge of Elsie Jane Wilson, one of the few women directors who have risen to prominence in the business of picture production. "The Lure of Luxury" embraced the type of story which Miss Wilson is specially qualified to handle. It deals in a large part with the emotions of a young woman, fresh from a convent, and how she feels when she emerges into the great world after leading a life of practical seclusion.

Miss Wilson has pictured with infinite care and great attention to detail the character study of this girl, Dale Aldis. To be sure, she was aided in no small measure by Miss Clifford, who essays this role, but it is a fact that cannot be denied that Miss Wilson, being a woman, has caused Miss Clifford to create a character more realistic than few men directors could have done. The story concerns this young woman from the convent, John Coventry, the first man she meets, and Phillip Leswing, an older and wiser man.

How the destinies of these three intimately concern one another and how finally the drama reaches its happy ending after a series of intensely human and dramatic episodes have been evolved, makes an entertainment well worth your while. Edward Hearn and Harry V. Meter are seen at the head of the star's supporting cast.

CATCH LINES

Dale Aldis thought to sacrifice Love on the altar of Luxury, but Experience intervened in time to save her from such a fate.

The story of a girl who was reared in a world of women and who didn't recognize Love when at last it came to her.

Dale Aldis had two suitors, one a country boy with nothing to offer but youth, another a middle-aged man with money. She loved the former's priceless possessions but envied the latter his gold, and both wished to marry her.

Ruth Clifford, the dainty Bluebird favorite, in a romantic drama produced under the direction of Elsie Jane Wilson.

The romance of the daughter of the most exclusive family in Amherst with the son of the village drunkard.

Dale Aldis thought to heed the Lure of Luxury instead of the Call of True Love. See how she was saved from sacrificing herself on the altar of Gold.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is an attractive portrait of Ruth Clifford; two three-sheets and two six-sheets on this production. All paper is printed in the style of past Bluebird subjects. The colors are attractive, the lettering striking, and the selected scenes most suitable for this type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills in the usual standard sizes suitable for framing in an attractive lobby display. A title card goes with each set of stills.

ADVERTISING LAYOUTS:—Scene cuts are provided on this production in one and two-column sizes. These can be used in either the text or advertising columns of the newspaper. There are also stock star cuts of Miss Clifford in an attractive pose.

SLIDES, MUSIC CUT SHEET, WINDOW CARDS and PRESS SHEET are among the other accessories supplied on this production, as on all Bluebird offerings.

SUGGESTIONS

As with the majority of Bluebird and Universal features, the producers have taken great care to select a good box-office title for this production. In passing it is worth while to recall these titles. This company certainly hands the exhibitor a lot along this line, a lot that shouldn't be neglected. "The Lure of Luxury," besides being alliterative, has a catchy sound and is calculated to arouse the interest, which in all probability it will do. Don't forget the title, for while Miss Clifford is one of the better known stars, these business-pulling titles have been selected for your benefit and should be made use of.

In newspaper advertisements and in the display on your theatre play it up prominently and you will be sure to draw the attention of the passer-by, even though he is a stranger in your vicinity.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.

**The Supreme Test—
Buy Liberty Bonds and Help
Your Government
Back up the Boys Abroad**

Stock Star Cut of Miss Clifford Supplied at Exchanges

"THE RETURN OF MARY"—METRO

Without the Subtitles There Would Be No Picture

THE quality of this program offering doesn't exceed the average. There is hardly any physical movement, or action of plot in it, the unfolding of the story being accomplished mostly through dialogue. In nearly half of the picture, the explanation of the story can be effected by the subtitles alone, without the aid of the scenes.

Pictures which depend mainly on talk, expressed through the medium of subtitles, are naturally slow. They can hardly hold the interest. It is an exception, however, when such talk represents an address or a narration carrying dramatic appeal, or is expressed in the form of humorous or witty expressions. The subtitles in this attraction possess very little dramatic power and no comedy.

As far as the direction is concerned, no fault can be found. It is the plot that is rather weak. The kidnaping of a child forms its basis.

The picture is clean.—Released Sept. 29.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mary.....May Allison
John Denby, Sr.....Clarence Burton
Mrs. John Denby, Sr.....Claire McDowell
"Jack" Denby.....Darrell Foss
John Graham.....Frank Brownlee
Clark, the Denby's butler.....Joseph Belmont
Play by Hale Hamilton.
Scenario by George D. Baker.
Directed by Wilfred Lucas.
Photographed by William E. Fildew.

CATCH LINES

May Allison, Metro's beautiful young star, in a pretty drama that contains real heart-interest.

Adapted from Hale Hamilton's well-known play of the same name.

John Graham, engineer, was charged with the crime of causing the railroad wreck because he rounded a curve at high speed. In reality he was running under orders from headquarters—but even so he was convicted and sent to prison. He planned a revenge on the man responsible, but love intervened and brought about a happy ending.

May Allison, one of the fairest daughters of the South, in a drama that will make your heart warm.

Jack Denby awoke one day to the realization that he was in love with his own sister—kindly Fate intervened to prove there was no blood relationship between the two.

May Allison in her latest and best Metro picture based on the play by Hale Hamilton.

AD TALK

May Allison, the dainty Metro favorite, in a picture version of Hale Hamilton's drama, "The Return of Mary," will be the featured attraction at the ———— theatre beginning ———— of ———— week. This picture opens with the kidnapping of little Mary Denby, daughter of a railroad president by a fireman who had been discharged from the road's employ. After the passing of seventeen years we find Mr. and Mrs. Denby still living in the hope that their daughter will be returned to them.

How a girl named Mary is introduced into the household and seemingly proven the Denby's daughter, her romance with Jack, the son of the house, and the final clearing up of the situation which points to the fact that Mary and Jack are not kin, makes a tale fraught with unusual interest from start to finish. Miss Allison is seen at her very best as the girl, and Miss Allison's best is, indeed, something definitely superlative. Her support includes Darrell Foss, a popular leading man; Clarence Burton, Claire McDowell, Frank Brownlee and Joseph Belmont.

The picture has been attractively staged by Director Wilfred Lucas. The scenes are varied, prettily set and quite ideally photographed and form a background of beauty for the story. Mr. Hamilton's original drama, under the same title, achieved a distinct success on the speaking stage. It has been carefully adapted for screen presentation by George D. Baker, manager of production at the Metro studios.

Other pictures on the bill have been carefully selected by the management and include .....

THE STORY

Mary, the baby daughter of John Denby, president of the Great Eastern Railroad, is kidnapped. All search for her proves vain, and the years slowly pass until the world is seventeen the older. At this time there is a big wreck on the road owing to the fact that John Graham, the engineer, undertook to round a curve at high speed. Denby insists that he go to jail, but his wife and son, Jack, plead for clemency, due to the man's fine record in the past. One night an old man brings a girl named Mary to the Denby household, and gives proof that convinces the family that she is the long lost child. Graham starts to serve a five-year sentence for criminal negligence.

Jack grows to admire Mary greatly, and his love for her is more than merely platonic. He finishes his studies in college and then takes up the case of Graham. It is through his efforts that a pardon for the engineer is secured. Denby, Sr., dislikes this, but all thought of the proceedings passes from his mind, when Mary, on hearing Graham discussed, informs them that he is the man who has been father to her for the greater part of her life.

Graham is brought to the house and asked to explain. He tells the story of Mary's disappearance. She was kidnapped by a disgruntled fireman of the road, but died shortly afterward. Mary, the present Mary, is in reality his own daughter. She does not know what to do, whether to go with her father or remain with her new friends, but naturally Jack solves all these difficulties, while to make the ending happier, Graham is reinstated in a much more important position.

ADVERTISING AIDS

PAPER:—Colored posters include two styles of one, two, three and six sheets, with star prominently displayed in either portrait or scenes.

LOBBY DISPLAY:—The usual lobby display provided on all Metro releases may be obtained on this subject. Photos are 8 x 10 in sepia; 11 x 14 in sepia and 22 x 28 of star. Title and synopsis cards are supplied to complete this display.

ADVERTISING CUTS AND MATS:—One and two-column star cuts procurable at Metro exchanges.

SLIDES, MUSIC CUE SHEET.

SUGGESTIONS

This is an old-fashioned heart-interest picture which forgets all about the war. Its advertising possibilities offer nothing unusual. May Allison is the star, and is deserving of featured prominence. The fact that the picture is based on a play by Hale Hamilton might lend the subject additional weight in some sections where this man's name is known. It could be advertised as "a picture of railroad life, both in the engine cab and in the president's office." This might serve to create more interest. Or a line reading: "Who is responsible for the railroad wreck, the man at the wheel or the man in the office," might awaken interest if displayed prominently over the body of the advertisement.

BUY BONDS

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.

MAY ALLISON
Stock Star Cut Supplied by Metro

"HOBBS IN A HURRY"—AMERICAN

Here's One That's Above the Average; Full of Entertainment

THIS picture is a little above the average. Its entertaining qualities chiefly are physical action, a little comedy and some dare-devil stunts, of the cowboy style, performed by the star, attired, in the first half of the picture, in a regular dress suit. Towards the end he becomes a real cowboy.

The hero is introduced as the son of a Wall Street magnate, who is sent by his father to buy back some mining property he had once sold as worthless, but is later informed that it is rich in Tungsten values.

The hero is shown as riding over a fast passenger train and performing several tricks that are really dangerous.

The picture is clean. Released Oct. 6.—Available at Pathe Exchange.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

J. Warren Hobbs, Junior.....William Russell
J. Warren Hobbs, Senior.....Henry Barrows
Helen Renshaw.....Winifred Westover
Rufus Renshaw.....Richard Morris
Lord Willoughby.....Hayward Mack
Louis Willoughby.....Hayward Mack
Angus MacDonald.....Carl Stockdale
Story by George Lee McCandless.
Scenario by Stephen Fox.
Directed by Henry King.

CATCH LINES

The story of a young American who traveled such a fast pace that he forgot to sleep.

William Russell, the American favorite, in a comedy-drama of love and business.

How often have you seen a musical comedy that you felt like sweeping off the stage with one fell swoop—that's what happened to a bum show in "Hobbs in a Hurry" and then the riot started.

The fascinating story of a young man who won out in love and business though confronted by tremendous odds.

J. Warren Hobbs hired a professional bad man to keep people away from a mine he wanted to purchase. The trouble happened when the professional bad man thought he'd become one in reality.

Lord Willoughby and Louis Willoughby were twins, Louis was good and the Lord was bad. Louis owned a mine, the Lord dressed up in his clothes and sold it for a large sum. Louis sold it to someone else. The Lord got caught in his shady business and Louis—Louis—Lord, see it for yourself at ——— theatre, it's too funny to write about.

William Russell in his latest and best American production.

AD TALK

The swift movement, ingenious character and excellent comedy values apparent in the later William Russell pictures have given this actor a big boost toward lasting fame. His favorites increase in numbers by the day. Patrons of the ——— theatre even now will recollect the fine showing Mr. Russell made in "Up Romance Road" and other pictures but it may safely be said that he has never appeared in a more pleasing production than "Hobbs in a Hurry," a picture based on a story by George Lee McCandless which will be shown at the ——— theatre on ——— of ——— week.

"Hobbs in a Hurry" is a comedy-drama of finance, romance and sufficient villainy to provide the ever valuable element of suspense. It tells of the manner in which business rivals seek to buy the same mine and its complications are some of the most exciting and amusing ever reflected upon the screen. It is futile to go into the details of the story here for no idea could be given of the merit of the production from a mere outline of the plot. It is one of those pictures that must be seen to be appreciated and having seen it already the management of the ——— theatre suffers no hesitancy in announcing its hearty appreciation of the production.

Mr. Russell is seen to excellent advantage as Hobbs, a typical, aggressive young business man, dauntless and unafraid. The supporting cast is particularly good, including as it does Winifred Westover, Henry Barrows, Hayward Mack in a dual role, Richard Morris and Carl Stockdale. Don't fail to miss "Hobbs in a Hurry" during its run. It is one of the most wholesome and amusing and at the same time exhilarating features we have shown.

THE STORY

J. Warren Hobbs, broker, looks with covetous eyes on a tungsten mine owned by Louis Willoughby and commissions his son, J. Warren Hobbs, Jr., to go West and purchase it. At the same time Rufus Renshaw, father of Hobbs' fiancee, Helen, decides to purchase the mine acting on the suggestion of Lord Willoughby, the owner's twin brother. Hobbs Sr. to make things sure for his son has hired Angus MacDonald, a professional bad man to keep all strangers away from the mine until the transaction has been completed.

And so the scene shifts to the West and here things begin to happen fast and furious. Lord Willoughby enters ardent suit for Helen's hand, but finding his attentions undesired he turns villain. Shaving off his moustache he dresses as his brother and succeeds in selling the mine to Renshaw. He pockets the money and makes off for the Renshaw private car there to get his things. While this goes on, however, Hobbs is buying the mine from the real owner.

In the car when the party is about to depart the two purchases are discussed and Hobbs is mystified. However, he soon gets on Lord Willoughby's trail and straightens this out. Then he gets word from his father that the mine is worthless after all. Here Hobbs' ingenuity asserts itself and he sells the mine back to Renshaw when he is promised Helen's hand. Hobbs and Helen remove themselves from Renshaw's private car fearful of the storm that will break when the tricked man discovers that the mine is no good. And while they wait for Hobbs' car the young man who has been constantly on the go since leaving the city leans forward to kiss Helen but falls asleep on her shoulder.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet. There is a one-sheet of Russell while others contain scenes giving good idea of light character of production.
LOBBY DISPLAY:—Eight 11 x 14 photos; one 22 x 28 of star; one 22 x 28 of scene. All are scenes suggesting light character of production. Title card is also furnished.
SUGGESTIONS FOR DISPLAY ADVERTISING:—Include one-one column; one two-column and one three-column cut.
SLIDES, MUSIC CUE.

SUGGESTIONS

This is the type of production that has made the Saturday Evening Post famous. A fast comedy of business and romance and it deserves to be featured, as much for the story as for the star, William Russell. Russell is becoming more popular day by day and in some localities rivals and offsets stars of much bigger reputation. Get the most out of his reputation and his ability as an actor, before whom stunts appear as mere incidents in a day's work.

The production deserves to rank alongside of such comedy-dramas as the Skinner series and the Taylor Holmes comedies. It appears that this type of picture is growing more popular every day. Play it up big as a comedy-drama and dress the rest of the bill accordingly.

BUY BONDS
AND
KEEP THEM

FULL SERVICE ON ONE PAGE

THE complete plan book is the ultimate in service to the exhibitor.

Service was inaugurated when the First review on a motion picture was printed.

Later advertising suggestions and various aids were printed.

These suggestions and aids, elaborated upon and combined with the review on one page form a compact, valuable service that no showman who cares to get the most from his purchase should overlook.

It is the aim in these pages to help the exhibitor—

Not to show him.

This help is put before you in the best possible style that we know of——

And all in the same place.

Star Cut Supplied at Pathe Exchanges

"MANTLE OF CHARITY"—AMERICAN

A Good Farce That Is Clean and Should Please Everyone

THIS picture was reviewed extensively in the advance section of issue Oct. 5, on page 2243. It is a light comedy drama, of the farce type, produced along the lines that are in demand now-a-days.

The basic idea of the story is an innocent deception, accomplished through the medium of a pet dog, dressed as a baby. The heroine fools the hero. He does not become aware of the fact until towards the close. In the end, they become engaged.

Of course the story was not constructed with the idea of making one believe it, but with the object of entertaining.

The climax is very amusing. It will undoubtedly cause roars of laughter. It shows a woman, whom the hero and the heroine are trying to help, get behind the hero and strike him on the head with the poker, when she sees that her husband is in danger of getting the worst of it. It makes no difference that he is a worthless human being, and that he had mistreated her right along. He is her husband after all.

This attraction is clean and should please everybody.

Released by the Pathe Film Exchange.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Norah McDonald.....Margarita Fisher
Paul Howell.....Jack Mower
Judge Kerr.....Dan Gilfeather
Anna Houlahan.....Louella Maxam
Tom Houlahan.....Gordon Russell
Mrs. Malone.....Kate Price
Scenario and Direction by Edward Sloman.

THE STORY

Norah McDonald doesn't like the idea of turning her pet dog over to the tender mercies of the baggage man when she travels and as a result she dresses the pup up in baby's clothes and makes her way to her compartment with the bundle in her arms. Paul Howell, millionaire and philanthropist also claims the compartment but he immediately gives way when he sees a woman with a baby. He becomes acquainted with Norah on the trip and opines that she is rather young to be married. Norah replies that she never was married and furthermore has no immediate intention of taking the fatal step. Paul is righteously shocked.

At the terminal, Norah is met by her guardian. Paul is of the opinion that he is the scoundrel that caused her downfall. He offers her a position in his settlement and Norah accepts, only to discover that his system of helping the poor is all wrong owing to the overwhelming amount of red tape that is involved in dealing with every case. When the case of Anna Houlahan, a starving mother, owing to the bibulousness of her husband, is brought up before the settlement, Norah takes matters into her own hands, working on the principle, "help first and investigate afterwards." For this, Paul discharges her.

Across the way Norah sets up her own settlement and works things out on her own idea. Little by little Paul comes to see the error of his ways in the management of things and sees that Norah has the right idea. Norah finally suggests to Paul that the right way to adjust the Houlahan case is to teach the male member of the family how to work. Paul invites Norah to come and watch the "teaching" and he sets out to administer a sound thrashing to the laggard. He is getting the worst of things with Mrs. Houlahan's interference but Norah intercedes and saves the day. Houlahan is cured and Paul combines forces with Norah. Not until then does he learn the true identity of the "baby" and so nothing stands between the lovers.

AD TALK

A delightful little comedy-drama will be presented at the ——— theatre on ——— of ——— week when Margarita Fisher appears in "The Mantle of Charity," her latest production for the American Film company. This story revolves around a misunderstanding and a very funny one. Norah McDonald, a wealthy young woman, objects putting her dog in the charge of the king of the baggage car while traveling and so dresses the pet up as a baby and seeks her compartment in the Pullman. Paul Howell, a millionaire and social worker, also claims the compartment but willingly waves all claims when the girl appears with "a baby in her arms." In the course of their conversation Paul remarks that Norah is rather young to be married. And Norah innocently replies that she is not married nor has she ever thought of taking the vows.

Paul at this is shocked to the extreme and believes Norah a wronged woman. The scene then shifts to the city where Norah has accepted a position as Paul's secretary in his settlement work. She soon discovers that there is far too much red tape in the handling of his cases and so she parts company from him and establishes a settlement of her own. How she finally brings Paul to a realization of the mediocrity of his system and how the matter of "the baby" is finally cleared up brings this charming photoplay to a humorous conclusion.

Miss Fisher has appeared in many comedies recently but it is safe to say that none of them contains the genuine humor and homely touches apparent through the five reels of "The Mantle of Charity." The picture has been excellently produced by Edward Sloman, while as in her previous pictures Jack Mower appears as leading man. This production will be shown at the ——— theatre ——— and don't miss it, for by so doing you will miss many a good laugh.

CATCH LINES

Margarita Fisher in her latest American comedy.

He thought her dog was a baby and as a consequence thought her an abused woman when she told him she wasn't married—this is only the beginning of the fun in Margarita Fisher's latest comedy, "The Mantle of Charity."

Comedies are all too scarce these days of war pictures and spy melodramas. Come around to the ——— theatre and have all the laughs you crave by watching Margarita Fisher in "The Mantle of Charity."

Margarita Fisher in her latest and best American comedy—a picture that starts with a laugh and ends with a roar.

One of the most pleasing productions from the comedy viewpoint—and that is the major viewpoint these days—that the ——— theatre has ever presented on its screen.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. One-sheet contains attractive scene of Miss Fisher and opposite lead. Three-sheet contains light scene giving good idea of humorous nature of picture. Six-sheet contains scene of melodramatic character.

LOBBY DISPLAY:—Eight 11 x 14 photos and title card; all are good scenes suggesting light character of production. One 22 x 28 of scene; one 22 x 28 of star.

SUGGESTIONS FOR DISPLAY ADVERTISING INCLUDE:—One three-column, one two-column and one one-column.

SLIDES AND MUSIC CUE.

SUGGESTIONS

Don't forget in advertising this feature that Margarita Fisher has made a big name for herself in the comedy line. Her past releases have generally been meritorious works built to get the laughs—and they have gotten them. "The Mantle of Charity"—despite its title, which implies anything but comedy—is another one of these humorous numbers that the exhibitor can go the limit on in advertising. A light entertainment is worth much these days so don't fail to feature the production for what it is.

Recall Miss Fisher's success in her last release, "Money Isn't Everything," which placed her in even greater popularity and advertise her as the star that believes in making happier the sadder hours of the present day. To boost this line of comedies that the American company is offering is certainly doing yourself a service as well as establishing a line of goods that the public will eventually clamor for, even if they are not doing it already.

Newspaper Star Cut Supplied by the Distributors

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   - (a) Rheostat
   - (b) Rewinders
   - (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

We pledge ourselves to abide by its provisions in every particular

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 GOLD STREET, NEW YORK, N. Y.

PRECISION MACHINE CO., INC.
Manufacturers of Simplex Projectors
317 EAST 34TH STREET, NEW YORK, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 WEST RANDOLPH STREET, CHICAGO, ILLS.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
DAVENPORT, IOWA

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Ince Uses Public in Scene at San Diego

AT SAN DIEGO, CAL., on Sunday afternoon, September 22, Thomas H. Ince, the well-known west coast producer, carried through successfully a plan which was an innovation in motion picture making.

With the co-operation of two of the San Diego daily papers, the Union and the Tribune, wide publicity had been given the plan for a period of ten days, setting forth the fact that a monster gathering of men, women and children who have men in the service in the present war would be held at Balboa Park, and that motion pictures were to be made, to be shown later in ever "Y" and K. C. hut in France, as well as in every training camp in America.

The result was the assembling of some thirty thousand people in the park, about the grounds formerly used by the San Diego exposition and now occupied by the navy training station. Near the mammoth out-door organ Mr. Ince had his elevated platform, from which his camera-men shot the scenes while he enthusiastically directed the movement of the great crowds, with the aid of detachments of sailors under command of Lieutenant Commander Wallace.

For more than two hours the line of people was kept moving down one of the paved thoroughfares, directly towards the cameras, with Mr. Ince calling for "action" all the while. "Smile, smile, smile," he called through his megaphone. "Throw a kiss to your boys, and look directly at the camera," was his injunction, and they did it, old fathers and mothers, with tears in their eyes, possibly, but sending their greetings with the others to the boys "over there." Babies were held aloft that their daddies might see them. It was a continual display of the human emotions, and the film is bound to prove a popular one when projected before the fighting men of the country.

It is probable that the plan will be followed in other cities in the near future.

Alhambra Theatre Substitutes Fotoplayer for Orchestra

IN marked contrast with the announced policy of several large San Francisco motion picture houses to enlarge their orchestras, the Alhambra Theatre has eliminated all musicians and installed a de luxe style number 50 Fotoplayer.

This action was taken by manager Frank L. Browne in anticipation of the new draft and with an aim to conserve man power. The new organ was supplied by the American Photoplayer Company of San Francisco.

Clemmer Gets Peach Pits for Government

"BE at the Clemmer theatre any time between 11 a. m. and 6 p. m. Friday with a pint of peach pits thoroughly washed and dried. These plus the war tax, will be as good as a ticket." Such an invitation, extended through the press by Dr. Howard S. Clemmer, premier picture showman of Spokane, Wash./ brought 3,000 youngsters and adults with a similar poundage of peach pits for the Red Cross to the Clemmer theatre last week. The congregation so blocked traffic that it was necessary to call out the police to help maintain order. The pits gathered are sufficient to make carbon for 750 gas masks, enough for three full companies of infantry. The number collected is estimated at 150,000. Free admission was given for each pint, or 50 pits. The Clemmer management is the first in the West to hold a peach pit matinee. Their anticipations were far exceeded by the outpouring of peach pits. Seven barrels had been placed at the curb in front of the theatre, but these were filled early in the afternoon. Dry goods cases and crates were secured hurriedly but before they were put in place, the vestibule was piled high with pits. When the rush ended at 6 o'clock, after which no more pits were accepted, the harvest was seven barrels, four dry goods cases and two crates filled to overflowing. In addition to the pits that were carried to the theatre by youngsters numerous shipments were received by mail and express, just to help the cause along. The Clemmer peach pits were turned over to the Spokane chapter of the Red Cross for forwarding to the government mask department.

San Francisco to Have Made-at-Home Feature Film Production

THE LIBERTY FEATURE FILMS COMPANY, producers of the first made-in-San Francisco motion picture, "The American," has announced its plans for a second patriotic feature of ten reels, entitled, "Don't Bite the Hand that Feeds You."

Stars for the leading roles will be brought from Los Angeles, according to the announcement of the film company, and the extras, of whom it is proposed to use a great number, will be selected locally. All exterior scenes will be taken in San Francisco and San Rafael, California. Interiors will be made either at San Rafael or in Southern California studios.

Harold E. Wallace will direct the new production. Florian Fischer is the business manager. The Liberty Feature Films Company is financed by San Francisco men.

THE WEST COAST

Kennedy Books Liberty Films on Coast

L. E. KENNEDY, former manager of the Pathe exchange, but now in the service at the Submarine base at the Los Angeles harbor, this week received special permission from his commanding officer to take charge of the booking of Government Liberty Loan pictures to be released in this territory during the Fourth Liberty Loan. He will be in uniform, and his selection for this important government work met with the general approval of all exchangemen on film row.

The committee co-operating with Mr. Kennedy is composed of Harry G. Ballance, of Paramount-Artcraft, chairman; A. B. Lamb, Metro; B. E. Loper, Select Pictures; Harry Lustig, special representative of Metro, and P. N. Brink, special representative of Hodkinson.

Thirty-five different subjects will be released, ranging in length from 300 to 1000 feet, featuring as many different stars. No theatre will be allowed to run one picture longer than one day, and no theatre will be allowed to exhibit more than one picture at a time.

"We are working for Uncle Sam," is the way Manager Ballance put it, "and these pictures were made to arouse interest in the Liberty Loan campaign, and not for the purpose of bringing business to the theatres. Therefore, we have planned for a 100 per cent booking, and we intend that this rule shall be lived up to.

"Mr. Kennedy will arrange all bookings, and the distribution will be made by the various exchanges."

Fire Burns Reels in Butte Theatre

THREE THOUSAND FEET of the feature production, "Hearts of the World" burned in Butte at the Broadway theatre on the evening September 18. It was the second day of the exhibition here and a packed house was in attendance. In fact the house was also sold out for the next day, which was to be the closing day, and Manager Levy had to refund the money. It is alleged that due to defective film it got caught and bunched up so that the strong light set it on fire. When the strings holding up the shutters on the fireproof booth broke the shutters came down with a crash. This caused some uneasiness among the spectators and there was a serious nervous tension for a moment. Men and women leaped to their feet and a few started to stampede. Promptly the lights were put on and the orchestra struck up the Star Spangled Banner, just after Mr. Levy had announced from the stage that there was no occasion for alarm as the building was fireproof and the booth would not permit the blaze to get any farther. Several women fainted. No one was hurt.

The usual "simp" was in the house and yelled "fire" which came within an ace of starting a serious crush.

The first three reels were burned so that showing of the bill that night was impossible. Presence of mind of one of the operators doubtless saved the entire film from going up in smoke. "Hearts of the World" will again be shown in Butte and it is certain to draw to capacity.

Service Film and Supply Sells Many Machines

ACCORDING to reports from Portland, Ore., the Service Film and Supply Company, 393 Oak street, Portland, Ore., has been entertaining more out-of-town buyers than usual recently, with the result that business has taken a decided jump upward.

Recent visitors to the company's offices on Film Row in Portland were J. B. Sparks, Condon, Ore.; M. Coble, Liberty Theatre, Bend, Ore.; B. P. Abbott, Baker, Ore.; Charles Hettum, Kalama, Ore., and others.

The Service Film and Supply Company installed three new machines in the Bligh and Liberty Theatres, Salem, Ore. Exhibitor Kuhn, of Lebanon, has brought a new machine, and E. C. Smith, of Dayton, has invested in two.

Gets Arrested to Advertise Picture

E. MARSHALL TAYLOR of the Orpheum theatre, Butte, Mont., ran into the strong arm of the law in Walkerville, a suburb of Butte, the other day when he went crashing through that town with posters and placards advertising the feature, "Crashing Through to Berlin." Here is the story. There is an ordinance in Walkerville requiring a license of any theatre to distribute handbills or placards in the little city. There is one theatre in the town and when he invaded the Hill city Taylor got onto foreign soil. Result: he crashed right into the police court. He was arrested for the violation of the said ordinance because he placed some of the advertising matter in the store windows and handed some out to individuals. The irrepressible Taylor says that since the picture was of such a patriotic nature such a small matter as a city ordinance should not be permitted to interfere in the advertising of it. "Just the same," he says, "'Crashing Through to Berlin' is going to have a big run at the Orpheum and Walkerville people will come to see it. They can't help it. I really figure the man who arrested me is going to try to get in."

All Star Gets "Natural Law" and "Hand of Vengeance."

SOL L. LESSER, All Star Features Distributors, Inc., San Francisco, has purchased the state rights for Arizona, California and Nevada to "The Natural Law," a seven reel version of the play by the same name. Marguerite Courtot, starred in "The Unbeliever," is featured in "The Natural Law."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," West Coast Edition, published weekly at New York, N. Y., for October 1, 1918.

State of New York
County of New York } ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of Motion Picture News, Inc., which publishes "Motion Picture News," West Coast Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in secton 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welch, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 23d day of September, 1918.
[SEAL] JAMES S. JUDD, Notary Public.
My commission expires March 30, 1920.

What Exchanges and Theatres Are Doing

"NICK" STEELE, who has been branch manager for the William L. Sherry service since the opening of that office in Los Angeles, has been appointed Pacific Coast district manager in place of William Alexander, who has resigned. Mr. Steele was formerly with Fox and Goldwyn, where he enjoyed unusual success as salesman and later as manager. Mr. Steele's first trip in his new capacity will be made to San Diego, and then he will go to San Francisco and Seattle.

E. K. LAMKON has been added to the sales force of the William L. Sherry service. He will begin calling on exhibitors immediately.

THE entire series of the Burlingham adventure scenics have been booked at the New California theatre, on Main street, which is scheduled to open in October.

CHARLES ALTHOUSE, of Globe, Ariz., called at the William L. Sherry offices this week and booked the entire Sherry service for his house at Globe.

SOL L. LESSER, of San Francisco, has been in Los Angeles a few days. A number of conferences have been held with D. W. Griffith relative to "Hearts of the World," and possible other Griffith subjects, he said. He will be here another week.

THE first releases of the six Select pictures, "The One Woman," from Thomas Dixon's famous book of the same name, starring Clara Williams, and "The Midnight Patrol," a Thomas H. Ince production, will be released in Los Angeles early in October, according to announcement this week at the Select offices.

TOM MIX, Fox Western star, will make a public appearance at the Kinema theatre when his new picture, "Mr. Logan, U. S. A.," is released soon at that house. This announcement was made by A. Walsh, branch manager of the Fox exchanges. The picture made a big hit at the Rialto theatre in San Francisco last week, acording to advices received in Los Angeles from the Northern City.

STEVE BROWN, a prominent exhibitor at Globe, Ariz., was a visitor in Los Angeles last Friday and Saturday.

THE WORLD FILM EXCHANGE this week announced that it has been selected to release "America's Answer" in Arizona. Already a number of bookings have been made, and the exchange expects to book the film solid before another week.

BEGINNING October 9, the World exchange will begin releasing first-run pictures to the Hippodrome theatre in Los Angeles and to the Hippodrome theatre in San Diego.

MERRILL AND HOWE, of Riverside, this week signed contracts with the Paramount-Artcraft exchange for the entire Paramount and Artcraft program for the next twelve months, according to Branch Manager Harry G. Ballance.

ANOTHER twelve-months' contract for Famous Players-Lasky productions was announced by Branch Manager Ballance with W. Marcus, of Santa Barbara. Mr. Marcus has arranged to handle the entire Paramount and Artcraft program in Santa Barbara for another year.

JOE BRANDT, assistant treasurer of the Universal Film Manufacturing Company, will arrive in Los Angeles on September 28 from New York on a tour of all the Universal exchanges on the Pacific Coast. After a few days in Los Angeles he will go to San Francisco, thence to Seattle, Portland and other Northern Pacific Coast cities.

THE Y. M. C. A. war film "Around the Clock with the Rookie," a one-reel subject released by Universal, will be exhibited next week at the Kinema theatre. The film shows the life of a rookie in camp from the time he rises in the morning until taps are sounded at night. It was produced under the direct supervision of the Y. M. C. A. War Work Committee.

ANOTHER exchangeman who reported a successful visit this week to Arizona is R. G. Turner, of the Metro exchange. Mr. Turner reports unusual success in the booking of the patriotic subject "To Hell with the Kaiser." The Metro program, generally, he said, is receiving a welcome at the hands of the Arizona exhibitors.

GEORGE MAUK, proprietor of the Columbia theatre at Phoenix, was in Los Angeles this week lining up his program for the fall and winter months.

A. C. CAVENESS, owner of the Plaza theatre at Phoenix, was also a visitor to film row.

C. J. ALDEN, proprietor of the Dime theatre at Globe, Ariz., called on the Mutual exchange last Saturday and booked a number of subjects for his fall program.

J. LIGGETT, owner of the Airdome theatre at Douglas, Ariz., was also in Los Angeles. He called on a number of the exchanges and booked several pictures.

AL WINGHAM, Arizona salesman for Mutual, who returned to Los Angeles Saturday, said that business in Arizona this fall is better than in many seasons. He reported a number of new accounts for first-run pictures.

THE UNIVERSAL EXCHANGE this week concluded a contract with Grauman's theatre for the showing in that house, beginning September 30, of the Universal Animated Weekly. The contract was negotiated by Branch Manager David Bershon.

THE BLUEBIRD release "For Husbands Only," which had its first run in Los Angeles at the Kinema theatre, will be brought back to the Superba theatre this week.

A special review of Goldwyn releases of "The Turn of the Wheel," with Geraldine Farrar, and "Peck's Bad Girl," with Mabel Normand, was made last week at the Arlington theatre. These pictures are the first releases of the Goldwyn star series. A number of representative film people were present at the showing.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market Street, San Francisco, California

Telephone: Hollywood 1200
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

JOE MERRICK, Pacific Coast supervisor of Mutual exchanges, with headquarters in Los Angeles, returned to the city Saturday, following a two months' tour of all the principal cities on the Pacific Coast. He says that Seattle in one year has increased its population by 60,000 people, and that Portland has gone ahead with an additional 40,000 people, with the result that the motion picture theatres in these cities are doing a land office business. A wonderful business was reported by him in all other cities lining the Coast, but the inland towns are not doing so well.

A particular feature that impressed him is the fact that the Japanese are acquiring much property in certain sections of Seattle, and a number of them are rebuilding old stores into theatres. He expects to be in Los Angeles about thirty days, when he will make another trip through the Pacific Coast territory.

MUTUAL EXCHANGES are reporting a tremendous demand for the new Sessue Hayakawa pictures, according to an announcement this week by Joe Merrick, Pacific Coast supervisor of Mutual.

BERNARD FISH, special salesman for Goldwyn, returned to Los Angeles Saturday from Arizona, where he reported the biggest business ever secured in that state by Goldwyn. He made contracts with a majority of the Arizona exhibitors to play the Goldwyn star series during the coming year.

BEN FISH, branch manager of the Goldwyn exchange, made a hurried trip to San Diego last Friday, where he secured contracts for the showing of the Goldwyn star series at the Superba theatre at San Diego and the Silver Strand theatre at Coronado Beach.

C. A. HOWE, proprietor of the Regent theatre at Riverside, was a visitor to film row this week and he signed a new contract for Goldwyn star series.

MORE than sixty-five new contracts for first-run pictures were made with leading exhibitors of Southern California and Arizona during the past three weeks by Goldwyn, according to announcement by Branch Manager Fish. The list inlcudes the Kinema theatre, Los Angeles; Strand, Pasadena; Quinn's Rialto, Los Angeles; Charles Gogg, Bakersfield; Hippodrome, Taft, Cal.; Superba, San Diego; Empress, Phoenix, and houses in scores of other towns and cities in this territory.

E. H. SILCOCKS, branch manager of the George Kleine System, resigned his position last Friday. It is understood that he will accept a position with another exchange, but no announcement to this effect was made by Mr. Silcocks. M. J. Cohen, branch manager of the San Francisco exchange, arrived in Los Angeles Saturday from Chicago, and he immediately took charge of the office until a successor to Mr. Silcocks has been named. Mr. Cohen expressed regret that Mr. Silcocks had resigned.

M. J. COHEN, branch manager of the San Francisco office of the George Kleine System, announced in Los Angeles this week that the patriotic film "Behind the Lines in Italy" is expected to get a big run on the Pacific Coast. He made a special trip to Chicago to make arrangements for the distribution of this subject in this territory.

H. M. LENTZ, formerly with the Select Pictures Corporation, was this week appointed manager of the United Picture Theatres of America exchange in Los Angeles. The appointment was made by Lee Ochs, vice-president of the corporation, on the eve of his departure for New York. Mr. Lentz has had much film experience and his friends predict for him much success in his new position. His headquarters will be maintained in the General Film offices.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

NOW BOOKING—NORTHWEST TERRITORY
"FALL OF BARBARY COAST"
OR "FINGER OF JUSTICE"
RAN FOUR CONSECUTIVE WEEKS AT REX, SEATTLE
G. M. SANDERSON, MANAGER, 2016 THIRD AVENUE, SEATTLE

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
-- NOW BOOKING --
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
-- COMING! --
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp. Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

What Seattle Exhibitors Say

FILLUM ROW was pleased to greet Julius Sax the other day when he came up from Portland, Ore., to say "Hello, boys," to the managers and the fellows in the offices with them. Mr. Sax has two sons serving Uncle Sam, Leone A. Sax, at Camp Fremont, and Moe Sax in the First Division at the Orleans base hospital. These two young men were operating the "Princess" before they joined Uncle Sam's fighting corps. While they are away, the oldest brother, Samuel A., will manage their affairs together with the father, Julius Sax.

GUY NAVARRE of the Paramount-Artcraft, who has returned from his vacation, says he will be able to sell twice as many reels as he did before, because of the mountain air that put the salesmanship stuff into him.

SAM COHEN, of the Liberty, was in town the other day. Among the other out-of-towners who registered on Film Row were Manager Peterson, who has houses in Granger and Zillah, Wash.; Frank Stannar of the Gem, Wenatchee; Fred Mercy, of Yakima, Wash.; L. L. Kenworthy, owner of the Vandette, Tacoma.

THERE has been a change in managership in the Seattle "Select" office during the past few days. H. B. Dobbs, former branch manager of the Select, has resigned to take the position as sales manager for the De Luxe Feature Film Company of Seattle. He will also handle "Barbary Coast" and some other pictures for himself. H. S. Hicks has been chosen to take the place of Mr. Dobbs. Mr. J. S. Woody, formerly Seattle salesman and manager in Seattle for "Select," but now holding a high position with the Select in New York, has returned to the biggest town on the Eastern Coast.

MANAGER EDEN, of the Fox Company, has left for a short business trip to Portland.

BILL CODE, manager of the big theatre in Nome, Alaska, was on the Row a few days ago, saying that things could be better up there, but he thought it was a good thing to keep things straight and looking business-like anyway, so he bought a new Minusa screen anyway.

EVERYTHING has been slow in Alaska this year, except the rivers that block up all ways of communication. However, a letter was recently received from Dick Thorne, Fairbanks, Alaska, that after a great deal of trouble he finally received his shipments.

C. M. THALL, one of the owners of the "Liberty theatre," Camp Lewis, Wash., has been made office manager for the De Luxe Feature Film Company, of Seattle and Portland.

FRIENDS of Manager Hill, of the Goldwyn Company in Seattle, are glad to see that Mr. Hill is back in his office after being laid up for a short time with a sprained ankle.

GEORGE RING, proprietor of the "Society," the largest suburban theatre in Seattle, has left for Camp Lewis, where he will train to "ring in" the Kaiser with a Western lasso.

In and Around Denver

IN extenuation of the national prayer movement and a recent proclamation of the Mayor of Denver calling upon all citizens to cease from their various labors for one minute each day at noon and invoke God's blessing upon the Allied cause, the Empress theatre of Denver now flashes a prayer on the screen at the beginning of every performance. The moment it appears on the screen the audience arises and stands in silent prayer for the success of American and Allied arms in the field and ships at sea.

THE MUTUAL FILM CORPORATION has arranged for release through the Denver office the entire product of the Affiliated Distributors in this territory. The Affiliated Distributors are to be represented in territory covered out of Denver and Salt Lake by The Exhibitors Booking Association of Salt Lake City and San Francisco. Mr. L. S. Stallings, of Salt Lake, is in charge of the business and has been in Denver several days during the past week in conference with Manager H. D. Cassidy, of the local Mutual exchange, arranging details. The first release, which is their big special, is entitled, "Lafayette, We Come, or Pershing—17." It will be released about October 5.

THE DENVER FILM EXCHANGE BOARD OF TRADE, through all its members, has co-operated 100 per cent in launching the advance publicity in connection with the Fourth Liberty Loan drive. The exchanges through the board of trade have perfected a plan for the distribution of all Liberty Loan prints, and in all there will be 104 prints distributed through the activities of the various exchanges represented in the board of trade. The conception and success of the plan has been warmly commended by the State war board.

MANAGER CHARLES R. GILMORE announces that the United Pictures Theatres Company in this territory, in their campaign for releasing of funds preparatory to the issuance of stock, has gone over the top 100 per cent. He states that he has lined up every exhibitor in this territory, which includes Denver and Salt Lake and embraces Idaho and Montana.

"BRONCHO BILLY," Jim Anderson's first five-reel production under the Shirley banner, arrived in Denver a few days ago. It was well received at a recent trade screening and pronounced a winner by local exhibitors. The local Shirley exchange has also received the first three subjects of the Burlingham Travel series, and announces that the second two subjects are equally as good as the first.

H. E. SKINNER, of the Alhambra theatre, Ogden, Utah, visited the various exchanges on Film Row last week. Mr. Skinner is heavily interested in the Exhibitors' Booking Corporation.

LOUIS MARCUS, district manager for Paramount-Artcraft, has returned to Salt Lake following several days spent in Denver last week in lining up office affairs with M. H. Cohn, local manager.

AT the opening performance of "America's Answer," September 22, at the Broadway theatre, the General Ordnance Company of Denver purchased every seat in the house. Their object was to stimulate the interest of their employes in the manufacture of war material.

J. L. JONES, owner of the Iris theatre at Leadville, was a recent visitor at local exchanges.

C. E. PERCY, former manager of the Denver Paris and more recently road salesman in Denver territory for Mutual, has returned from Albany, where he was connected with the World exchange, and will probably remain here to again become identified with one of the local exchanges.

HARRY SCHWARTZ, well known local film man, has opened the Gem theatre on the North Side with a showing of Mutual, Universal and Pathe pictures. The Gem, which has been closed all summer, was formerly owned by Mrs. Flora Fitzmiller, who is now an exhibitor at Berkeley, Cal.

F. W. NORMAND has returned from his initial trip for Goldwyn, which he reports was very successful. He covered part of South Dakota, Wyoming, Montana and western Nebraska. The local Metro office has won the prize for the most bookings secured in a contest which closed August 1, awarded by the Rita Jolivet Film Corporation, owners of the production, "Lest We Forget."

WALTER S. RAND, district manager for General, with headquarters in Los Angeles, has written that he will arrive in Denver in a few days from Seattle.

H. A. KYLER, of the Supreme Photo Plays Corporation, is back from a successful trip covering the western slope and the Big Circle.

LOUIS GOLDSTEIN, former local manager for Supreme and recently stationed at Camp Dix, has left there for France.

EARL RADCLIFFE, road man for Select, is out on a long trip covering Nebraska, Wyoming and South Dakota.

ADVERTISE IN THE WEST COAST

News of the Week in Portland

FOR the sixteen weeks ending September 14, Portland motion picture theatres, on behalf of their patrons, paid the United States Government $42,000 as admission war tax. For the same period the State of Oregon turned in $168,000 to Uncle Sam. This means nearly a half million dollars in admissions for Portland during the sixteen weeks, and more than a million and a half for Oregon during the same period.

JOHN A. JENNINGS turned the Sunset theatre over to the Multnomah Guard on Thursday night during the showing of "My Four Years in Germany," for a special 11 o'clock showing for the benefit of the "welfare fund," created to care for the dependents of the boys of G-H Company who have joined the colors.. An elaborate program was presented, including the G-H quartet in campfire songs, solos by several members of the company, and a patriotic talk and song by Alice Fleming, of the Alcazar Players.

AL EDEN, of Fox, and Carl Stearns, of Metro, were recent Portland film visitors from Seattle. Eden was much pleased at the success of the Theda Bara picture, "Salome," during its seven-day screening at the Majestic.

SOME of the most artistic advertising copy ever turned out in Portland was placed in The Oregonian by Charles E. Couche for the Bara subject, "Salome."

LOUIS CHRIST, former manager of the Star theatre, Portland, and for several years on the road with theatrical ventures, is now a salesman with Mutual in Washington and Oregon.

W. W. KOFELDT, Majestic theatre manager, who enlisted in the merchant marine and went to San Francisco as a steward, is back in Portland. He was taken from the boat in the California harbor and leaves soon on another Government vessel.

C. H. HOLTZCLAW, manager of the Circle theatre, Portland, is on a trip to his old home in Tennessee. He will investigate theatre conditions in a number of Eastern cities while on his trip. F. M. Hamburger, formerly with Mutual, is in charge of the Circle during "Colonel" Holtzclaw's absence.

SOL BAUM, Universal district manager for the Northwest, is colonel of district 168 in Portland for the Fourth Liberty Loan.

RECENT out-of-town exhibitor visitors to Portland were: M. G. Colley, of the Silverton, Ore., theatre; E. C. Smith, of Dayton, Wash.; R. Kuhn, of Lebanon, Ore.; S. H. Moses, of Philomath, Ore.

THE five-cent film houses of Portland are commencing to invade the ten-cent field. Manager Stevens has raised the Burnside to ten cents. The Princess, managed by Sax Brothers, goes to a dime on Sundays, while Manager Fleischman, of the Novelty, announces a ten-cent admission for Saturday, Sunday and holidays.

SAM WHITESIDE, of the Majestic theatre, Corvallis, Ore., has been in Portland recently with Mrs. Whiteside, who underwent an operation in the Rose City.

W. E. RICHARDSON has closed the theatre at Lind, Wash., and has gone to Seattle to work in the shipyards. His lease expired on the theatre.

A. L. EDWARDS, of Reedsport, Ore., is reported to be seeking to have a theatre constructed in that town.

G. H. REIZNER is investing $50,000 in a new theatre at Raymond, Wash.

JAMES LANE is building a new theatre in Yakima, Wash. It will be known as The Rose.

JOHN McKEE has sold his Everett, Wash., theatre to C. P. Merwin.

What Coast Studios Are Doing

BOTHWELL BROWNE, impersonator of female vampire roles on the vaudeville stage, has been engaged by Mack Sennett to appear in Paramount comedies. He may later be seen in other Paramount productions.

D. W. GRIFFITH has begun work on a new war picture which has in its cast such well-known players as Lillian Gish, Robert Harron, Elmo Lincoln, David Butler and Kate Bruce. The picture has not been named.

THE WILLIAM RUSSELL COMPANY of the American studios at Santa Barbara, having finished a number of scenes on location at Bakersfield in Mr. Russell's new play, "Where the West Begins," will come to Los Angeles next week to add some finishing touches to the picture. He will be in Los Angeles four or five days.

RUTH STONEHOUSE has wired friends from New York that she is threatened with appendicitis, but that she will not undergo an operation at this time. She added in her telegram that she believes the California sunshine will be sufficient cure when she returns to Los Angeles.

NELL SHIPMAN this week began work on her first picture for Vitagraph. It is a Wolfville story and the continuity was written by Miss Shipman. Others appearing in the cast with her are Otto Lederer and Patricia Palmer. Vitagraph is planning to film one Wolfville story every month.

SLIM SUMMERVILLE, who has appeared in Mack Sennett and Sunshine comedies, was engaged this week to play in Vitagraph comedies. He will work under the direction of J. A. Howe, who has been directing Montgomery and Rock in Big-V productions. A special company is being provided for Summerville, and it is announced that the stories for the company will be provided by Summerville and his associates. The nature of the first comedy has not been announced.

ANTONIO MORENO and his company returned this week from Balboa, where a number of outdoor scenes in the Vitagraph circus serial were filmed. The fifteen episodes of the serial are being produced under the direction of Paul Hurst. Carol Holloway is playing the feminine lead. The serial is about half finished.

BESSIE LOVE will this week finish her latest picture, "Sue." The subject is being directed by David Smith.

WILLIAM DUNCAN has reached the last lap of the fourth episode of the Vitagraph serial "A Man of Might." He will begin work on the fifth episode next week. Others who are appearing with him in the picture are Edith Johnson, Joe Ryan, C. A. Rogers and Vincenti Howard.

WILLIAM HILES, who has appeared in leading roles with Madge Kennedy, Constance Talmadge and other stars, was engaged this week by Thomas H. Ince to take important parts in Dorothy Dalton plays.

THE new Dorothy Dalton production, begun last week at the Ince studios, has been christened "Hard Boiled." This, however, is the working title of the play, and it will never get farther into the world than the studio gates, the Ince forces announce.

CHARLES RAY has had a busy week. He has not been playing in any picture, but he has been superintending the construction of an oddly-fashioned automobile that is to play a prominent part in his next picture. He said the machine, when in perfect running order, would surely break all speed limits. He expects to get at least fifteen miles an hour out of the affair, he says.

TOM J. GERAGHTY, who was last week placed in charge of the Metro scenario department, announced this week that the mails brought fifty-five scripts to his office, the largest contribution during a single week since the war began. He does not know what to think of it, he says, unless the contributions can be traced directly to his popularity as a scenario editor.

THE METRO STUDIOS this week brightened up and retouched all the patriotic flags on the premises so as to be ready for full representation when the Fourth Libery Loan starts on September 28. Besides a service flag with twenty-five stars, the studio boasts of Liberty Loan flags for all previous drives, Red Cross flags, War Savings flags, the American flag and flags of the Allies. "In fact there are enough flags on the lot," said Publicity Director Robinson, "to completely supply a battleship."

SHIRLEY MASON, who has been working in Eastern studios, is planning to come to the Coast this winter, acording to supplemental announcements this week at the Famous Players-Lasky studios. She has been appearing under the direction of Ernest Truex, but it is understood that she will have a new director when she comes West.

Ogden Short Paragraphs

JOSEPH GOSS, manager of the Orpheum theatre, received a letter a few days ago from his brother, "Dick" Goss, an ambulance driver for the French army, announcing that he had been decorated with the Cross of War by the French Government. Young Goss has been driving ambulance for the French Government since July, 1917. He has been in many of the important battles on the West front in the past year.

MANAGER H. E. SKINNER, of the Alhambra theatre, has returned from Chicago, where he was in conference with Western film men. He says that the plea of the managers was for more comedies.

NAZIMOVA in "Revelation" at the Utah theatre, a return engagement, did phenomenal business during the first part of the week.

MANAGER S. B. STECK, of the Cozy theatre, has struck a happy cord with the youngsters by his Saturday matinees of Wild West pictures. The Bill Harts hold the first place as drawing cards for them.

THE OGDEN THEATRE hung a service flag of two stars in the window of the box-office this week. It is for H. W. and L. H. Peery, brothers, both managers of the theatre, who have gone into the service. The former is in the navy and the latter is interpreter at War Prison camp at Fort Douglas, where hundreds of Germans are interned. The Ogden theatre is also displaying a sign which says, "Soldiers and sailors admitted free upon payment of Government war tax of two cents." This has proven very popular with the soldiers and sailors who pass through Ogden.

SINCE the raise in the prices in Ogden from fifteen to seventeen cents for adults and five to six cents for the children, the business of the motion picture houses of the city has been better. Very few of the pictures are put

SEE
THE COMPLETE
PLAN BOOK
IN THIS ISSUE

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr.
Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

The George Kleine System
Perfection Pictures
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

on here at advanced prices. It will probably be a matter of a short time before the managers realize that they can get a quarter to see a good picture as well as seventeen cents.

DURING the past week several large pictures have been shown in Ogden and have all made good. "The Great Love" at the Alhambra was a good card. Theda Bara in "Cleopatra" was at the Orpheum. Theda's a bear when she does Cleo." She's also bare except for a costly necklace and a bewitching smile, but we can bear to see her in a similar picture. Norma Talmadge in "Her Only Way" packed 'em in at the Ogden theatre for the first four days this week. Mabel Normand in "Peck's Bad Girl" followed to three good nights.

NEWSPAPER men and managers were given the opportunity of reviewing "The Blot," the picture made in Ogden Canyon about a year ago under the direction of Harry Devere. The picture has been smoothed over and is fine. It is possible that it will be given an early showing in Ogden.

THE "S. O. S" call was sent up by Manager Joe Goss, of the Orpheum theatre in this city, yesterday, when he gave a matinee of "A Dog's Life" with Charlie Chaplin and admitted the children who brought ten or more peach stones. The youngsters turned out in force and soon had the entrance of the theatre blocked with packages of peach, apricot, plum and other fruit pits. There were so many packages of the peach pits that Manager Goss sent a hurry-up call to Rev. John E. Carver, president of the Red Cross, to bring a dray and haul the stones away.

THE pits of various kinds of fruit are being saved in this big fruit locality for the Government. They are used to make charcoal for the gas masks worn. The charcoal from the pits is the best absorbent of poisonous gases there is.

MANAGER GOSS arranges many such events at his house every month. It sure does the work and stirs up patriotism in the breast of young America. The Orpheum theatre has been donated to the women of the city on next Monday for a big Liberty Loan mass meeting.

Salt Lake News and Views

JOE BRENDT, general manager of the Universal Film Company, is due in Salt Lake in the next few days in course of his tour of the western states.

"CRASHING THROUGH TO BERLIN," the latest patriotic production of the Universal Film Company, is "going big" in this territory, according to G. A. Hager, manager of the Salt Lake office.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

A. L. SELIG of the publicity service of the Fox Film Company was in Salt Lake two days during the past week.

H. K. ERIN, who has been representing the Universal company in Butte, has been transferred to the Salt Lake office to handle special attractions.

E. F. ROSENBERG, manager of the Salt Lake office of the Metro Company, was in Butte and other Montana territory for the greater part of the past week.

INCREASED business has necessitated increase by four of the office force in the Salt Lake office of the Famous Players-Lasky Corporation, according to Manager L. Marcus.

MELL S. WILSON, representative of the Famous Players-Lasky Corporation in Montana, was in Salt Lake for a few days the past week.

EXCLUSIVE rights for booking of the picture, "Lafayette, We Come," have been secured by the Exhibitors' Booking Association in the eleven western states which the association serves, according to George C. Lindsay, general manager.

A. B. KNOX, manager of the Salt Lake office of the First National Exhibitors' circuit, is scheduled for three weeks of field work in Idaho and Wyoming. Mr. Knox reports that the picture, "Italy's Flaming Front," is going like wildfire. It has broken records in attendance at the American theatre here, he says.

San Francisco Film Men Like Federal Trade Ruling

SAN FRANCISCO motion picture men were highly pleased with the decision rendered by the Federal Trade Commission in the case of the Stanley Booking Corporation at Washington on September 16. The specific injunction against coercion tactics, as ordered by the Trade Commission, found unanimous approval among those connected with the industry in San Francisco.

H. L. Knappen, newly appointed Select Pictures Exchange manager, voiced the collective opinion of San Francisco exchange men as follows: "The decision will eliminate trust methods on the part of producers in their dealings with exhibitors, prevent theatre combinations or circuits from browbeating the producers, and in a general way it will tend to keep the film industry on a fair and honest business basis. Here in San Francisco, the evils which the Federal Trade Commission seeks to remedy have not existed, so far as I am aware, but in certain Eastern sections they have been very serious."

San Francisco News Condensed

THE MOTION PICTURE DIVISION of the Stage Women's War Relief Committee gave a dance to enlisted men on Saturday night, September 21, at Foto Player Hall in San Francisco, which was a largely attended and enjoyable affair. The American Photo Player Company donated the hall and lights for the occasion and the decorations were furnished by Major Mike Cohen, manager of the George Kline System.

ALL the special films for the Fourth Liberty Loan are distributed in this city from one central office. Leon Netter, of the All Star organization, has been appointed special booker for this distribution. The following committee was appointed to handle the matter: Herman Wobber, of the Paramount (chairman); Sol Lesser, of the All Star; Leon Netter, of the All Star; M. Lewis, of the Paramount; William Citron, of the Fox, and L. Reichert, of the Metro.

THE METRO PICTURES CORPORATION had two great pictures at local theatres last week. At the Strand, Ethel Barrymore was appearing in "Our Mrs. McChesney," while the Tivoli was presenting "The House of Mirth."

MAJOR M. J. COHEN, manager of the George Kline System, has been on a trip East and is expected to return during the present week. Sol I. Lesser, of the All Star, spent the best part of last week in Los Angeles in the interests of his company.

THE UNITED PICTURE CORPORATION has established headquarters with the General Film Company of San Francisco, but the name of the man who will have charge of the business has not as yet been made public.

H. W. SCHMIDT, manager of the General Film Company, Inc., in its San Francisco office, has just returned from a short trip up the Sacramento. He reports that he was successful in placing a number of pictures in that territory and that he made a number of new connections which promise to be profitable.

WALTER S. RAND, Division Manager of the General Film Company, Inc., left for the Northwest last week after spending several days in the San Francisco office.

C. H. DOUGLAS, manager of the Elite theatre at Merced, associated with Mr. Slyback of Seattle, has bought the Tulare theatre at Tulare from S. O. Greenwood and will take over its management at once. The new owners have booked six comedies a week from the Peerless Film Service, Inc.

THE GARDEN THEATRE at Burlingame, Cal., was opened last week under the management of W. T. Archibald, who formerly owned the Strand theatre at Los Gatos. The new playhouse is very prettily decorated and will comfortably seat 800 spectators. Mr. Archibald has made arrangements to run pictures from the Triangle, Fox, Goldwyn, Select and Pathe.

IT IS reported that Ben Lebman, who owns Fischer's theatre, in the Richmond district, San Francisco, has bought the Lincoln theatre in the same district. It is also said that he intends to completely remodel the Lincoln theatre into a modern up-to-date picture house.

F. RODRIGUEZ, of the local Pathe headquarters, and A. M. Bowles, the American representative of the corporation, have just returned from a trip through the San Joaquin Valley territory. They found business good throughout the district, and they look for a bright fall and winter demand for Pathe films.

THE DUHEM MOTION PICTURE MFG. CO. recently made some interesting pictures in San Francisco. One of them shows about 300 carpenters working without wages to construct buildings for the Red Cross headquarters on ground owned by the city at the Civic Center. The other was a picture of the parade which accompanied the big Italian celebration held in San Francisco. These pictures will be circulated by the Universal.

N. L. KAPPE, manager of Select Pictures in San Francisco, announces that he will soon have releases on six big pictures, the first one being "One Woman," by Thomas Dixon. One of the big scenes in this picture is a fight between Herschel Mayall, who plays the part of a millionaire Wall Street broker, and Lawson Butt, taking the part of a minister. The second to be released will be "The Midnight Patrol," produced by Thos. H. Ince and directed by Irvin V. Willat. Mr. Kappen also announces that he has just arranged for a first-run for Second Select Star pictures in Oakland.

WILLIAM BERNARD will shortly start on his field campaign in northern California for the Second Select Star Service. Mr. Bernard has been identified with the Select since its advent in this territory and is widely and favorably known to exhibitors. Another Select roadman already on the trail is Robert A. Brackett, who is now lining up the exhibitors on the Second Select Star Service in the San Joaquin Valley.

WITHIN the next two weeks the World Film Corporation will give a preview exhibition to exhibitors of the new picture, "On the Road to France—A Bridge of Ships." Floyd St. John, the local manager of the corporation, who just returned from a short trip to the interior of the State, says that this film has more "pep" and story in it than any other of the war films he has seen.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., has just returned from one of his semi-annual trips through the interior, and reports that he found most of the exhibitors making money. He says that H. F. Nagle recently sold the Liberty theatre at Pleasanton, Cal., to R. M. Reep. Mr. Reep formerly managed the Alpaugh theatre at Alpaugh, Cal.

THE San Francisco theatres report a successful week and are looking forward to a steady business. The California with "The Hun Within" has again been breaking box-office records. Chas. Pettus, of the California, says that in his opinion the theatre has the greatest patriotic picture made to date. He says it has more thrills and is more exciting than some of the others which are perhaps more instructive. The Imperial has been running to comedy this week and Manager J. A. Partington expresses the opinion that Fatty Arbuckle in "The Cook" is far and away the best thing that Arbuckle has done. The Rialto opened Sunday with "America's Answer," and if the entire two weeks' run measures up to the first two days' run it will break all records for this popular theatre.

AT a recent private view of "The Border Wireless," William S. Hart's latest Artcraft picture, before an audience of film men, those who witnessed the exhibition were unanimous in declaring this to be not only the most gripping but the most unusual story in which W. S. Hart ever appeared. The scene is laid on the Mexican border and every inch of film is filled with action.

JOS. A. HUFF, formerly manager of several theatres in San Francisco, has joined the sales force of the Vitagraph Company.

H. D. NAUGLE, Western Division Manager of the Vitagraph Company, is scheduled to be in San Francisco the latter part of the week.

AMONG the managers from interior points of the State who visited San Francisco last week in the interest of future bookings were: W. S. Wilson, of the Strand at Woodland and Dunsmuir; C. S. Douglas, of the Elite, Merced; Mrs. May Pettingill, of the Pastime, Eureka, and C. L. Langly, of the Hippodrome at Taft and the T. & D. at Hanford.

Directory of San Francisco Exchanges

UNITED STATES OFFICIAL WAR FILMS
Presented by THE DIVISION OF FILMS
Committee on Public Information
Geo. Creel, Chairman Chas. S. Hart, Director
Released in California by SOL. L. LESSER
Chairman Division United States Official War Films, State Council for Defense for California
191 Golden Gate Ave., San Francisco 514 West Eighth St., Los Angeles

NOW BOOKING

"AMERICA'S ANSWER"
EIGHT REELS
A masterpiece of living action of what has been done in France by our boys and the United States Government

"PERSHING'S CRUSADERS"
SEVEN REELS
Khaki-clad millions of Americans sweeping on to meet the foe

"OUR BRIDGE OF SHIPS"
TWO REELS
Visualizing the tremendous energy of America aroused to defeat the U-boat menace

"OFFICIAL WAR REVIEW"
ONE REEL
Authentic action in the war zone from the Governments of the United States, France, Great Britain and Italy. Released every week. Photographed by the United States Signal Corps, A. E. F.

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue San Francisco, California

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue SAN FRANCISCO
2020 Third Avenue SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC AND LITERARY DIGEST (SEATTLE ONLY)

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

Short News of San Diego

MISS LEATRICE JOY, recently motion picture actress with United States Film, Fox, and Paramount, has joined the Virginia Brissac Company in stock at the Strand theatre.

MANAGER WHITSON of the Plaza succeeded in getting some good publicity in advance for "America's Answer" by having the co-operation of a naval band when his float advertising the second big government war picture motored through the streets of the business section.

"CRASHING THROUGH TO BERLIN" drew big houses at the Pickwick for a week, and was followed for the same period by Theda Bara in "Salome."

USING a timely catch-line, opportune because of the presence of the Barnum & Bailey show in the city, the Superba management advertised "The Geezer of Berlin" as "better than a circus."

THOMAS H. INCE and members of his staff accepted the invitation to come to San Diego and take motion pictures of San Diegans as they walked past the big organ in Balboa Park, especial preference being given to all who have relatives or sweethearts in the service in France. The film will be shown at the Savoy and Hippodrome theatres here before being sent across, where it will be projected in every "Y" hut in France, England and Italy.

Coast Works Hard for Liberty Loan

A UNITED EFFORT to put the Fourth Liberty Loan over the top in Los Angeles is being made by the people of the film industry of the West Coast Producing City, in a MAMMOTH DRIVE conducted afternoon and evening in Central Park, Los Angeles, one block from the busiest street crossing of the City.

Organization work has been in progress for the past several weeks, and active studios, and active committees of every studio will on Saturday morning, September 28, begin the work of seeing every member of the producing organization in an effort to make every studio 100 per cent American.

Stars from all studios have volunteered their services to appear at theatres in Los Angeles, where on Monday, Tuesday, Wednesday, Thursday and Friday evenings they will make selling talks from the stages, and will conduct an active campaign in the lobbies. The talks in the theatres have been limited to five minutes, and this will in no way interfere with the programs at the theatres. This Committee is in charge of Mr. H. B. Caulfield, chairman; Harry Leonhardt. Sid Grauman, J. S. Lustig and Glen Harper.

Another theatre committee, composed of prominent exhibitors and all officers of the Theatre Owners Association, with Emil Kehrlein as chairman, will call upon every theatre in an attempt to sell bonds to every employee.

Dave Bershon, manager of Universal Film Exchange, is chairman of the Exchange Committee, and with his members will see that every employee of the exchanges purchases bonds. Mr. Bershon is also serving as treasurer of the Theatre Sales Committee, and all bonds purchased by theatre men and their employees, will be turned through him.

A Tank, with large stage built in connection, conducted under the auspices of the Motion Picture Industry, and managed by yours truly will be the centre of all bond selling activities in Los Angeles.

The purchases of all bonds at studios, theatres, exchanges and accessory houses will be turned in to the Bond Committee through this Tank, as well as the sales made at the meetings throughout the three weeks' drive.

A complete program, arranged by Mr. Jessen of the Motion Picture News for the twenty-three meetings is as follows:

Sept. 28. Dedication and Unveiling Meeting, 2:00 o'clock, D. W. Griffith, chairman; Mary Pickford, guest of honor; Frank Keenan, special announcer. Evening meeting 7:30 p. m. Motion Picture Directors Association in charge, Frank Beal, chairman.

Sept. 30. Charlie Chaplin studio.
Oct. 1. Clara Kimball Young.
Oct. 2. Vitagraph studio, W. S. Smith, chairman.
Oct. 3. Metro-Hampton studios, Jos. Engel, chairman.
Oct. 4. Hart, Christie and Strand Comedies and Francis Ford Company, Chas. Christie, chairman.
Oct. 5. Famous Players-Lasky studios, C. B. De Mille, chairman.
Oct. 7. Brunton studios, Frank Keenan, chairman.
Oct. 8. Sunset studios, Geo. Fawcett, chairman.
Oct. 9. Douglas Fairbanks.
Oct. 10. Fannie Ward and Pathe players.
Oct. 11. Ince studios, Thos. Ince, chairman.
Oct. 12. 2:00 p. m. Liberty Day. Triangle and American studios. 7:30 p. m. Motion Picture Producers Association, W. J. Reynolds, chairman.
Oct. 14. Universal and L-KO studios.
Oct. 15. Sennett studios.
Oct. 16. Julian Eltinge and Lois Weber studios.
Oct. 17. Wm. Fox and Lehrman Comedy studios.
Oct. 18. Theatre and Film Exchange Men, Laboratory and Accessory Men's Night.
Oct. 19. 2:00 p. m. Roscoe Arbuckle.
7:30 p. m. Closing night. Motion Picture War Service Association.

In addition to the Motion Picture people taking part in the various programs at the Tank Meetings and theatres during the drive, they will also go to the smaller cities throughout southern California. Two tanks mounted on large trucks will visit every city and town in southern California, and from the tops of these, members of local studios will make bond sales talks. These two tanks are booked for meetings morning, afternoon and evening, and will go to more than 75 towns.

Work of organizing studios, theatres and exchanges is in the hands of C. H. Christie, who estimates that 90 per cent of the studios will prove themselves 100 per cent efficient. Mr. Christie is chairman of the Committee of the Motion Picture Industry and has the co-operation of directors at all studios, where active committees are at work securing the subscriptions of all identified with the industry, as well as at the theatres and exchanges.

What Butte Is Doing

AMONG the Montana exhibitors visiting in Butte the past week were Gilbert Heyfron of Missoula and W. B. Hartwig of Dillon.

THEO. JOHNSON of Salt Lake, road man in this territory for Metro, was in Butte the past few days after a tour of Montana. He came from Lewistown where he was during the county fair week. The Myrtle at Lewistown is showing Metro pictures and reports good business.

"TO HELL WITH THE KAISER" was the attraction at the Ansonia the past week. It packed them in and is now showing to big crowds in other Montana cities.

MEL WILSON is now making his headquarters at Salt Lake and is road man for the Famous Players-Lasky corporation. "Things picking up" is what Mel reports after a trip to southern Montana.

UNCLE DICK SUTTON opened the Empress with stock on September 29. The theatre had been dark for several months.

F. J. OBER, road man for the Universal's local exchange, is back in Butte after a trip about the state.

DAVE SCHAYER has gone to Salt Lake to close up business at the Salt Lake office of the Famous Players-Lasky Company relating to the Butte branch, now a thing of the past.

MANAGER RAILEY of the American reports business as picking up right along.

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   - (a) Rheostat
   - (b) Rewinders
   - (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

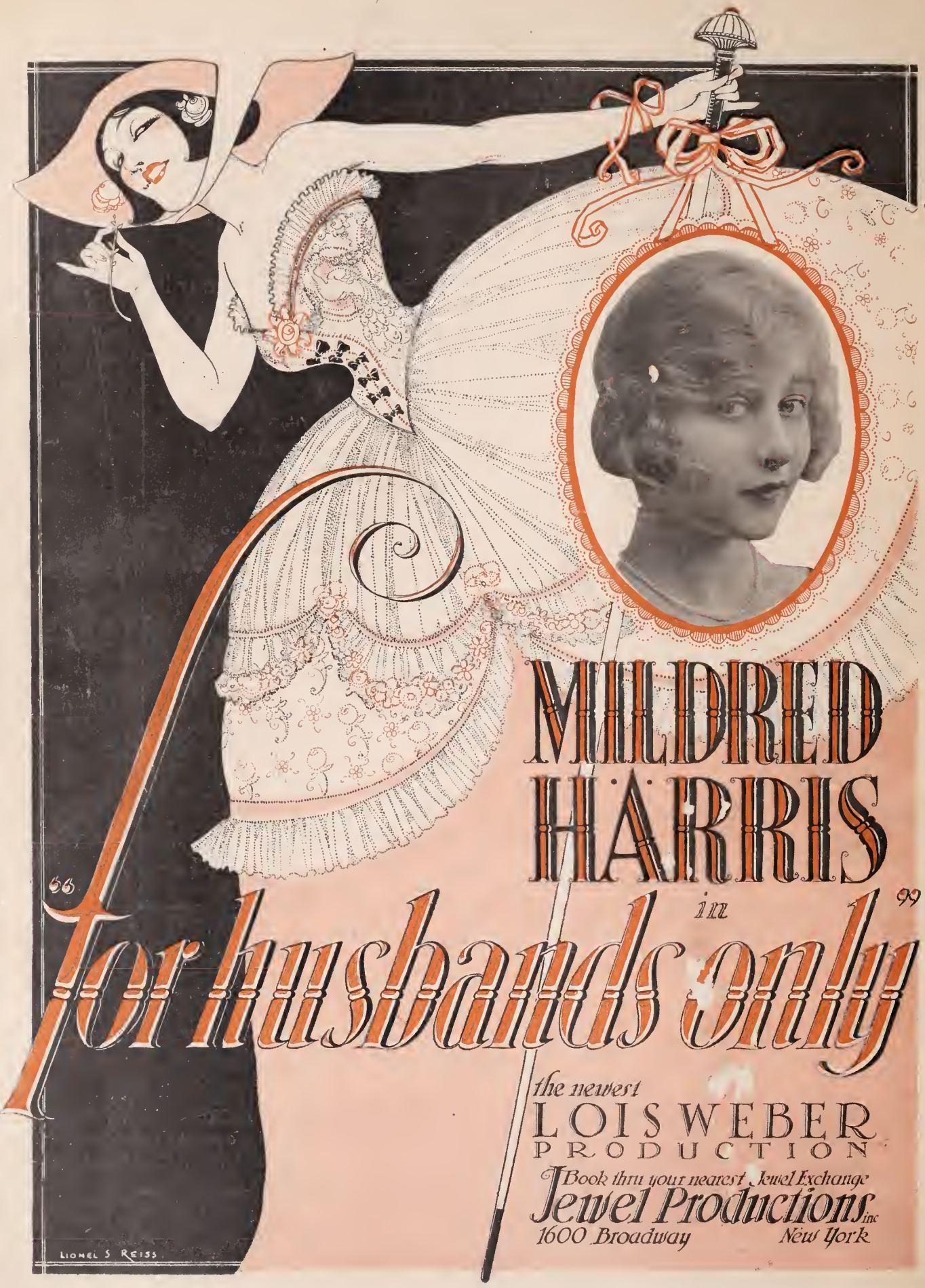
We pledge ourselves to abide by its provisions in every particular

PRECISION MACHINE CO., INC.
Manufacturers of Simplex Projectors
317 East 34th Street, New York, N. Y.

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 Gold Street, New York, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 West Randolph Street, Chicago, Ills.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
Davenport, Iowa



MILDRED HARRIS

in

"for husbands only"

the newest

LOIS WEBER PRODUCTION

Book thru your nearest Jewel Exchange

Jewel Productions inc

1600 Broadway New York

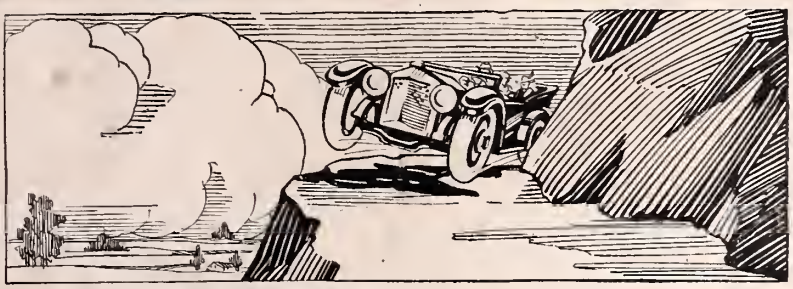
OCTOBER 19, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD



Don't Take A Chance!

THE exhibitor who tries to "get by" with cheap pictures is risking the life of his business.

When you show

Paramount and Artcraft Pictures

(NATIONALLY ADVERTISED)

you take no chances. You know *and the public knows* that the Paramount and Artcraft Trade Marks are the guide posts along the safe road to the best amusement.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

VOL. XVIII-NO. 16 *Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles

LIONEL S. REISS
MONROE SALISBURY
IN
"HUGON THE MIGHTY"
A GREAT BIG OUTDOOR DRAMA OF AN UNRELIGIOUS MAN WITH A HEART OF PUREST GOLD
BOOK THRU YOUR NEAREST BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY N.Y.

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

ALICE JOYCE STAR SERIES

October 21, 1918—"Everybody's Girl" to be followed by seven other Alice Joyce features on these dates:—

December 2, 1918
January 13, 1919
February 24, 1919
April 7, 1919
May 19, 1919
June 30, 1919
September 22, 1919

Every Liberty Loan Film that you run is a Wisp in the Mighty Broom that will Sweep the Huns off the earth

Albert E. Smith Presents

ALICE JOYCE

in The First of Her Eight Star Series Releases

"Everybody's Girl"

A FIVE PART BLUE RIBBON FEATURE

ADAPTED FROM THE FAMOUS STORY "BRICKDUST ROW" By O. HENRY

Directed by TOM TERRISS

O. Henry and Alice Joyce—the combination will prove irresistible to the most exacting patron. O. Henry's name is one to conjure with wherever the word "story" is mentioned. Alice Joyce, by her dramatic portrayals in "Within the Law," and "Womanhood, the Glory of the Nation," will ever hold a marvelous appeal to the hearts of millions. And in "Everybody's Girl" she will materially add to her potency as a star.

The selection of Vitagraph favorites for the supporting roles in this exceptional feature has been made with results that justify the time and care given. Prominent in the cast are: Walter McGrail, Percy Standing, May Hopkins and Bernard Siegal.

VITAGRAPH

Stand in the Back of Your Theatre

when your operator is running one of VITAGRAPH'S new

TWO REEL "BIG V" SPECIAL COMEDIES

The Laughs That You'll Hear Will Help to Explain the Boost in Business on That Day

Every one of these new feature comedies is going to make NEW BUSINESS for your theatre on the next day that you show a

TWO-REEL BIG "V" SPECIAL COMEDY

"MISFITS AND MATRIMONY"
Featuring
MONTGOMERY AND ROCK

"BEARS AND BAD MEN"
Featuring
LARRY SEMON

"HUNS AND HYPHENS"
Featuring
LARRY SEMON

"CHUMPS AND COPS"
Featuring
MONTGOMERY AND ROCK

"ROOFS AND RIOTS"
Featuring
MONTGOMERY AND ROCK

"FRAUDS AND FRENZIES"
Featuring
LARRY SEMON

"SUBMARINES AND SIMPS"
Featuring
MONTGOMERY AND ROCK

Talk about pictures with a kick in them! You'll help to land the biggest kick in the world on the Kaiser with every foot of Liberty Loan film that you run.

VITAGRAPH

ALBERT E. SMITH
President

The Strongest Testimonials Ever Given

Are the *Figures*

Written on the Profit Side of the Box-Office Statement by

Vitagraph Serials –

"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

are titles that mean *MONEY!*

Run Liberty Loan Films — and Our Boys Over There Will Run the Hun Back to Berlin!

Now Booking–

ALBERT E. SMITH *Presents*

"THE IRON TEST"

VITAGRAPH'S *LATEST AND GREATEST PHOTOPLAY SERIAL*

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

in 15 Smashing Episodes

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

VITAGRAPH

Lewis J. Selznick ~ Constance

"The Shuttle"

"The Studio Girl"

"Good Night, Paul"

Here you see CONSTANCE TALMADGE in the star role in each of her past SELECT SUCCESSES!

The "boots" are bought

"Scandal."

"The Lesson."

"Up The Road With Sallie"

"The Honeymoon"

"Sauce for the Goose."

"A Pair of Silk Stockings"

presents

Talmadge *in* "Mrs. Leffingwell's Boots"

SELECT SP PICTURES

from the celebrated play by
AUGUSTUS THOMAS

Scenario by Edith Kennedy
Directed by Walter Edwards

She admires her purchase

The "boots" become a bone of contention!

She's done it again—has Constance Talmadge! She has made another corker—another of those laughter-plus-drama hits—and a worthy successor of the nine that have gone before (see opposite page). Is ***your*** house getting the benefit of the ***patronage-building*** pictures in Constance Talmadge's First and Second Select Series? An early play-date means an early opportunity to play the next picture. Your patrons will be waiting for it!

A Love Story of Great Tenderness in

SELECT SP PICTURES

Great Special

In no screen drama yet presented has the beautiful theme of wifely devotion been so nobly presented as in Thomas Dixon's great photoplay, "The One Woman," made from his sensationally popular novel of the same name. Mother love, the love of husband, the love of home, of honor, of a fair name—these are threads interwoven with consummate skill by Reginald Barker in a dramatic fabric in which virile passions and selfish desires strike a harsh but compelling counter note.

Distributed by

SELECT PICTURES CORPORATION

"The ONE WOMAN"

by

THOMAS DIXON

Directed by Reginald Barker
Produced by MASTERCRAFT

On these two pages are shown bits from the great production—the "wedding by proclamation" scene in The Temple of Man, above, and, at right, the return of Frank Gordon to the wife who has kept her faith in him and the children who have waited him during his "long journey" to the shores of Free Love. On the page opposite are seen Adda Gleason as Ruth, the Mother; Clara Williams as the Other Woman; and a detail from the thrilling fight between the Banker (Herschel Mayall) and Frank Gordon (Lawson Butt). The children are Mary Jane Irving and Ben Alexander.

Yours—For a "Full House"

3 Aces

in one Triangle Play

BELLE BENNETT

the beautiful woman whose keen intellect conquers the vicious plot to divert American charitable donations to the treasury of the Kaiser.

With

J. Barney Sherry and Jack Richardson

in

"RECKONING DAY"

the photoplay based on an actual experience of the Secret Service in Washington during 1918.

Presented with three of Triangle's most popular favorites.

The proper presentation of this picture means profits for *you*, to invest in War Savings Stamps.

Play this for profits and patriotism.

Scheduled for early release

Triangle Distributing Corporation

1457 Broadway **New York**

Goldwyn Pictures

He Dared To Love The Daughter Of The Richest Man In Town.

A HANDSOME chauffeur on "thirty per" in war-time. A beautiful girl who made him forget all about the high cost or living—and loving.

The romance of a thin bankroll and a stout heart.

Obstacles, disappointments, adventures—none of these could keep Danny Murray, with the laughing eyes and the romantic heart, from winning. His motto was "You can't beat the luck of the Irish."

In the great game of Love he came, he wooed, he conquered. This will indicate to every live exhibitor *how he can exploit and profit on*

TOM MOORE in Thirty A Week

by Thompson Buchanan
Directed by Harry Beaumont

Released everywhere October 21. *This rattling, speedy story would make any likable personality a star over-night.*

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

How Many Brains Work For You Besides Your Own?

AS an exhibitor with an investment you have a mind and business judgment of your own. An intelligent manager also tells you what *some of your patrons* think.

Have you additional resources to make your house a success? Combine the advantages you have with the tremendous resources of the powerful Goldwyn organization.

Remember that Goldwyn is in touch by letter or face to face, through managers and salesmen, with never less than 10,000 exhibitor's *like yourself*. It seeks and *finds* the exhibitor's voice. It guides itself by exhibitor facts and not by producer theories.

Goldwyn is the the custodian of thousands of exhibitor intelligences and confidences. It is counselled by hundreds of the world's ablest and most successful authors. And, above all, it is shaped by the suggestions of its own customers—the most conspicuously successful showmen of the nation.

You are forming a *Partnership of Power* when you put Goldwyn Pictures in your theatres. All of the elements that *the chemistry of human brains* can devise are in them to make them the most perfect productions in the industry. Goldwyn Pictures *are sired by you, the exhibitors who play them.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

THERE'S A WIDE-WORLD CRY FOR LAUGHTER

FOR happiness—fun—cheerfulness. For relief from tension and depression. *Those who have wept must also smile.*

This is THE GREAT LAW OF REACTION. Americans are hungry for something to appeal to their unquenchable and unbeatable sense of humor.

Their demand is answered every second week by a national comedian of high favor and great popularity

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

The twelve rollicking two-reel comedies that have established his fame and drawing power since May are in perfect condition and can be booked from any Goldwyn office at the rate of one a week until you catch up with his current bi-weekly releases. His newest releases are:

Oct. 7: Bill Camps Out
Oct. 21: A Pair of Pink Pajamas
Nov. 4: The Jelly-Fish
Nov. 18: You Know What I Mean

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

How can an advertiser continue advertising? By giving YOU value.

"AUDIENCES ROSE FROM

THERE'S *the dollar-mark verdict* of exhibitor and public approval of the most successful special production offered to American exhibitors in months—

Betzwood Film Company's
Spectacular Patriotic Melodrama

For the FREEDOM

with LADY TSEN MEI

THE SCREEN'S ONLY CHINESE STAR

Conceived and Directed by **Ira M. Lowry**

It is the verdict of the great Stanley Theatre, Philadelphia, which *has never before played any special production of an independent producer.*

As proof of its great profit-making powers, this production has been booked for second, third and fourth runs in Philadelphia; at every important neighborhood house in the city, and for first runs in all the larger cities in the entire Philadelphia territory.

"For the Freedom of the East" thrills because it is packed to the brim with action, melodrama, romance, mystery, intrigue and heroism. A picture showing *history in the making* and revealing the dramatic alliance of America, China and Japan *that has crumbled the Kaiser's hopes of conquest through Asia.*

Honored by the attendance of China's Ambassador to the United States and his aides at its opening performance.

THEIR CHAIRS AND CHEERED"

of the EAST

PHILADELPHIA PRESS: Opening the Fourth Liberty Loan campaign, "For the Freedom of the East" proves a smashing attraction at the Stanley. Love, romance, hatred and strife as the themes and the unusual star, Lady Tsen Mei, were responsible for record patronage.

PHILADELPHIA NORTH AMERICAN: "For the Freedom of the East" lives up to all the things that have been said about it in advance. An unusual star with personality and charm. . . *The story is a thriller.*

PHILADELPHIA BULLETIN: Rarely does the eye ever see on the screen such an unusual picture as "For the Freedom of the East." As strong a patriotic production as could possibly be conceived.

PHILADELPHIA RECORD: "For the Freedom of the East"—powerful, daring, thrilling—also shows the triumph of Allied arms and the salvation of Russia. A picture exactly attuned to the popular tastes of the moment.

PHILADELPHIA PUBLIC LEDGER: Something brand new in screen drama is "For the Freedom of the East." A really remarkable picture that all Philadelphia seems to be going to see this week at the Stanley.

PHILADELPHIA INQUIRER: A drama of gorgeous coloring revealing the deviltry and stupidity of the German spy system. A tremendously powerful and timely production.

This sensational production should be booked *now* to enable you to obtain its fullest and greatest publicity values. Directed by the same skilled hand that produced the other great money-maker, "For the Freedom of the World." Write or wire your nearest Goldwyn office at once for playing dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

NOW

BREAKS ALL RECORDS

NOW

At "THE PLAYHOUSE" Michigan Ave. Chicago
Run of Three Consecutive Weeks

A Love Story of the Great West in the DAYS of 49

7 Reels of Stirring Action

STATE RIGHTS

NOW SELLING

THE "VIGILANTES" IS TO THE WEST WHAT THE "CLANSMAN" WAS TO THE SOUTH

What the Chicago Press Says:

"THE VIGILANTES" IS "THE BIRTH" ALL OVER AGAIN EXCEPT FOR SLIGHT CHANGES OF TIME AND PLACE. MADE ALTOGETHER IN THE GRIFFITH MANNER" CHICAGO EVENING AMERICAN

"THE VIGILANTES IS AN ELABORATE AND AMBITIOUS SPECTACLE. IT IS OUT OF THE ORDINARY" EVENING POST

"THE VIGILANTES DESERVES BEING DUBBED A HEAVY PICTURE. IF YOU LIKE MELODRAMA IT WILL BE RIGHT IN YOUR LINE" CHICAGO TRIBUNE

"VIVIDLY AND COMPREHENSIVELY DOES THE VIGILANTES DESCRIBE THE STIRRING DAYS OF THE FORTY-NINERS. IT IS AN ELABORATE AFFAIR" DAILY NEWS

PHOTOGRAPHY IS CONSISTENTLY GOOD. CALIFORNIA'S BACKGROUNDS ARE BEYOND CRITICISM" HERALD-EXAMINER

"THE VIGILANTES IS OF UNUSUAL MERIT WELL DIRECTED ACTED AND PHOTOGRAPHED." JOURNAL

NOW

Presented By
BEAR STATE FILM Co
1004 Consumers Bldg
220 South State St. Chicago

Illinois Now Being Released by
UNITY PHOTOPLAY Co
207 South Wabash Av.
Chicago Ill.

NOW

WILLIAM RUSSELL
in
HOBBS IN A HURRY

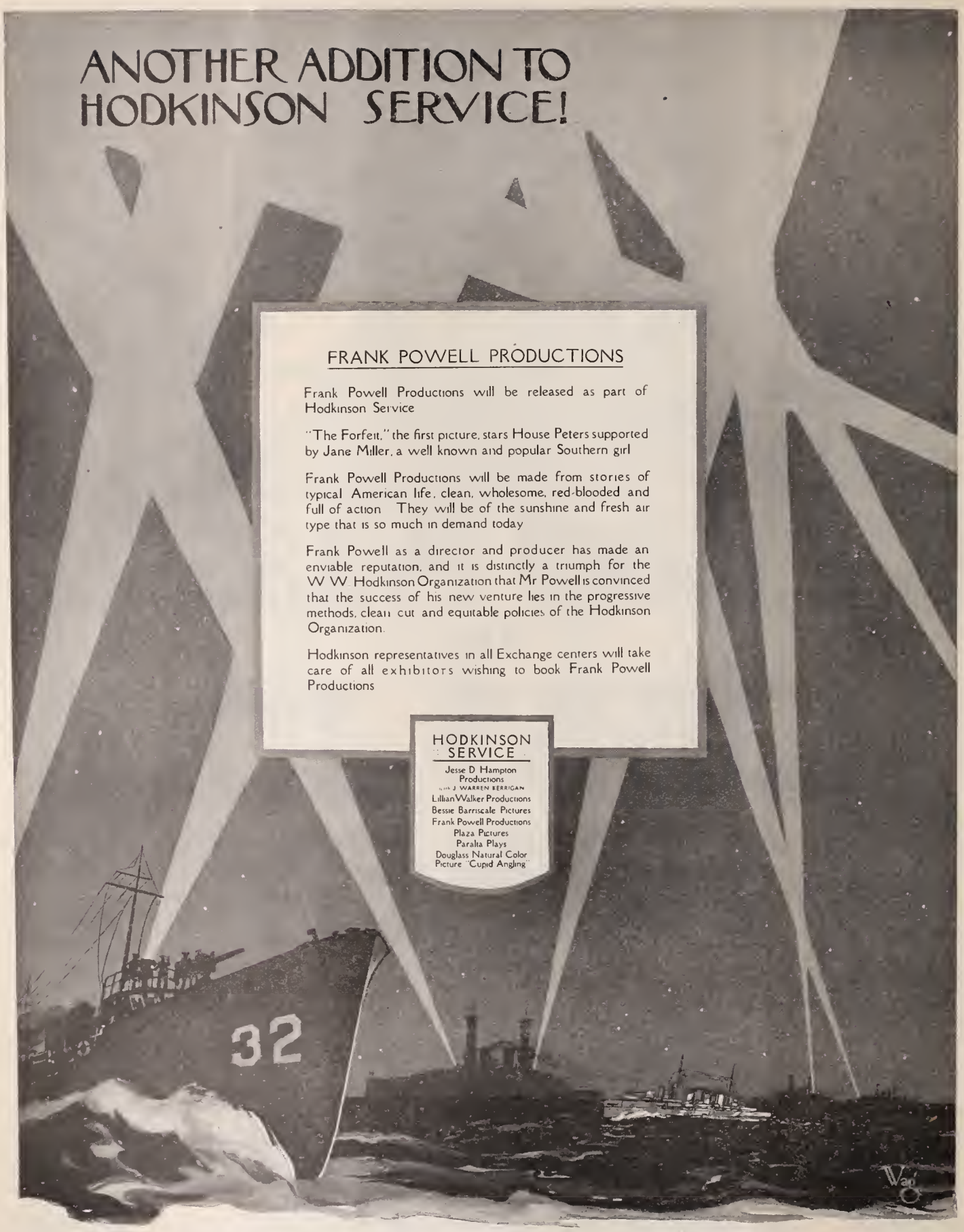
By George Lee McCandless
Directed by Henry King

Exhibitors everywhere have packed their theatres with William Russell productions. He has proven himself a real box office magnet. Now—more than ever before—you can get the crowds with this first of his new productions—"Hobbs in a Hurry." It's a western comedy-drama that is filled with thrills.

American Film Company representatives at all Pathé Exchanges are prepared now to show you this new Russell production on the screen—to arrange bookings for you. Make your application now. Attract the throngs to *your* theatre.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHÉ


ANOTHER ADDITION TO HODKINSON SERVICE!
FRANK POWELL PRODUCTIONS
Frank Powell Productions will be released as part of Hodkinson Service
"The Forfeit," the first picture, stars House Peters supported by Jane Miller, a well known and popular Southern girl
Frank Powell Productions will be made from stories of typical American life, clean, wholesome, red-blooded and full of action They will be of the sunshine and fresh air type that is so much in demand today
Frank Powell as a director and producer has made an enviable reputation, and it is distinctly a triumph for the W W Hodkinson Organization that Mr Powell is convinced that the success of his new venture lies in the progressive methods, clean cut and equitable policies of the Hodkinson Organization.
Hodkinson representatives in all Exchange centers will take care of all exhibitors wishing to book Frank Powell Productions
HODKINSON SERVICE
Jesse D Hampton Productions
with J WARREN KERRIGAN
Lillian Walker Productions
Bessie Barriscale Pictures
Frank Powell Productions
Plaza Pictures
Paralta Plays
Douglass Natural Color Picture "Cupid Angling"
32

W·W·HODKINSON CORPORATION 527 FIFTH AVE NEW YORK

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"The Forfeit"
A Frank Powell Production
THE "FORFEIT" IS PAID IN FULL
HOUSE PETERS AND JANE MILLER
IN A POWERFUL AND DRAMATIC STORY OF THE GREAT SOUTHWEST
ADAPTED FROM THE NOVEL BY RIDGEWELL CULLOM
PHOTOGRAPHED IN TEXAS
A "HAIR TRIGGER" MOMENT
"AN EYE FOR AN EYE"
Produced by SUNSET PICTURES, Inc.
Distributed by
W. W. HODKINSON CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!

Louise Glaum
in the
GODDESS of LOST LAKE
by M. Vandowater directed by Wallace Worsley
AN UNUSUAL DRAMA of a modern frontier—a fun loving maid of the mountains whose heritage of Indian blood precipitates the sacrificial tragedy, which so often precedes the coming of complete happiness. Louise Glaum in a distinctly new and unusual role.

Distributed by the W. W. HODKINSON CORPORATION
as part of HODKINSON SERVICE at all General Film Exchanges

Jesse D. Hampton Announces

J. WARREN KERRIGAN

in a new production

"THREE X GORDON"

by Kenneth B. Clarke · directed by Earnest Warde

A "different" story visualizing in an absorbing manner the great work of remaking men—and making them fit to fight

distributed by W·W·HODKINSON CORPORATION.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

ROBERT BRUNTON

Announces the Early Appearance of

BESSIE BARRISCALE

in a New Series of Important Feature Photo-Plays

Directed by Howard Hickman

To Be Distributed by

W. W. HODKINSON CORPORATION

BURLINGHAM TRAVEL PICTURES

HAVE YOU BOOKED THESE?

1. Facing Death on The Blümlisalp

2. Unknown Switzerland
(The Lotschenthal)

These Are The First 4 of a Wonder Adventure Series of 30 Pictures

3. The Pilatus Railway

4. Allied War Heroes Arrive In Switzerland

Released only through

WM L. SHERRY
729 SEVENTH AVENUE

SHERRY SERVICE

For U. S. and Canada

SERVICE
NEW YORK CITY

We have secured good advertisers to talk to YOU. Listen to them!

Try the Easiest Way!

Press a button—slip in the clutch—and you're off! Skilled mechanics and simplified mechanism have made transportation easy. Automobiling is a heap of fun—as long as the motor works smoothly.

So with the motion picture business; managing a theatre has it all over any other job on earth as long as the motor's working right.

And the picture is the thing that makes the theatre go.

You have a contract. You depend on the producer; he's your skilled mechanic. It's a "pipe" for the first week or two; then the motor begins to rattle. Pretty soon it's bucking and wheezing—then rackety-bang-bing-bunk-she stops! So do the people. So do receipts. So do you.

You've not only lost business, but prestige! The interest on your investment in pictures is gone with the principal. The cumulative profits that come with a succession of uniformly good pictures are missed altogether. You cancel—and begin over.

Start right, this time! Try the easiest way! Book dependable pictures—Fox pictures!

Should William Fox make a poor picture he would lose twice—as producer and as exhibitor. And those who have stood losses as exhibitor know he couldn't hold up long under that sort of strain.

Therefore there aren't any poor Fox pictures.

Witness STANDARD PICTURES. Those who signed for this series expected to get only the productions of the two stars who made STANDARD PICTURES such a big success last year. But William Fox saw a chance to contract for the most widely advertised woman in the world—EVELYN NESBIT—and STANDARD PICTURES exhibitors soon will be cashing in on

"The Woman Who Gave"

The production is one of the biggest releases of a day of big pictures and will establish EVELYN NESBIT as a foremost actress of the screen.

Her son, Russell Thaw, is in the cast.

FOX FILM CORPORATION

BUY LIBERTY BONDS

Book Fox Pictures!

Witness also the William Fox VICTORY PICTURES! These releases, now only a month old, are the sensation of the new season! The stars—Tom Mix, Gladys Brockwell and George Walsh—are being shown in a series of productions that rival the highest grade pictures ever released by any producer. The proof will be found in the current release,

George Walsh in "On the Jump"

a revelation of German attempts to muzzle the American press—a timely picture in which the pepper box of the films performs a most amazing series of stunts, including the climbing of the outside of a seventeen story building.

Witness likewise the productions that have been properly named EXCEL PICTURES—releases featuring Virginia Pearson, Peggy Hyland, Jane and Katherine Lee and the star of "The Caillaux Case", Madlaine Traverse. The current release showing

Peggy Hyland in "Marriages Are Made"

is the story of a real American heroine—a girl who upset a German plot to destroy American ships and thereby won the man of her choice.

Then there are those amazing productions

Henry Lerhman's Sunshine Comedies

which have come to be recognized as the only dependable releases of the sort on the market. They are a pleasant relief from slap-stick, pie-throwing attempts to be funny. They have a real clean comedy basis—true comedy situations—and they go over big everywhere.

Shorter, but every inch of them full of fun, are

Mutt and Jeff Animated Cartoons

Bud Fisher, their author, is the recognized American war cartoonist. He's there at the front—captain of an artillery company—and he's showing the folks at home that there's a happy side to life in the trenches.

Try the easy way to success! Book these Fox pictures!

FOX FILM CORPORATION

AND KEEP THEM!

We have secured good advertisers to talk to YOU. Listen to them!

RICHARD A. ROWLAND and MAXWELL KARGER
present

The Great NAZIMOVA

in

EYE for EYE

A newer and larger production starring the greatest artist in the world.

From Henry Kistemaeckers' drama "L'Occident," adapted by June Mathis and Albert Capellani and directed by Albert Capellani in Seven acts . . .

NAZIMOVA PRODUCTIONS

METRO
DISTRIBUTORS

MAXWELL KARGER
DIRECTOR GENERAL

Opening at the Strand Theatre New York on

November 3rd

for a run

METRO SUCCESS

is builded on three straight production years, on actual performance rather than on advertising claims · *Metro Pictures* go *beyond* their advertising and this is *real* showmanship· *Metro Pictures* are consistently great–they are tremendously interesting–they are intelligent and clean ·

Metro Pictures have led the world on merit and they still are far ahead·

The newest All Star Series Metro presents

EMMY WEHLEN

in

HIS BONDED WIFE

From the delightful story by Lois and Arthur Zellner–adapted by June Mathis and directed by Charles J· Brabin in 5 acts·

Released by **METRO** *October 14th*

MAXWELL KARGER
Director General

ANNOUNCEMENT

For the past two years, or since the amalgamation of the Hearst International News and Pathe News, this reel has occupied the premier position in the news reel field.

For the past two years, THE GATHERING OF ALL FILM AND THE PHOTOGRAPHING OF ALL SUBJECTS for the Hearst-Pathe News, has been in charge of the HEARST ORGANIZATION, owing to its superior and tremendous news gathering facilities.

After December 24th, 1918, the name of PATHE will be discontinued, and this news film will be issued under its former name of the

HEARST INTERNATIONAL NEWS

It will contain the up-to-the-minute news topics that have made this film famous.

It will contain the cartoons by the famous artists of the Hearst newspapers, such as Hal Coffman, Winsor McKay and Harry Murphy.

It will have behind it the unequalled facilities of the Hearst Organization for the gathering of news subjects and the tremendous publicity power of the Hearst newspapers.

Issued by the

INTERNATIONAL FILM SERVICE CO., Inc.

729 Seventh Ave., New York City

American Rights For Sale

of the two most important British Productions of 1918

"The Way Of An Eagle"

by Ethel M. Dell, produced by Samuelson

and

"The Elder Miss Blossom"

by Ernest Hendrie and Metcalfe Wood

We should be pleased to show these productions to your British Representative at any time.

If you are interested communicate by cable or letter direct with

SUN EXCLUSIVES

Sun House, 11, Holloway Head, Birmingham, England

Cable Address: Sunsol, Birmingham, Eng.

Who is the Best?

Exhibitor Ad Writer
Exhibitor Publicity Man
Exhibitor Lobby Artist
Exhibitor Impresario
Exhibitor Salesman

$1200.00 IN LIBERTY BONDS

Of The Fourth Loan

TO EXHIBITORS WHO KNOW HOW TO ADVERTISE

This offer is to exhibitors who have booked "The Romance of Tarzan" prior to date of this announcement of contest, or who hold contracts for Regular First National Releases.

Little Theatres Have the Same Chance as Big Theatres.

Offer Open Until December 30, 1918.

A board of experts from the trade papers will act as judges and have full control of awarding prizes.

Theatres will be divided into four classes.

First class—2,000 seats and over; second class—1,000 to 2,000 seats; third class—700 to 1,000 seats; fourth class—less than 700 seats.

The Subject We Have Chosen For This Test Is

"THE ROMANCE OF TARZAN"

It Affords Unprecedented Opportunities for Exploitation and Will Make Good Any Publicity Statement in Reason

THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.

6 West 48th Street **New York, N. Y.**

Are Exhibitors Practical Retailers?

THE purpose of the contest is to encourage owners of later run houses to give a greater degree of attention to their advertising and retail sales campaigns for the various features they book.

Because a production is three, four or six months, or even a year old, does not imply that its merchandising possibilities are not just as great at that age as on the day of release. Excepting in rare instances, where theatre location is unusual, or normal competition is lacking, the axiom that a feature is only as profitable as its retailer is efficient will apply generally.

Just how capable the average exhibitor is as a retail salesman of motion pictures has been a much mooted question among manufacturers, exchangemen, and even theatre owners themselves. Limited editorial space makes it physically impossible for the trade journals to publish more than a small fraction of the samples of profitable theatre advertising that are submitted to them, or to treat with more than a slight percentage of the many exhibitor ideas that come to their attention.

For this one reason no trade journal has ever been able to follow any one picture through its various ages to obtain a thorough and concrete idea of just how efficient a retail advertiser and salesman the *average* exhibitor is, from the first run account to the man who plays it after its first birthday.

For the edification of the industry, as an illustration to other distributing agencies of the possibility for more intimate and practical cooperation with exhibitors by keeping all of them informed of what the comparative few are doing to attain consistent returns on their bookings, and for the particular benefit of those exhibitors who play features after they are ninety days old, and who want a comprehensive illustration of how all earlier run accounts advertise and sell to the public, the First National Exhibitors' Circuit announces this contest, to be conducted with one specific release as a means of more accurately gauging the retail sales capacity of theatre owners, and the variations in method according to house location, class of patronage, competition, and conditions generally affecting the box-office.

Entry blanks for the contest will be mailed, free of any cost, by exchanges of the First National Exhibitors' Circuit, or on application to the Tarzan Editor of the First National Exhibitors' Circuit, 6 West 48th Street, New York City, or to the Exhibitors' Service Department Editor of this trade journal.

Conditions To Be Observed

AN entry blank, correctly filled in, must accompany all matter submitted, from each individual entrant.

Entries of newspaper advertising must consist of at least one copy of each issue of local newspapers in which the copy is published. This is necessary to enable the judges, in scoring the points, to make an accurate mathematical calculation for position, general appearance on the page, and strength of copy and typography.

Entries of publicity material, in story form, must consist of at least one copy of each issue of the local newspapers in which the stories appear.

Entries of stunt publicity matter, if carried out in newspapers, must consist of at least one copy of each issue of the local newspapers in which it is printed; if it consists of special posters, banners, signs, floats, parades of characters, snipes, or lobby treatment, send one print of the scrap book photographs you will have made in the ordinary course of events.

Entries of lobby display matter must consist of one print of the usual photographs you have made, showing the arrangement and a sufficiently complete illustration of the entire lobby, so that the judges can accurately credit points on the basis of general arrangement, harmony, novelty, appeal, contrasts, visibility and its ability to create interest and curiosity in the production.

Entries of stunt presentations must consist of one print of the usual scrap book photographs of stage arrangement, interior decorations, special costumes for ushers and general employees, one copy of the house program containing the musical score, if one is used, and which shows the position on program of singers or novelty interpolations contributing in any way to effective presentation.

To avoid any possibility of error in crediting points, the judges will refuse to pass on any newspaper page, special window card sample, special poster sample, sample snipe, sample slide, copy of house program, or copies of newspapers, containing examples of advertising and publicity matter, or photographs of outdoor stunt publicity or interior decorations or arrangement bearing on presentation, unless each individual exhibit, whether newspaper, house program, sample window card, poster, snipe or photograph has written on it, plainly and legibly, the name of the exhibitor, name of the theatre, street and city address of theatre.

Every exhibit submitted will be returned to you, if desired.

The receipt of every entry will be immediately acknowledged by mail.

The Board of Judges will score the exhibits in each individual instance, crediting the entrants with the points merited by his material, and the results will be published in this trade journal at the conclusion of the contest, December 30, 1918.

The awards will be made by the Board of Judges, direct to the winning contestants.

Reproductions of the winning examples of advertising in each theatre classification, and under each sub-division for style and kind of advertising, will be available, in printed form, to every exhibitor in the country, and particularly for those who will not book "The Romance of Tarzan" until after December 30, 1918.

On The Way

DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by the Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

The "Ideal Film Renting Co.," whose famous masterpieces such as "MY OLD DUTCH" and "MASKS AND FACES" found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD.," 76-78 WARDOUR STREET, LONDON, W. 1, and arrange without fail to be represented at the Trade Show.

! A MODEL CINEBIOGRAPHY
THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

Note:—The picture has been so constructed that it may be released in episodes or completely

MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman"
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

ITS SECOND PRODUCTION

WOMAN

Written by Charles Whittaker

Directed by Maurice Tourneur

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, China, Japan, Dutch East Indies, Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK
LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

OUR CHIEF DUTY

—— and it's both a patriotic and a pleasing duty —— is to knuckle down and do all we can —— and even more than that —— to

WIN THE WAR!

OUR NEXT DUTY

—— and it's also pleasing and patriotic —— is to make the best possible pictures:

Pictures so good they will cheer and entertain our people whose sons and husbands and fathers are fighting the unspeakable demons of Kultur;

Pictures so good they will increase the war revenue of our Government, and enable us to purchase double our proportion of

LIBERTY LOAN BONDS

Independent exchanges and exhibitors in every part of the United States are co-operating with the Gaumont News and Graphic to show to the people attractive pictures calculated to stimulate subscriptions to the

FOURTH LIBERTY LOAN

Gaumont PARIS

Gaumont Co.

FLUSHING, N. Y.

Gaumont LONDON

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

Forward!

The same sharp challenge to battle is sounding for us. We must answer in the same proud way — the way of our fighting men — the American way. *We must lend the way they fight.*

We must show the war-maddened Hun a united American people moving forward shoulder to shoulder, irresistibly, to Victory.

Our task is to supply the money, the ships, the guns, the shells that we must have to win. It is a tremendous task. We must do it as our fighting men do theirs—with the indomitable spirit of Victory.

We must work, and save, and lend with one thought only—TO FIGHT AND WIN.

Get into the fight—with your whole heart

Buy Bonds—to your utmost!

Run Liberty Loan Films and Slides!

This Space Subscribed to Winning the War by
MOTION PICTURE NEWS

"LAFAYETTE WE COME!"
(Pershing 1917)
A Super Patriotic Motion Picture Spectacle
FIRST - PUT THE KIBOSH ON THE BOCHE - THEN
SECOND - SEE THIS MASTERPIECE - THEN
THIRD - SHOW IT TO YOUR PATRONS - THEN YOU AND YOUR PATRONS WILL Buy
FOURTH LIBERTY LOAN BONDS
EXHIBITOR CONTROLLED
AFFILIATED DISTRIBUTORS
1476 BROADWAY NEW YORK CITY

GEORGE KLEINE

PRESENTS

BEHIND THE LINES IN ITALY

THE UNBELIEVER

MOTION PICTURE NEWS—ISSUE OCTOBER 5TH

"It should be a matter of patriotic duty to give these pictures a showing in your theatre."

A PICTURE SO FINE—SO BIG—SO TRUE
THAT IT TAKES PRECEDENCE OVER ALL

Ask any exhibitor who has played it.

Arrange Dates Now Through the Nearest Exchange of the

GEORGE KLEINE SYSTEM

READY FOR RELEASE SOON

"THE WALL INVISIBLE," Starring Shirley Mason; "In the Fog," with Raymond McKee; "THE GIRL ALASKA," the first feature ever filmed in Alaska.

Motion Picture News

Vol. 18 No. 16. October 19, 1918

The Week in the Film World at a Glance

FEATURES

LET'S START RIGHT (WM. A. JOHNSON).....2513
SPEAKING EDITORIALLY.....2514
THE HONOR ROLL.....2518
IN AND OUT OF TOWN.....2519
EXPORT NEWS OF INTEREST.....2543
GETTING OVER THE FULL BILL.....2530
THE COMPLETE PLAN BOOK.....2591

NEWS OF THE WEEK

Influenza Brings Industry to Halt.....2515
Industry Leads Coast Loan Drive.....2516
Film Interests Press Loan Drive.....2517
Kleine Letter a Scorcher.....2518
News of Men with the Colors.....2518
"Expo" Big But Crowds Are Not.....2519
In and Out of Town.....2519
Victory Dinner Is Postponed.....2520
Goldfish Against the Tax Raise.....2520
Complaints on Liberty Films.....2521
Newsettes of the Week.....2522
Newsy Reports from All Sections.....2523
Special Correspondence of Interest.....2524
Universal Man Invents Liberty Loan Plan.....2526
Live News from the Producers.....2544
Advance Offerings of the Programs.....2569
In the Independent Field.....2571
Complete Plan Book.....2591
Newsy Items of the Studios.....2608

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports.....2527
Exhibitors' Service Bureau.....2530
Coming Program Offerings.....2569
Releases—Current and Coming.....2610
Equipment Service.....2575
Projection Department.....2578
Camera and Picture Making.....2582
Music and the Picture.....2585
The Complete Plan Book.....2591

COMPLETE PLAN BOOK

Advance Reviews.....2591
"Salome" (Fox Super-Production).....2592
"The Kingdom of Youth" (Goldwyn).....2593
"On the Jump" (Fox).....2594
"The Man from Funeral Range" (Paramount).....2595
"The Caillaux Case" (Fox).....2596
"Treason" (Mutual).....2597
"The Goddess of Lost Lake" (Hodkinson).....2598
"Such a Little Pirate" (Paramount).....2599
"The Gray Parasol" (Triangle).....2600
"Just Sylvia" (World).....2601
"Little Miss Grown-Up" (General).....2602
"Battling Jane" (Paramount).....2603
"Kiss or Kill" (Universal Special).....2604
"Whatever the Cost" (Plaza-Hodkinson).....2605
"Together" (Bluebird).....2606
Advance Reviews.....2607

Newsy Announcements of the Week Found in the Ad-Pages

Monroe Salisbury's Latest for Bluebird is "Hugon the Mighty".....2462
A Prominent Exhibitor Praises "Out of a Clear Sky," with Marguerite Clark.....2463
"Private Peat" is completed by Famous Players.....2464
The Latest Vitagraph Blue Ribbon Feature.....2465
Big V Comedies.....2466
"The Iron Test," Vitagraph's New Serial Featuring Moreno and Carol Holloway.....2467
Select Ready with the Great Dixon Picture, "The One Woman".....2468-69
Constance Talmadge's Latest Success, "Mrs. Leffingwell's Boots".....2470-71
Triangle's "The Reckoning Day" Presents Belle Bennett..2472
Tom Moore's Second Starring Picture for Goldwyn.....2473
A Message from Goldwyn to Exhibitors.....2474
The Bill Parsons comedies Announced for Month Ahead..2475
Comment of the Philadelphia Press on "The Freedom of the East".....2476-77
Comment of the Chicago Press on "The Vigilantes".....2478
Two Pathe Features, "The Narrow Path" and "The Bells".....2479-80
The Harold Lloyd Rolin Comedies Are Consistently High Class.....2481
Producers' Distributing Corporation Offers "Her Mistake" with Evelyn Nesbit and Russell Thaw.....2482
"Hobbs in a Hurry" Is a William Russell Hit.....2483
Hodkinson to Distribute "The Forfeit," Frank Powell's Latest Feature.....2484-5
Unusual Role.....2486
"The Goddess of Lost Lake" Offers Louise Glaum in an
The Merit of the Hodkinson Booking System.....2487
Robert Brunton Announces Bessie Barriscale in a New Series of Pictures to be Distributed by the Hodkinson Corporation.....2488
The Burlingham Travel Series Through the William L. Sherry Service.....2489
A Number of Reasons Why the Exhibitor Should Book Fox Pictures.....2490-91
Metro Offers Iits New Features.....2492-93-94
Announcing the Heart International News.....2495
Sun Exclusives of England Has Two Productions for Sale Here.....2496
The B. A. Rolfe Insert on the Houdini Serial.....2497-98
First National Speaks of "The Romance of Trazan", 2499, 2500, 2501
Pre-release and Regular Release Dates Announced on the New Chaplin Comedy, "Shoulder Arms"—a Three-reeler.....2502-3
The Ideal Film Company Picturization of "The Life of Lloyd George".....2505
United Picture Theatres Announces Sale of Foreign Rights.2504
Hiller & Wilk Latest Production.....2506
"Our Chief Duty" from Gaumont Company.....2507
Affiliated on "Lafayette, We Come".....2508
George Kleine Presents "Behind the Lines in Italy"....2510
Trade Paper Comment on Chaplin in "Triple Trouble"....2512
Universal Weekly First with the South Amboy Explosion..2553
"For Husbands Only" Termed the "Best Bet of the Season" by an Exhibitor Who Knows.....2554
Universal Animated Weekly and Current Events.....2555
"Crashing Through to Berlin".....2556-57
Universal's New Serial, "The Lure of the Circus," with Eddie Polo.....2558-59
More Merits on "The Talk of the Town".....2563-4-5-6

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

CASH IN ON TRIPLE TROUBLE!

Read the advice of experts

"CHARLIE CHAPLIN'S tricks in 'TRIPLE TROUBLE' will get the laughs. You needn't worry about that. In fact I can safely say they will be as hearty as any that have ever been caused by his contributions in the past."—*Motion Picture News.*

"'TRIPLE TROUBLE' is one of the funniest comedies that CHAPLIN ever appeared in, and he uses some of the most original laugh producing tricks that were ever screened. This picture is not a reissue; the scenes and story are new."—*Photoplay Journal.*

"'TRIPLE TROUBLE' was made when the comedian was at his best, and is one long continuous laugh."—*Motion Picture Bulletin.*

ESSANAY
GEORGE K. SPOOR, PRESIDENT

George Kleine System
Distributors

Perfection Pictures

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 16 October 19, 1918

Let's Start Right!

Mr. Kleine Suggests We Cure Toothache by Removing the Head

WE are publishing elsewhere in this issue the letter of George Kleine to Chairman Edwin B. Parker of the Priorities Committee of the War Industries Board.

Mr. Kleine's letter, we have no doubt, was prompted by a patriotic motive and a clear appreciation of the industry's waste in production and distribution.

This waste is denied by no one who is at all familiar with film industrial conditions and has the courage and unselfishness to express himself.

Mr. Kleine groups this waste under three headings: (1) Production, (2) Distribution, (3) Trade Advertising.

* * *

Production

THE average feature production, he says, in the past two years has been shown in only 20 per cent of the theatres of the country. He estimates that 1,300 features—at the rate of 25 a week—were made in 1917, and that at least 1,000 of these are of good average quality. This is high.

To restore to these pictures their lost circulation he submits that motion picture production, save only pictures bearing upon the war, be stopped or heavily reduced for say a year, thereby releasing men and saving valuable materials for war work.

Mr. Kleine's figures on lost circulation are about correct; and we agree fully that the lost circulation of acceptable productions is the very root of the waste in the film industry.

It is a big waste per se; *but it also is responsible for the other big branches of waste.*

It must, it will eventually, be torn up.

But we disagree flatly with Mr. Kleine's plan of procedure.

To stop new production is to stop creative effort, which is the life-blood of the picture industry. That would be harmful, probably impractical; and it is unnecessary.

To curtail present production is highly desirable and necessary: *but the curtailment should be done from the ground up and not arbitrarily from the top down.*

Production must be based upon demand; true of any commodity.

This demand is the demand of the public, as such demand is made known to the theatres.

Therefore we cannot reduce production, its *quantity* and *quality, until we know how the theatres want it reduced.*

So we must go first to the theatres and work up to production. We must know demand before we can regulate the supply needed to fill it.

It would be fatal to do otherwise—to regulate from the top down, to do so with no sympathy with the public demand for pictures.

Even if Mr. Kleine's plans were practicable, and acceptable, and were put into effect during the War, what would be done after the War?

The industry would immediately revert to its present overproduction; would it not?

Why impose temporarily an arbitrary *surface* reduction, when a fundamental reduction, based upon demand will meet the War situation and in so doing put the industry upon the highroad to economic health?

* * *

Distribution

MR. KLEINE says that each exchange requires at least five employees, but that the traveling sales force of all the national distributors can and should be dispensed with and the selling of film be done by mail.

There is an excessive number of traveling salesmen today *because there is excessive production.* Reduced production will automatically reduce the number. We believe this reduction should be gradual in this way and *regulated only by reduced output of pictures.*

Mr. Kleine says nothing of reducing the number of exchanges.

Here, obviously, is the greater and more unnecessary expense. We have always contended that *exchange roofs —not* selling effort—should be reduced.

We believe that the number of exchanges can be and should be very greatly reduced—so that the preposterous example of Omaha, for instance, which has an exchange to every theatre, should be made impossible everywhere.

But this reduction also should not be arbitrary nor done from the top down.

If we first determine what kind and how many films (embracing new and old productions) are needed to meet the public demand and then reduce production accordingly we shall find that two or three exchange roofs—in the exchange centers—can easily handle the new film, while allowing full opportunity for the exercise of individual sales initiative and efficiency.

We have individual exchanges operating today on as little as five reels weekly. A few years ago a General Film exchange dispensed 60 reels a week. We do not need more than 60 reels today of the right kind of film to fill the demand of all the theatres in the United States. Why then do we maintain fifty separate exchange systems?

(Continued on next page)

(*Continued from preceding page*)

Trade Advertising

MR. KLEINE puts in evidence four trade journals and calls attention to the excessive space used by advertisers, fancy inserts, laborious art work and suggests a drastic curtailment, etc.

In the first place, trade journals are of the publishing, not the film business, and as publications they are already being regulated by the Government through their use of raw material, namely white paper.

As to the film advertising in them that, like the number of film salesmen or any kind of selling effort, is a matter the regulation of which is a delicate question and a hazardous undertaking. The Government has not seen fit to restrict advertising; nor has this been done in Great Britain except insofar as advertising was reduced by the reduced use of white paper.

The waste in trade journal advertising space is largely due to unnecessary duplication. There are too many trade mediums. No more than two are needed. The maintenance of more is directly due to wasteful policies in producer advertising.

There are wasteful methods, too. It is not that excessive space is used, but that excessive space is given over to circus like announcements to the exhibitor, whereas the same space could be profitably and economically employed in placing in the exhibitors' hands the advertising material he greatly needs to reach his public with.

This advertising material is being mailed direct to the exhibitor today and therein lies the greatest waste in trade advertising.

Every exhibitor in the country will bear witness that his desk is crowded each day with mail matter over 90 per cent of which is unusable—circulars, press sheets, plan books, etc., etc.; that he is compelled to sell for a few cents a hundred weight; a great mass of useless printed matter, including posters which he cannot return to his exchange.

Every sizable newspaper in the country will as eagerly testify that it is swamped with unusable press matter and photos from the film trade the preparation and mailing expense of which and the apparently ungovernable supply of which are matters of common amazement—and disgust.

* * *

To Sum Up

THE usefulness of the motion picture, now and in the future, to the Government of the United States, to its Allies, to neutral countries and to the great cause of world liberty is the transcendent question.

America today feeds the world's film markets, and American film has a grave responsibility to the security and welfare of the whole world.

Therefore this usefulness of the motion picture must not be impaired by any false effort to correct the industry's waste in the interests, however pressing, of war conservation.

Two great objectives must be observed:

(1) *The present public attendance at theatres must not be diminished.*

(2) *The production and distribution and exhibition machinery of the business must not be impaired,* so that, immediately the war is over the film may continue, with all power, *to uphold everywhere the true ideals of justice and democracy and help prepare the way for the inevitable industrial and commercial expansion of the United States, and its Allies.*

These two great objectives can be securely held, we believe—as they *must* be held; and yet the industry's waste be eliminated to meet the Government's wishes and the industry's own best interests.

The process, however, must begin fundamentally and be strictly economic and orderly.

It should and will be in accord with policies now held by certain companies in the business; for after all the industry will in the due course of time do just what the Government would now like to have done quickly; and some clear thinking men are now and have been working right along the lines of centralized distribution and the elimination of that lost circulation of pictures which, as Mr. Kleine points out, is the root of its waste evil.

They are making fewer pictures, better pictures, and by intensive effort behind these pictures, assuring them longer runs, longer life, greater distribution, greater circulation—and *therefore* a much greater gross income per production, with reduced expenses all along the line and a greater profit for every hand the pictures pass through.

To speed up the economic readjustment—to do it now, instead of letting the industry painfully and haltingly evolve it, is obviously a desirable thing in every interest.

* * *

This Can Be Done—and Done Quickly

BUT, we repeat, it must *not* be done by hammering down from the top; it must be:

(1) Begun with a survey of theatre demand;

(2) Followed with a reordering and reduction of picture production to *fill* this demand.

(3) A gradual elimination of unnecessary exchanges, advertising matter prints, selling effort—all involving men, materials and money—as this new and basic order develops and in so doing holds to what it wants and discards what it does not *need.*

We realize that we are offering here only a central plan. No definite recommendations are made as to its working out.

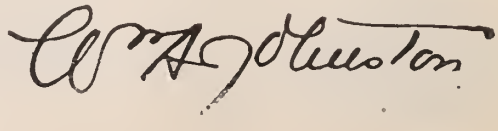
But we are only, at this writing, interested in a central plan. We hold that this is of all importance; that the one engrossing essential is to start right; that having started right no great errors can be made in an incidental way; and that there are men within this industry fully competent, once the basis is right, of working out, as a board, the conservation in production, distribution and selling effort necessary to fit this basis.

This work will be difficult. Plants and commitments stand in its way. The thing that encourages overproduction today is *overhead,* as established expense, in other words, in the way of studios and exchanges that constantly calls for more pictures to help out this established expense.

This established expense is too great—by far. It is based upon too many pictures—upon an exaggerated idea of the quantity of pictures needed, and the quality of pictures called for.

It is an illogical and uncalled for condition.

Therefore, it must be revised. But it is highly essential that the revision be made with every effort to protect fully the investment involved.



Influenza Brings Industry to a Halt

"No New Pictures for a Month" Is Decision of Principal Manufacturers—Serials and News Weeklies Not Affected—Epidemic's Spread Cripples Over Dozen Exchange Territories

REPRESENTATIVES of eighteen producing and distributing organizations following all day meetings Wednesday and Thursday, signed an agreement suspending all production and release of new pictures for four weeks starting October 14.

The drastic action of the producers was forced by the alarming spread of the influenza epidemic during the past week, reaching proportions that seriously crippled close to a dozen of the exchange territories of the country. News weeklies and serials are the only exceptions made to the agreement.

Pictures already released are expected to carry the theatres through the standstill period in those sections where the health authorities have not closed the shows.

According to a statement made by Adolph Zukor at Thursday's meeting the epidemic has already closed seventy-five per cent of the theatres of the country.

Mutual and George Kleine were among the few prominent manufacturers not represented at Thursday's meeting. First National's attitude is also understood to be in doubt. The last word was that the release of "The Romance of Tarzan," October 12, would not be affected.

Scourge Spreads Rapidly

Meetings of the manufacturers will be held each week and it is promised that the ban will be lifted at the first sign of a let-up in the epidemic.

Percy Waters, Gabriel Hess and Ricord Gradwell, have been appointed a grievance committee to iron out any difficulties arising. Stars will not be paid during the four weeks of idleness, but a corresponding time will be added to their contracts.

Those present at the meeting also decided to discontinue trade paper advertising during the standstill period.

Investigation by manufacturers and MOTION PICTURE NEWS prior to Wednesday's meetings disclosed that the "Spanish influenza" epidemic had spread to such alarming proportions as to practically cripple half the exchange territories of the country. All of New England, Pennsylvania, Indiana, New Jersey, Delaware and the Montreal territory were at a complete standstill, while the other offices were affected in varying degrees. On Monday the Chicago theatres were ordered closed for an indefinite period by the health authorities.

Reports from the balance of the country showed the Atlanta territory the most seriously affected due to the large number of soldiers' camps throughout the South. "All the large cities and many of the towns in this territory have been closed for an indefinite period," was the exchange report from this city. "Business hurt worse than in any other epidemic of city's history."

From Denver came the word that thirty-five cities in the territory, including Denver, had been closed with State-wide action probable at any moment. Kansas City reported all theatres closed, but declared the health authorities optimistic.

Charlotte, Cincinnati, and Oklahoma City are other sections almost at a halt.

Conditions on the West Coast appear to be the nearest to normal in the country. With the exception of Seattle, which is closed, the exchanges are still doing business with all the cities and towns of the territory.

Picture theatres throughout the country are co-operating heartily with the health authorities in attempting to stay the spread of the scourge. Where closing orders have not yet been issued the theatres are aiding by slides and other propaganda in acquainting their patrons with the warnings of the health departments.

New York City is still open, thanks to the energetic manner in which Sydney Cohen, president of the State League and the organization's members have co-operated with Health Commissioner Copeland. The authorities are, however, keeping a close watch on the ventilation of the smaller houses.

SENATE SUGGESTS TAX REDUCTION

WASHINGTON, (Special)—The Senate Finance Committee has made a cut in the new Revenue bill provision for a twenty per cent admission tax.

Instead of this doubling of the present tax as decided by the House Ways and Means Committee the Senate body substituted a tax of one cent for each five cent unit in the admission price.

This would aid exhibitors charging a fifteen cent admission price and who under the present bill must collect a two cent tax and under the new one would have to get four cents from the patron.

It is thought in Washington that at the conference meeting to come later the House committee will most likely accept this change.

The provision for a one cent tax on all children under twelve years has also been eliminated by the Senate committee.

Exchange Manager Victim in Chicago

CHICAGO (*Special*).—E. H. Duffy, manager of the Chicago exchange of the Mutual Film Corporation and one of the most widely known of the Middle West's film men, died at his home, 5210 Kenmore avenue, Chicago, Friday, October 4.

He was stricken almost at the outbreak of the influenza epidemic and before he had fully recovered from the attack typhoid fever set in. Weakened as he was from influenza, he was unable to combat the fever, and death came before but few of his friends and associates knew he was seriously ill.

Duffy had been in the film business since boyhood when he entered the old H. & H. exchange in Chicago as a clerk. At the time the H. & H. exchange closed he was transferred as chief clerk to the offices of the Continental Feature Films Company, a subsidiary of the Mutual, where he advanced to the position of manager, which he held at the time of the absorption of Continental by Mutual.

He remained with Mutual as assistant manager of its Chicago exchange for several years, leaving to go to Dallas. He returned from the Southwest as manager of the Chicago branch of the Triangle and in September, of 1917 was appointed manager of the Chicago exchange of the Mutual.

"The Mutual organization feels keenly the loss of E. H. Duffy," said A. S. Kirkpatrick, the assistant general manager. "He was loyal, faithful and able, one of the finest young men in our company.

Washington Closed on October 4—Reopening Indefinite

WASHINGTON, D. C. (*Special*).—By order of the Health Department all picture houses, places of amusements, etc., were closed on October 4 to prevent the spreading of the Spanish influenza which has gripped the Capital City. In the face of the heavy losses this means to the picture industry here, hearty co-operation has been offered by the managers. No definite date has been set by the Health Office for the reopening of the houses. No serious cases of influenza have been reported in motion picture circles.

During this forced idleness of the Strand and the Garden theatres, Tom Moore is taking opportunity to make some improvements on his houses.

The opening of Loew's new Palace theatre has been planned for October 14.

Industry Leads Coast Loan Drive

Motion Picture Industry Leads All Others in Los Angeles and Exceeds Its Allotted Quota—$2,179,000 Was Raised by Monday, October 7

MOTION picture industry is the only one in Los Angeles to be up with its quota for the Fourth Liberty Loan. Up to and including October 7, the total sales aggregated $2,179,000, made by three tanks being conducted under the auspices of the film industry.

The biggest receipts of any single night in Los Angeles was Monday night when Helen Keller, Kitty Gordon, Bessie Barriscale, Lillian Walker, Madame Yorska, Dustin Farnum and others of Brunton Studios, sold $161,000 worth of bonds and the attendance was forty-five thousand.

Friday evening, October 4, Hart and Christie night, receipts were $105,000. Hart subscribed $30,000. Al Christie was there with thirty Liberty blondes and acted as chairman.

Saturday afternoon Sessue Hayakawa and Tsuri Aoki sold $20,000 to crowd and Hayakawa purchased $10,000 worth himself. Saturday night Famous Players-Lasky stars were present and presided at ten selling stations. C. B. De Mille was chairman and made a stirring address.

Studio people purchased $70,000 worth of bonds and sold $40,000 worth to crowd.

On Tuesday, Sennett's fun makers bought $22,000 worth and sold $18,000 more. Sennett bought $10,000 worth himself.

Made Auspicious Start

The subscriptions of the several meetings at Tank "Victory" in Central Park, Los Angeles, were as follows:

Dedication meeting when D. W. Griffith unveiled the Tank; Mary Pickford christened it, and Frank Keenan acted as chairman, $149,100. Saturday evening seventy-five members of the Motion Picture Directors' Association, under the chairmanship of Frank Beal, sold $52,100.

Monday evening, September 30, Douglas Fairbanks induced the crowd to buy $34,200. Early in the evening he made the proposition he would double the amount purchased by the people, and the following morning bought $35,000, making the total of his meeting $69,200.

Tuesday evening, Clara Kimball Young and Blanche Sweet were the guests of honor. Members of the Young Producing Company bought bonds to the amount of $4,200, and the crowd swelled the receipts to $51,650. Miss Young will buy her bonds later in the campaign.

Wednesday evening William Duncan was chairman and almost fifty Vitagraph players and executives were present at the Tank to put Vitagraph night over the top. Included in the number were Nell Shipman, Edith Johnson, Bessie Love, Grace Darmond, Montgomery and Rock, Frank Glendon, Larry Semon, and a number of others, including twenty-five cowboys. The total receipts for the night, including $40,000 bought by Vitagraph people, climbed to $75,300.

The final feature of the evening was a roll call of States, and natives from each State in the country bought a hundred dollar bond, and were lined up at the long counter in front of the desk, each with a card designating his native State, and pictures were made for the News Weeklies. In addition to every State being represented, practically all of the Allies were in the front row, as was also the territory of Potsdam. The latter was represented by marine, sailor, soldier and aviator.

Tanks Get Big Results

The two tanks presided over by motion picture people that are touring southern California are meeting with phenomenal success.

Tank "Democracy" at Venice Saturday with Carmel Meyer and Wallace Reid sold $9,800. Jack Mulhall and Bert Lytell on Sunday sold $16,800 in the same town. Roy Stewart and Josie Sedgwick were with "Democracy" from Monday morning until Saturday night, and the sales were as follows: Ocean Park, $33,600; Santa Monica, $40,400; Sawtelle, $14,100; Beverly Hills, $5,100; Sherman, $2,600; Hollywood, $25,000.

Roy Stewart was named captain of Tank "Democracy" and took charge the following Monday, when $37,000 worth of bonds were sold. On Thursday, $20,000; Friday, $30,000; Saturday, $49,000.

Tank "Liberty" opened at Long Beach with Mary Miles Minter. During the day $364,000 were sold, and in the evening in two hours William Duncan, of Vitagraph, sold $150,200. On Sunday at Long Beach, Kathleen Clifford and Miss Minter sold $19,200. The receipts for Monday in the several towns, including Anaheim, totaled $102,950; Orange and Santa Ana, $73,400; Huntington Beach, Wednesday, $41,200.

Thursday the receipts were $56,000; rain killed meeting Friday, but Saturday brought $103,000; Sunday, $48,000; Monday, $56,000.

Mary Miles Minter continues as star of this tank.

Metro Studio People Are to the Fore

Metro's West Coast studios in Hollywood are organized to do things in the Fourth Liberty Loan drive in Los Angeles. The studios won an honor flag in the last loan campaign, and are out to win another.

Joseph W. Engel, treasurer of the corporation, who is now in Hollywood, is chairman of the Metro Studios Committee, which includes also George D. Baker, manager of production; Clifford P. Butler, studio manager; Bert Lytell, May Allison, Viola Dana and Mme. Nazimova, Metro stars, and Ralph D. Robinson, publicity writer.

Operator Originates Two Liberty Loan Slides

The operator at the Strand theatre at Stamford, Conn., originated two striking slides, and it is reported that each slide brought heavy applause from the audiences.

The first one was: "To Hell with the Kaiser. Buy Liberty bonds and help pay his fare."

The second slide stated: "America's Answer to Pershing's Crusaders is, To Hell with the Kaiser."

The Strand theatre went over the top 100 per cent, as every employee bought bonds.

Famous Players-Lasky Stars Campaign

Famous Players-Lasky stars whose pictures will play an important part in the 1918 Victory Loan campaign are: Douglas Fairbanks, Mary Pickford, William S. Hart, Elsie Ferguson, Wallace Reid, Lillian Gish, Dorothy Dalton, Roscoe "Fatty" Arbuckle, and the Mack Sennett stars.

The enthusiasm aroused in official quarters at Washington by the Liberty Loan pictures has convinced the Canadian authorities that the Victory Loan pictures will be one of the most powerful selling agencies to be used in their own 1918 Victory Loan campaign.

Shirley Mason Sells to Automobile Men

Shirley Mason, Paramount star, appeared at the New York showrooms of the Hupmobile Company on Broadway and Fifty-sixth Street and established a new record for speed in bond selling there.

In two minutes Miss Mason sold $2,000 worth of bonds in fifty and one hundred dollar subscriptions, and before she left the platform her arms were full of subscription blanks for much more. Autographed photos of the star proved a good bait for prospective buyers.

Cosmo Hamilton Tours for Liberty Loan

Mr. Cosmo Hamilton, author of the well-known novel, "The Sins of the Children," which screen version of same has just been finished by Harry Rapf, is now touring the country on behalf of the Liberty Loan drive.

Film Interests Press the Loan Drive

Every Interest in the Motion Picture Industry in Every Section of the United States Are Pressing Forward in Fourth Loan Drive

REPORTS of the gigantic progress made by every person and organization in the motion picture industry in pushing the Fourth Liberty Loan "Over the Top," continue to pour into the various headquarters.

It is amazing. On the West Coast the industry has already exceeded its quota and is plunging on ahead. From the New York offices of producers and distributors, from the heads down to the office boys, the line of bond buyers and bond boosters embraces everybody, and they all appear to be imbued with the spirit of "give and serve."

Exhibitors throughout the country are conducting strenuous campaigns for the success of the Fourth Loan, and even the musicians and ushers are so enthusiastic that the campaign continues unabated.

The Motion Picture Industry is making history for itself that will never die. And the Government and the people are apparently appreciative witnesses and cognizant of the united patriotic stand of the motion picture people.

New York Universal in Successful Rally

The business part of a rattling Liberty Loan rally was held in the Universal Film Mfg. Company's New York headquarters, and the total of subscriptions reached $100,000.

It was a 200 per cent. response from Universal workers to their country's need. From the head of the company to the smallest office boy, they all contributed to the limit—and in many cases beyond their limit.

The rally opened at noon with a luncheon sent up on trays from Rector's. It was staged in the accounting department on the third floor. The place was packed, and the session sizzled for three hours.

Henry Irving Dodge, author of "The Yellow Dog," made the introductory address. Then Hy Mayer, the cartoonist for Universal's Animated Weekly, told his famous yarns about Mr. Cohen on the telephone, etc., and drew sketches on a full length board.

Nat Rothstein and Manny Goldstein and C. H. Macgowan then cut loose with the drive for subscriptions, while Macgowan, as general manager, kept tabs on the subscriptions on the drawing board.

One of the biggest subscriptions was that received by wire from Carl Laemmle, the president, who is in the West. It was for $15,000. R. H. Cochrane, vice-president, subscribed $10,000, and later he increased this amount by several subscriptions. P. A. Powers, treasurer, duplicated Mr. Cochrane's investment.

Jack Cohen, Julius and Abe Stern, became enmeshed in a competition with the honor of their departments at stake. S. A. Lindholm, M. T. Colon, E. F. Davidson and Arthur Jacobson, likewise pitted their bids against each other.

"I'll give $500," said Rothstein at one time, turning on his playmate, Manny, "if you'll write any kind of a subscription long enough for me to talk a second." Manny "covered" the bet.

Then Sam Zierler, shouting from the side lines, got Macgowan involved. They see-sawed for five minutes, until both grew pale. Hy Mayer subscribed $500. Mr. and Mrs. Dodge subscribed $1,200.

From time to time the swirl of conflict dragged P. D. Cochrane, F. R. Katley and George E. Kann into competitive subscriptions. Joe Brandt and Al Tuchman, who are on the road, each wired $500 subscriptions.

In the end a pool was taken for a $50 bond, and the latter was raffled. Eddie Roskam won it with No. 11, and turned the bond over to the Red Cross. The party closed with the singing of the national anthem, which was led by Miss Anna Wildman. Then the throng pledged allegiance.

Mrs. Minnie Todd, Miss Blanche Wallach, Miss Wildman and Miss Pomerance took an active part in serving the lunch. Their efforts were guided by Mr. Colon and Mr. Friedberger.

Elinor Field Makes Film for Hoover

While the rest of the stars of filmdom were making Liberty Loan pictures, Elinor Field, the little lady who plays in Strand-Mutual comedies, made a picture for the well-known Mr. Hoover.

She calls it "A Tea Time Tip," and it has to do with the waste of sugar in the American teacup. The film was considered such an effective bit of food conservation propaganda that it was included in Screen Telegram No. 62, released by Mutual October 1.

Fairbanks Sells $750,000 Bonds First Day

Douglas Fairbanks opened the Fourth Liberty Loan campaign in Los Angeles by selling no less than seven hundred and fifty thousand dollars' worth of bonds on the first day of the drive.

In accomplishing this remarkable achievement the Artcraft star autographed for the bond buyers nearly twelve hundred of his own photographs.

Universal Builds Special Big Loan Theatre

Men and young women from headquarters of the Universal distinguished themselves last week by doing most of the work of promoting and operating the biggest Liberty Loan theatre in New York. The structure, the stage of which is an exact replica of the White House front, stands at the entrance of Central Park, at Broadway and 59th street.

Funds for the enterprise were largely contributed by the Universal in co-operation with the Liberty Loan Committee of the Twenty-sixth Precinct.

H. M. Berman, sales manager of Jewel, and M. Kashin, manager of the Broadway theatre, shouldered most of the responsibility. Mr. Berman mobilized the working force and directed promotion of the theatre, while Mr. Kashin designed and directed the building work.

Captain C. H. Carr, chairman of the district Liberty Loan Committee, also had an active part.

The dedication took place Saturday evening, and was marked by an interesting programme. Nat Rothstein, head of Universal's advertising department, served as master of ceremonies. The dedicatory address was delivered by A. B. Leach, chairman of the Metropoliton Canvass Committee.

Before the night was over a total of $30,000 in subscriptions had been taken.

A band of young women, most of them recruited from the Universal offices, under the direction of Mrs. H. M. Berman, worked in the crowd of 3,000 persons that swarmed about the square, taking subscriptions.

Manny Goldstein had the stage a great part of the evening, conducting a peppery ballyhoo. Among other speakers and entertainers were A. G. Morse of the United States Shipping Board, whose son was wounded in France; Bomber Harry Morse of the Canadian forces, Private Jack Evans, Mme. Virginia Sassard, operatic star, and Mr. Willard, "the man who grows."

George Kann, secretary to Carl Laemmle, who is the theatre's business manager, kept track of things in geenral.

Houdini Is Prominent in Loan Campaign

The opening day of the Fourth Liberty Loan drive, Houdini, the star in the serial of the B. A. Rolfe Productions, showed several of his marvelous feats at the Liberty theatre, New York, conducted by the Stage Women's War Relief, and $10,000 worth of bonds were sold.

The crowd literally packed the block between Forty-first and Forty-second streets while the Strong Man showed them how easy it is (for him) to escape from German handcuffs, which had previously been snapped around his wrists by two husky representatives from the United States Navy.

Kleine's Letter Is a Scorcher

Throws Bombshell with Sweeping Suggestions to War Priorities Board Calling for Use of Knife on Picture Industry

"STOP production, eliminate salesmen, cut positive prints by 25 per cent," sums up the radical suggestions contained in George Kleine's letter to the War Priorities Board at Washington.

The letter, which is discussed by William A. Johnston on the editorial page of this issue, overrides previous action of the National Association and places Mr. Kleine.

September 14, 1918.

War Industries Board,
Washington, D. C.

My Dear Sir:

This letter is written with special reference to economies in labor and material that can be effected in the motion picture industry without loss of efficiency, bearing in mind that it has been declared essential.

This concern has been continuously engaged in the moving picture business since they first became a commodity in 1896. At various times its activities have included the manufacture and sale of projecting machines, the production of motion pictures in Europe and America, and in the distribution of the same among theatres.

At the present time our principal activities cover the distribution of motion pictures made by ourselves in the past, and current productions of other producers; we are not now engaged in production, but buy motion pictures from other manufacturers from time to time.

We have distributing exchanges in eighteen principal cities of the United States.

We are not members of the National Association of the Motion Picture Industry and its representatives do not speak for us.

PRODUCTION: Accurate statistics are not available, but it is the writer's belief that the average important moving picture production of the past two years has not had a 20 per cent. showing; that is to say, the average feature film, 5,000 or more feet in length, has not been shown in 20 per cent. of the theatres of the United States. The total American output in 1917 approximated twenty-five films weekly, say, about 1,300 productions; of these at least 1,000 are of good average quality, but have not been seen in the vast majority of the theatres of the United States.

We therefore submit that motion picture film production except such as has a bearing upon the war, should be stopped or heavily reduced for a period of time, say one year, to the benefit of the Government and the industry, and that serious conservation of labor and material would result. Labor would include painters, mechanics, scene shifters, carpenters, directors and assistants, camera men and actors. In material there would be an enormous saving of negative and positive film stock, releasing material for explosives; electric current and fuel; large quantities of lumber that is used in studios, fiber board, canvas and other fabrics, hardware, costumes, furniture, objects of art, automobiles, cartage, transportation to and from locations and an infinite variety of other items.

Investigation will probably show that many of the productions that are available have not earned the cost of production and distribution. It is the practice of the exhibitor to exhibit the late issues, which leads to constant neglect of older films that would serve the purpose equally well. This pressure for new subjects, and rivalry between competitors, are the chief causes of overproduction.

In calculating the production output of the past period, it should be noted that the basis is the productions actually published and distributed, as there is a great deal of negative footage made which never sees the light. Your committee has already taken note of excessive negative production with individual subjects, as, for instance, exposing 30,000 feet or more of negative to produce a 5,000 foot picture. Each concern should receive credit only for the subjects produced and distributed during any given recent month, and this should be scaled down as in your judgment may seem wise for the corresponding month in the coming period.

POSITIVE PRINTS: The number of positive prints that are made from a negative varies greatly according to the popularity of the film, and a limitation to this use would be practical. The number of prints per subject may vary from thirty prints to eighty. A reduction of, say, 25 per cent. in the use of positive footage per subject would probably create no severe hardship. The effect would be, assuming that all prints are working steadily, which is not usually the fact, to postpone the exhibition of any particular subject in certain theatres for a short time. If production of negatives is seriously reduced it would be necessary to make new positive prints of some of the older subjects for projection in those territories which have not previously seen them, and assuming also that some of the existing prints have been worn and are ready for scrapping.

ECONOMY IN DISTRIBUTION: The pressure that will be brought to bear on this industry, like all others, by the coming draft will make it difficult to operate with a full staff. All distributing exchanges require a certain standardized force in the exchange office, such as an exchange manager, assistant manager, booker, bookkeeper, and shipper. These positions should only be filled by males with the exception of the bookkeepers.

There is, however, unnecessary employment of labor in the forces of traveling salesmen. Every national distributing concern, including ourselves, has such a staff, varying from 40 to 250 men. These men spend much time upon railroads, are usually physically fit and capable. Their function is not essential. They carry no samples, their duty consisting in traveling from town to town, visiting exhibitors in other than cities where exchanges are located, and soliciting orders from photographs, press matter, etc. There is no reason why this business cannot be done through the mails between exhibitor and the exchange, except that it is necessary for all of us to maintain this force if competitors do the same. It is a known fact that towns with one or two picture houses have been visited in one day by four or more salesmen soliciting orders for their exchanges.

We understand that the Revenue Bill now before the House proposes a tax of 10 per cent. of the total turnover of the exchange and producer. It is impossible for producers or distributors to pay this tax and exist, and it will have to be passed to the exhibitor. In many cases these men are working on a very close margin, and the tax will be burdensome, if not prohibitive. The situation will be much alleviated if film production is stopped for a time and unnecessary activities of employees eliminated. If this were done prices could be reduced by an amount that would enable the exhibitor to pay the tax without serious strain.

TRADE PAPER ADVERTISING: Under separate cover we are mailing copies of the last issues of the four principal trade papers, and your attention is called to the excessive space used by advertisers, fancy inserts upon high-priced paper, laborious art work, etc. In view of the general practice to take excessive space each advertiser is individually compelled to follow his competitors in taking much more space than is necessary. A horizontal reduction of last year's space enforced upon each concern, or a drastic elimination, would not hurt the industry, and would conserve different kinds of labor and material.

A cursory examination of reading matter will show many puffs and other copy which is non-essential and has no news value.

We therefore recommend:

1. PRODUCTION OF NEGATIVES.

(a) Stoppage of negative film production from October 1, 1918, to Septembe 30, 1919, except such films as have value in war service; or

(b) Compulsory reduction of output to 50 per cent. of the output of the corresponding month one year ago; this output to be gauged upon the negative footage actually released during that month, without credit for productions not released or waste negative footage.

(c) Reduction of the number of positive prints made from these negatives by 25 per cent.; that is to say, if 40 prints were issued of the production of one year ago, the new release should be limited to 30 prints.

(d) Permission should be granted to complete all productions now actually in work, even though concerns had no corresponding production last year to avoid the waste of investments already made.

2. DISTRIBUTION OF FILMS.

(a) Forbid the opening of new film exchanges. Existing distributing offices are more than ample to fill requirements. If it can be done without serious damage to individual concerns, all exchanges opened during a recent period, say, within six months, should be closed, as it was a fact well known in the industry that the needs of the business could be taken care of without the opening of new exchanges.

(b) Declare traveling salesmen who solicit ,lm orders from theatres non-essential, and forbid the employment of men for this purpose.

3. TRADE PAPER ADVERTISING.

(a) Reduce trade paper advertising of each concern by 50 or 75 per cent. of last year's space; or

(b) Reduce the advertising space of any single concern to a maximum of one page in each issue.

(c) Forbid advertising inserts.

(d) Reduce reading matter by 25 per cent.

In so far as any rules that your committee may promulgate for the national welfare will affect our business, they will be accepted without protest, as they will no doubt apply to the entire industry, and will not give any concern an advantage over its competitors.

Very respectfully yours,
GEORGE KLEINE.

Honor Roll

Charles Manfre, former Fox branch manager at Omaha, writes Sidney Meyer, present Fox manager there, that he has already seen real action in France. Mr. Manfre enlisted shortly after America's entry into the war.

Fred Goodwins, who played the husband in "For Husbands Only," a Lois Weber production, is now acting sergeant in charge of a party of British recruits bound for England via Nova Scotia.

George Siegmann, who directed Carmel Myers' picture, "My Unmarried Wife," has deserted the films to become a lieutenant in the Signal Corps. He is now in France, according to advices received this week at the Universal Studios.

L. L. Lancaster, superintendent of the Universal laboratories at Universal City, has left for Columbia University to train for a commission in the photographic division of the Signal Corps.

Jerome Sobel enlisted five months ago from Atlanta and is now located at Camp Upton, 29th Company, Eighth Battalion, 152nd Depot Brigade, and he told the NEWS that he was anxious to hear from his film friends. He has represented the World and Select for many years and was for a time with Vitagraph. His activities have ventured around Atlanta, Boston and New York. Mr. Sobel declares that the MOTION PICTURE NEWS reaches him regularly and that he could not be without it. He expects to join the Officers' Training Camp shortly.

Lamont Manston, former employee of the Temple during its management by his father, Frank Manston, left for Jefferson Barracks, Mo., October 2, with men called from Elgin in limited service.

Melton Phelos, who was instrumental in erecting the Rialto, Elyria's most elaborate picture house, and who was manager of the house for some time after its completion, is now among those present at Camp Sherman, Chillicothe.

A service flag with 25 stars—one of them of gold—has taken its place with three other patriotic emblems that are an ornament to the administration building at Metro's West Coast studios in Hollywood.

Walter Morton has sailed for Fraice as field secretary of the Knights of Columbus. Mr. Morton has had ten years in the motion picture business generally as leading man or director. He enlisted from New York and had been with David Horsley, Universal, Edison, R. C. Whitney, Kalem, Pathe and Keystone.

Harry M. Rubey, an official of the National Film Corporation of America, has gone to an officers' training camp at Jacksonville, Fla.

In and Out of Town

H. G. Segal, general manager of American Feature Film Company, of Boston, Mass., was a New York visitor registered at Hotel Astor, October 10, 11, 12. Mr. Segal states that he is in the market for state rights productions.

This week Sidney Garrett, president of J. Frank Brockliss, Inc., was surprised by a personal call from Mrs. Clement Mason, representing Clement Mason, the big film man of Sydney, Australia. Matters of importance are brewing in film circles in far-off Australia and Mrs. Mason decided that only a long personal talk with Mr. Garrett would suffice to get all affairs in the Australasian market thoroughly understood.

Joseph Monat of the Monat Film, Paris, France, is at the offices of The Beacon Films, 220 West Forty-second street. Mr. Monat is in the market to obtain American films for France and Spain.

Influenza Delays "America's Answer" Release

Dennis J. Sullivan, manager of Domestic Distribution of the Division of Films, Committee on Public Information, announces that, owing to the epidemic of influenza throughout the country, and the fact that in many States the prelease showings will be stopped by the closing of the motion picture theatres, the World Film Corporation has been authorized to change the release date of "America's Answer," the U. S. Official War Picture, from October 28 to November 11. This will avoid the necessity for cancellations, and simply suspend the bookings until the situation has been cleared.

St. Louis Exhibitors Aid with Slides

St. Louis (Special).—At the request of the local Health Department exhibitors in this city are running slides to aid in a campaign against the spread of "Spanish influenza."

Hector Pasmezoglu, head of the local exhibitor organization, extended the heartiest co-operation of the theatre men to the health men.

Griffith Picture Moves

In order that D. W. Griffith might continue the New York run of "Hearts of the World," the Knickerbocker theatre has been secured for this production, and "Hearts of the World" is now housed at this theatre, the opening performance there registering its 427th consecutive showing in Greater New York.

During its tenancy of the Forty-fourth Street theatre, "Hearts of the World" piled up a record of seven months, quite a long time for a motion picture or any other form of entertainment in these days of unsettled conditions.

"Expo" Big But Crowds Are Not

Influenza Aids Apathy in Keeping Down Attendance at Show that Presents Interesting Government Features and Good Exhibits by Manufacturers

POWER OF CAMERA

We Always Knew the Box with the Crank Would Come Into Its Own

MISTAKING the motion picture camera which he was cranking near the first line trenches in France for a new kind of Yankee machine gun, seven terrified German soldiers hurled down their weapons and threw up their hands, surrendering to Lieutenant Edwin H. Cooper, of Harrisburg, Pa., a former photographer, according to a letter the lieutenant has sent to his parents in that city, accompanied by a photograph of his human prizes.

Cooper was formerly employed in the Kellberg Photographic Studios, Harrisburg.

EXPOSITION week at Madison Square Garden is drawing to a close with a dismal outlook for the profit side of the National Association ledger. The "Spanish influenza" epidemic is given chief blame for the general public's attitude. The Liberty Loan drive is included in the list of alibis.

In addition to comprehensive exhibits of the Government's war activities the booths on the Garden floor this year are pretty representative of the manufacturing and distributing branches of the industry, though there are a few "absentees" of note. The accessory men are present in good number.

The attendance of screen stars during the week was good, and the luminaries found opportunity to achieve double results in meeting the fans and selling Liberty Bonds. When the complete figures are in it is expected that a good sale of bonds will be shown for the exposition. Caruso opens the show.

Following a stirring speech by William A. Brady, President of the National Association, Caruso started the ball rolling on Saturday evening by singing four numbers to a "fifty-cent audience." The attendance that such an event would naturally bring, however, was hurt by the shutting down of New York's subways and bridges through fear of the South Amboy munitions explosion.

The Government's exhibits include a showing of the work of building Uncle Sam's new merchant marine, the work of the U. S. Employment Service, the methods of gas mask manufacture, a section of trenches showing conditions "on the firing line," and a scout plane and mammoth cannon which aided in the defense of Paris.

Vitagraph, Pathe, Famous Players-Lasky and Metro show up with the greatest amount of exhibiting space in the picture manufacturers' ranks.

William L. Sherry's new distributing organization was represented with an attractive exhibit, while World Pictures made good use of its space to aid the sale of Liberty bonds.

It is likely that the William Fox exhibit made one of the hits of the week with the straggling attendance at the Garden. For Fox let a sign that declared in effect that his organization was too busy making pictures and selling Liberty bonds to pay much attention to exposition gee-gaws. At any rate the Fox booth was the subject of most of the conversation on Saturday evening.

Three booths were found necessary for the extensive Nicholas Power exhibit, and Edwarde Earle and Will C. Smith were found on hand many evenings of the week with a smile for all comers.

The Simplex drew its share of attention at the Precision Company's space where some new projection wrinkles were presented.

Westinghouse Lamp Company, National Carbon Company, American Photoplayer Company and General Electric Company are among the other accessory manufacturers represented.

Workers Are Recruited Through Medium of Screen

Besides the general entertainment value of the two-reel U. S. Official War Film, "Our Bridge of Ships," a specialized use has been found for it in the course of distribution over the country.

In Indianapolis, Exchange Manager C. W. McDaniel, of the General Film Company, has secured an arrangement by which the U. S. Employment Bureau in that district has booked the film for showing in connection with man-power recruiting for shipyards and other industrial plants on Government work. The Bureau has engaged the film for a definite period, and from the inspiring character of the subject it is expected that it will concentrate attention upon the demand for skilled and patriotic labor in the shipyards and munition plants. Other U. S. Employment Bureaus are expected to follow this plan for stimulating the workers.

"Our Bridge of Ships" is considered one of the most interesting short-length film produced by the Division of Films, of the Committee on Public Information, in that it tells a concise, dramatic and complete story of the huge achievement represented in upbuilding a new merchant and transport fleet for the world by dint of America's energy and genius for organization.

Victory Dinner is Postponed

Spread of Influenza Scourge Prompts Decision of Committee to Postpone Affair That Promised Dazzling Success

DECISION to postpone the Victory dinner of the Motion Picture Industry, arranged for Friday evening, October 11, at the Hotel Astor, under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., was announced Wednesday evening following a series of conferences between the committee and the respective organizations they represent.

Announcement of the new date will be made later.

The status of the Victory dinner, the success of which was assured from every point of view, was outlined in a letter written to Walter W. Irwin, chairman of the committee, by John C. Flinn, secretary, after the present crisis of the industry because of the prevalence of the influenza scourge had been discussed. The letter follows:

Dear Mr. Irwin:

The daily meetings we have had and the opportunity for close co-operation and hard work has resulted, as you know, in an extremely optimistic outlook for the banquet from every point of view —service, speakers, entertainment, and a complete consummation of the result desired—the exposition of what the motion picture industry has done in behalf of the various important Government war activities and the public and official acknowledgment of the same.

The speakers who have accepted our invitation to the dinner are Governor Charles S. Whitman; Hon. Alfred E. Smith, Democratic nominee for Governor; Governor P. G. Harding, member of the United States Federal Reserve Board; Frank R. Wilson, Director of Publicity of the Liberty Loans, who comes with a statement to the industry especially written by the Hon. William G. McAdoo; Daniel C. Roper, United States Collector of Internal Revenue, who will have a most intimate message to deliver to the industry in connection with taxes, and United States Senator William S. Calder from New York.

The entertainment features settled upon include the appearance of Lieutenant John Philip Sousa and his Jackie band of 300 pieces, and the Yale Club Liberty Loan Chorus of eighty male voices, who are going to sing melodies of the most popular patriotic and Liberty Loan songs. This portion of the entertainment, as well as the exhibition of the pictures especially prepared, is in the hands of Harold Edel, who has turned over his staff from the Strand theatre to the command of the committee.

Sufficient tables have been sold and reserved to guarantee an attendance at the dinner of between twelve hundred and fifteen hundred.

In view of the fact, however, that the schools in the suburbs of New York are being closed by order of the Health Department in the fight to stay the advance of the influenza and in recognition of the cancellations of public gatherings on account of the scourge and the probable orders for regulation of meetings in Manhattan, I am of the same opinion as yourself and William A. Brady that we should heed these suggestions and forthwith postpone to a near future date the dinner set for Friday night.

The conference this noon between the dinner committee and the distributors' and producers' branches of the National Association further confirms this judgment to postpone, since the men there assembled, representing the biggest factors in the industry, were unanimous in sustaining the conclusion of the committee.

Permit me to thank you for the splendid co-operation the committee under your leadership has extended during the weeks of preparation.

Yours very truly,

JOHN C. FLINN, Secretary.

Goldfish Against the Tax Raise

Endorses Stand of Publication Which Criticises Proposed Measure—Claims Higher Tax Will Lessen the Revenue

SAMUEL GOLDFISH, president of Goldwyn, has written the following letter to the editor of a daily paper in approval of a recently published editorial criticizing the proposed doubling of the tax on admissions to theatres.

Your editorial of October 3rd states the problem of the proposed 20 per cent. tax on theatre tickets with entire clarity and precision. I think the people who provide the nation's amusements have proved their patriotism sufficiently to be entitled to belief when they say that they protest against this tax not as selfish business men merely fighting against the destruction of their means of livelihood, but as patriotic individuals anxious to help the Government in every way possible. And obviously it cannot help the Government to realize less from the theatre taxes than they did last year.

This proposition is an inevitable result of the unfortunate system that entrusts the initiation of all taxes to men who are no more fitted to make a budget than John McGraw would be to conduct the Boston Symphony Orchestra. The reasoning of these men is that if a 10 per cent. tax produced $50,000,000, a 20 per cent. tax must assuredly produce $100,000,000. As a matter of fact the reverse will undoubtedly be the case. The 20 per cent. tax will produce a sum closer to $25,000,000 than $50,000,000. It will also have the effect of depriving a great majority of people of their legitimate amusements, the people, moreover, who are most in need of legitimate amusements. There is a point beyond which people simply will not be able to stand any further drain on their pockets.

The rustic elements in Congress judge theatregoers by the people who buy their tickets from agencies and pay exorbitant prices. They say: "If people can afford to pay $5 a seat to see 'The Follies' and 'Going Up,' then they can very well afford to pay a little more in taxes to the Government." But the truth is that those people form the most inconsiderable part of the theatregoing public in only one city. If the amusement industry had to rely on them it would be bankrupt in a day. It is not the people who pay $5 or even those who pay $2 and $1.50 who enable the theatres to live. It is those who pay their half dollars, quarters and dimes. It is the people who have to make their weekly budgets with the utmost care, who have to consider every nickel before it goes out. To these people an extra 20 per cent. tax on each ticket is more than a serious matter. It will force them to enjoy just half as much amusement as they have been accustomed to. And does anybody dare to say that it is too much?

The proposed 20 per cent. tax will thus have three most unfortunate results: It will bring in less taxes to the Government; it will curtail the people's amusements, and it will cripple the people who are trying to provide those amusements in the face of increasing handicaps and difficulties.

There is not a man or woman in either the Goldwyn Corporation or, I venture to say, any other organization, who is not entirely willing to sacrifice his or her livelihood if it be necessary to help the Government. But we do protest against being sacrificed to Congressional ignorance in such a fashion as will actually be a detriment to the Government, a fashion that will do the least possible good to the greatest possible number.

SAMUEL GOLDFISH.

Siegel Undergoes Operation

Henry Siegel, Select's New York branch manager, underwent a serious oeraation last week at the French Hospital. Mr. Siegel was taken ill last Monday, but at the time his condition did not warrant his removal to a hospital.

Smileage Book Campaign Southern California

David Bershon, branch manager of the Universal Los Angeles exchange, upon authority from the War Military Entertainment Council of the War Department Commission on Training Camp Activities, this week began a campaign among the theatres of Southern California and Arizona for funds with which to buy smileage book for soldiers in the various camps. More than one hundred theatres were lined up in this work before the campaign was three days old, Mr. Bershon stated. After explaining the object of the campaign and defining the meaning of a smileage book. Mr. Bershon's letter said in part:

"I am going to ask you for your patriotic co-operation with the Commission on Training Camp Activities in pledging your support by giving the sum equal to 10 per cent of the gross receipts of your theatre on one day each month for the period of the war.

"The money received will be sent each month to the War Department Commission on Training Activities, Washington, D. C., where it will be credited to the individual accounts of the theatres.

"The men from the various states and cities, wherever possible, will receive these smileage books and will be notified that they have been furnished through the courtesy of this particular exhibitor. Thus the boys from their home towns will know the theatre where he spent his money, the theatre where his father, mother, sweetheart, brothers and sisters are attending today are doing their bit to keep him happy while he is doing his share for humanity.

"Special permission has been secured from the War Department, so that the theatres can advertise to the public that upon a specified day of each week they will give ten per cent of the gross receipts to this smileage fund. In addition to this a certificate will be given to the theatres, which they can display in their lobbies, thus proving their loyalty."

Lightless Nights Injure Cleveland Business

CLEVELAND, O.—Lightless Monday and Tuesday nights are having a decidedly adverse affect upon some of the motion picture theatres of Cleveland which are situated in the outlying districts. "I have been told by more than a dozen women patrons," said Ike Morris, manager of the Home theatre, East 105th street and Superior avenue, "that they are afraid to come out on these nights. They will not let their children go out on the dark nights either, and we have noticed a decided falling off of our receipts on these nights."

The down-town houses are not so greatly affected by the lightless order as are the neighborhood theatres, because the streets are better illuminated downtown. Uptown the street lights are reduced to one-half of their regular pressure, and the result is that many of the houses are in pitch darkness, especially those whose lobbies are narrow so as to prevent any radiation of light from within.

Adolph Zukor Day in Loan Drive Oct. 12

A large program of events was on the card for Adolph Zukor Day in New York, which was October 12.

Nahan Franko's Orchestra started the day's program with "The Star Spangled Banner," at eleven o'clock, after which some of the very foremost singers in the world appeared through courtesy of Charles D. Isaacson, music editor of the New York *Evening Globe*.

Another feature was presented by James Montgomery Flagg, who promised to sketch any purchaser of a $500 bond.

Gus Edwards, the well-known theatrical producer and song writer, appeared in person accompanied by a number of wounded marines from overseas, and sang "Tell That to the Marines," his new song, based on James Montgomery Flagg's famous poster. Autographed copies of the song will be auctioned off by Mr. Edwards.

Among the motion picture stars who appeared in person and sold bonds were Elsie Ferguson, Marguerite Clark, Alice Brady, William Faversham, Billie Burke, Shirley Mason, Ernest Truex, John Emerson, Anita Loos and Eugene O'Brien.

H. E. Aitken and R. Aitken Interested in "Mickey"

A story that recently appeared in the trade publications stated that "Mickey" has been taken over for distribution by the Birth of a Nation syndicate. In order to clear up any misunderstanding that may exist as a result of this announcement, it was given out at the Birth of a Nation offices in New York, that there is no connection between the two productions other than that some officers of the Epoch Producing Corporation, which owns "The Birth of a Nation," are interested in a new organization which is now planning a nation-wide distribution of "Mickey."

Mr. H. E. Aitken, president of the Epoch Producing Corporation, and Mr. Roy Aitken, secretary of that company, prominently identified with the four years success of "The Birth of a Nation," are now interested in the new organization which will handle the distribution of "Mickey."

New Representatives for Division of Films

Dennis J. Sullivan, manager of Domestic Distribution for the Division of Films. reports encouragingly on the organization of his department for the exploitation of "America's Answer" and the other films issued by the division under the direction of Chas. S. Hart.

James F. McLaughlin, of New York City, has been appointed to take charge of the St. Louis district, with headquarters in that city; H. J. Marshall, also of New York, will handle the Atlanta district, and Ned E. Thatcher, recruited from the New Orleans Times-Picayune, will be in charge of the New Orleans district. The Chicago district will be taken care of from the Chicago office, of which R. E. Ricksen is manager.

Complaints on Liberty Films

Mix-Ups Cause Some Cities to Feel Slighted — Reports from Most Sections Are Encouraging to Liberty Loan Workers

REPORTS received from all sections of the country by Adolph Zukor, chairman of the National Association's Liberty Loan Committee, indicate that the industry will go well "over the top" in carrying out its part of the six billion dollar drive.

Secretary of the Treasury McAdoo, who saw the Liberty Loan films on the opening night of the campaign at Keith's theatre in Washington, was so impressed with their high quality that he sent a message complimenting Frank R. Wilson, the national director of publicity for the Fourth Liberty Loan campaign, upon the splendid co-operation extended the Government by the motion picture industry. These congratulations have been conveyed to Mr. Zukor by Mr. Wilson.

From isolated points, however, come complaints that exchanges have slipped up in the handling of the subjects, while one letter to MOTION PICTURE NEWS raises the point that the State Rights exchanges have no Loan films for their customers.

Moving picture men of Rochester, N. Y., had considerable difficulty in getting their allotment of Liberty Loan films for the first week of the campaign. Arrangements had supposedly been made with the Buffalo exchanges, through which Rochester books all of its pictures, for the city to have some of the biggest stars, including Mary Pickford, Douglas Fairbanks and Marguerite Clark. For some reason the films were not forthcoming, the Buffalo exhibitors, according to the complaint of the Rochester men, keeping all the best ones themselves.

On the Wednesday before the opening of the campaign, George J. Keyes, chairman of the Rochester Liberty Loan Committee, told William Calihan, manager of the Regent theatre and chairman of the theatrical committee, to make a rush trip to New York City to straighten out the situation and get all the films that the city needed. Mr. Calihan did so and returned with the promise that Rochester was to have all 37 pictures, which he was to distribute among the Rochester houses in such a way that every house would have one every day and the smaller houses would fare just as well as the larger. Things went wrong again far the first fey days, as some of the films failed to arrive and some of the houses were forced to do without any. However, before the end of the week it was announced that the system was working smoothly and that every movie house in the city would be able to keep right in the thick of the Liberty Loan fight for the rest of the campaign.

Besides Mr. Calihan the Rochester theatrical committee for the Liberty Loan consists of: John J. Farren, Victoria; Henry Kurtz, Lyric; M. I. Salyerds, Lyndhurst; William R. Corris, Lyceum; Howard Shannon, Piccadilly; John J. Fenyvessy, Family; Albert A. Fenyvessy, Strand; A. N. Wolff, Rialto; Joseph Stoffel, Grand; John R. Sarr, Fay's; John H. Finn, Temple.

An October 7 report from Springfield, Ill., declares:

"Springfield theatres feel that they have been slighted in the matter of the Liberty Loan films. Not more than two have been seen there since the opening of the bond drive, and it is now almost half over. The Gaiety and Vaudette, the local houses which run Paramount-Artcraft and Goldwyn plays, Sennett comedies, Chaplin and Arbuckle comedies, have not had a picture from their companies as yet. The Vaudette had Alice Joyce in 'Her Choice,' a Vitagraph production, for Sunday, October 6. This and the one shown at the Princess, 'The Boy Next Door,' are the only ones to come to this city."

From Sidney B. Lust, of Super Film Attractions, Washington, D. C., comes this letter:

"*Motion Picture News, New York, N. Y.*

"GENTLEMEN: It seems to me that whoever has charge of the distribution of the Liberty Loan films has overlooked the State Right exchanges throughout the country.

"You no doubt realize that the various large State Right exchanges have as good distributing outlet as some of the other exchanges, and I for one feel that I could assist a great deal if I had these films to distribute.

"I want to do my share the same as the rest, and why we have been overlooked I cannot understand.

"Yours very truly,

"SUPER FILM ATTRACTIONS, INC.,

"Sidney B. Lust, President."

Four Goldwyns Selected by Loan Committee

It is gratifying to Goldwyn that four Goldwyn pictures, three of which were produced far in advance of the flood of war dramas, should have been selected and especially recommended by the Liberty Loan committee for exploitation in connection with the drive.

Mae Marsh's "Fields of Honor" was the first production made by Goldwyn with a war background. It was released after "For the Freedom of the World," produced by Ira M. Lowry.

Mabel Normand's "Joan of Plattsburg," in which the versatile Goldwyn favorite made her first appearance in a serious role, is also underlined by the Liberty Loan committee.

Madge Kennedy's "The Service Star," also on the list of selected productions, was made by Goldwyn precisely for the purpose designated by the committee.

William Faversham Very Active in Loan Drive

William Faversham, starring in the new Famous Players-Lasky production, "The Silver King," now being made at the Fifty-sixth Street studios, offered his services to sell Liberty bonds last Saturday. He went to Smithtown, near his own home, and collected an audience of farm hands and workmen from the various industries close by.

Rothacker Will Enter Producing Business

The following assertions by W. R. Rothacker will bear notice:

"Right in line with Mr. Johnston's excellent editorials which signalize the Motion Picture News' war toesin, and in harmony with the true Win-the-War note, we of the Rothaeker Film Manufaeturing Company have eleared the decks for war action and will not countenanee any wasteful or ill-timed efforts or expenditures.

"For years we have been planning business extensions, which, when consummated, will see Rothaeker laboratory-studios in Los Angeles and in New York, as well as Chicago, and numerous serviee stations at other properly seleeted points of the country, but until the all-important war is thoroughly won the expenditure of more money and time on this projeet will be held in abeyance.

"To the well informed it has been no seeret that a speeial series of single-reel comedies, two-reel society dramas and multiple-reel features, all bearing the Rothacker brand, have for months been seheduled for production, but these, too, will have to wait until the Kaiser and his hordes have been properly and eompletely smashed.

"Our Industrial Department will be maintained at full war strength and extraordinary efforts will be extended in this braneh beeause of its wonderful power to hit hard and true along lines quite in aeeord with the great war program in whieh moving pictures are playing sueh an important and effeetive part.

"Releases marketed under the Rothaeker brand will eaeh and every one show educational, industrial and edifying value. We will not attempt to till other fields until the Government ealls for new erops.

"It is our privilege to have twenty-three men with the eolors; our pride will grow with our serviee stars, and as we add a star to our flag we will add a correspond-ing amount of steam to our efforts and our its - up - to - eaeh - one - of - us - to - do-more spirit will develop strength.

"The Rothaeker Film Manufaeturing Company will use women power to the utmost. We will not employ any man whose family and physieal position make it possible for him to don the Army or Navy uniform. We will not permit our people to be contaminated by the presenee of any individual who will not participate in our Liberty Bond, Red Cross and War Saving Stamp spirit.

"We pledge ourselves to live up to the spirit, as well as the letter of the great war program, in whieh the motion pieture industry must play a big, powerful 100 per eent. part."

New York Police See Film

As a part of the eampaign now being carried on by the War Department for the prevention of soeial diseases, the four-reel produetion "Fit to Fight" was given a private showing at Loew's Columbia before the members of the Poliee Department and Medical Corps.

Major Pullman, Chief of Poliee, addressed the audienee as to the purpose of the film.

Newsettes of the Week

Madame Olga Petrova and Frederick L. Collins, president of the Petrova Picture Company, last week celebrated the first anniversary of the formation of the Petrova Picture Company by a little informal tea party at the Hotel Ritz-Carleton. Mme. Petrova was accompanied by her personal representative, Beulah Livingstone, who assures us "A pleasant time was had by all."

A thick coating of pine needles over the rocky lip of a cliff in the San Bernardino Mountains was responsible for Louise Glaum, the Hodkinson star, taking a dangerous fall, not from a horse, but with a horse—for her pinto Indian pony fell also, during the filming of a new feature.

Helmith, general manager of the Co-operative Film Exchange, Ltd., of Melbourne, Australia, was the guest during the past week of C. J. Christie, manager of the Christie Film Company. The Co-operative Film Exchange is one of the first to handle the Independent output of the Christie Company.

W. I. Percival, who has been engaged by Metro to play the part of Jack Bradley opposite Emmy Wehlen in "Sylvia on a Spree," has spent the past eight years in one unbroken stretch on Broadway. When not actually appearing in big stage productions, he has lived on his Connecticut estate.

Jane and Katherine Lee, the diminutive Fox stars, were among the motion picture leaders who attended the opening of Marcus Loew's new theatre, the Metropolitan, in Brooklyn. The children were in a box when they were observed by Mr. Loew. He had them stand up, and then introduced them to the audience that packed the big house.

"The White Lie," the latest Paralta production starring Bessie Barriscale, was chosen to open the Pantheon, the new million-dollar-theatre of the Lubliner & Trinz Circuit in Chicago on Thursday, September 11. A triumph of beauty and simplicity, the Pantheon, with a seating capacity of 3,000, is one of the finest examples of the new style of architecture in motion picture theatres.

The Miller theatre, one of the most beautiful and attractive motion picture theatres in Los Angeles, opened the theatrical season recently with the Selig-Mutual special production, "A Hoosier Romance," an adaptation of the famous poem by James Whitcomb Riley.

M. H. Karper, who last year deserted the screen, and with his own company appeared in the miniature musical comedy, "Karper's Klever Kids," in vaudeville, has again resumed his screen work in a part of Maurice Tourneur's latest screen masterpiece, "Sporting Life."

Kenyon Gambier, author of "Allies," the story from which a photoplay is being made by World Pictures, with Carlyle Blackwell and Evelyn Greeley starred, has written a most interesting letter dated in the trenches. Mr. Gambier says: "The other day one of our patrols brought back three young Wurtemburgers, and when taken before our captain they began to plead for their lives. Scared stiff hardly represents their mental attitude. They had been told that 'the crazy Americans.' anxious to get back home, could only obtain their release from the army by killing a certain number of Germans."

After something like a week spent in the "hot belt" near Bakersfield, Cal., the Cecil B. De Mille Company making a modern version of Edwin Milton Royle's famous play, "The Squaw Man" for Artcraft, has returned to the Lasky Studio at Hollywood to do interiors. It was, as every one admitted, one of the warmest "spells" encountered in some little time.

George Melford, the well-known director of Paramount pictures, is to pursue his activities for the Famous Players-Lasky Corporation in Gotham for a time. He has reached New York to direct one of the Eastern Paramount stars.

William Farnum last week received a letter from his former chauffeur, now an ambulance driver. Jaffe was in London, and this is what he wrote: "Your picture, 'When a Man Sees Red,' was shown here yesterday. I went to the theatre and saw it four times. I think I will go again to-day."

An instance of the exceptional care and lavishness which are prevailing in the production of the great William Fox morality play, "Why I Would Not Marry," is given in an announcement this week that Richard Stanton, the director of the play, is using no fewer than three studios at Fot Lee, N. J., as the settings for the picture.

Soldiers' Letter League Well Supported

The Soldiers' Letter League movement, inaugurated by the well-known film magnate, George Kleine, has received the hearty support and co-operation of the motion pieture theatre managers all over the country and from one end of the United States to the other slides furnished by the George Kleine System are being exhibited before, after and during all performances reminding the public not to forget to write to the Boy in the serviee.

Some of the inseriptions on the slides are unique to say the least but they serve the purpose and have caused many a letter to reaeh the soldiers from their absent-minded relatives and friends. Eaeh slide is appropriately illustrated and some of the pictures have made big hits.

One slide with an illustration from Briggs' famous eartoons, "When a Fellow Needs a Friend," bears these words:

"There is no sorrow half so bitter as the thought you are forgotten. Do not let our Boys ever know that feeling. Write that happy homelike letter to your Boy today."

Another inseription that pleases the publie mightily reads:

"Kill the Kaiser with a fountain pen. Write that happy, eheerful letter to your Boy today. Join the Soldier's Letter League."

Still another popular slide says:

"That 'the pen is mightier than the sword' is just as true today as it ever was. It is the eheerful letter penned to the Ameriean Soldier that will defeat the German sword. Join the Soldier's Letter League and write the Victory letter today."

There are a dozen or more different slides with pungent thoughts and elever drawings and they are doing their part toward keeping up the morale of the army and navy. Many an absent boy owes his letters from home to the happy foresight and publie spiritedness of Mr. George Kleine and his moving pieture friends.

Stars of American Film Active for Loan on West Coast

The Fourth Liberty Loan drive began in Santa Barbara, Saturday, September 28, with the Ameriean Film Company, as in previous loan drives, playing its part. Because of its large subseriptions in previous drives, the ehairman of the local eampaign committee has made the studio a separate unit, captained by J. R. Crone, studio manager.

Team workers are William Russell, Henry King, his direetor; Mary Miles Minter and her director, Lloyd Ingraham, and Margarita Fisher and her direetor, Edward Sloman.

Mary Miles Minter, Margarita Fisher and Bill Russell spoke at the local theatres. Miss Fisher and Miss Minter went to Los Angeles and Long Beaeh on speaking tours. Russell is on a tour to the Santa Cruz mountains whieh he eovered by automobile.

Newsy Reports From All Sections

Philadelphia Thrives Under Price Raise

PHILADELPHIA, PA.—It has been a month since the exhibitors have increased the admission prices throughout the city, and the results have justified the move. The increase varied from five to fifteen cents, and the business did not fall off because of the co-operation among the neighborhood theatre managers. There are so many people living in Philadelphia now who are munitionetting and have money that they do not think of the price of entertainment and so far the theatres have had a prosperous fall season. This cannot be said of the spoken drama, because the business has not been good. Probably the slump has been due to the poor attractions, but it meant good business for the movies, because the public could be sure of being entertained at a small admission charge as against the high prices of the legitimate theatre.

The Walnut Street theatre, Ninth and Walnut streets, will present its first motion picture next week, when "Hearts of the World" is shown. It is a fitting tribute to D. W. Griffith that his production should have been selected. This is the one hundred and tenth year for this playhouse, which is said to be the oldest in America. Thomas Dougherty, C. C. Wanamaker and Fred G. Nixon-Nirdlinger are interested in the venture. Mr. Nirdlinger has a number of theatres under his control.

Employees, bills and other money matters which require payment will be done in a novel way this week by the Nixon-Nirdlinger Circuit of theatres. Liberty bonds will be the coin of the realm and every one is happy in co-operating with the firm in making the stunt a success.

Lady Tsen Mei and Dr. H. Wellington Koo, the Chinese Ambassador, were present at the Stanley theatre to witness the screen debut of the Oriental lady in "For the Freedom of the East."

Several theatres have engaged soloists to participate in the Liberty sings which are being held as part of the loan drive. This is unusual for Philadelphia houses, and the managers are reporting success with the experiment.

Pennsylvania Lowers Age Limit for Operators

Coming to the rescue of the motion picture exhibitors of Pennsylvania who have been confronted with an alarming situation because of the large number of machine operators entering the service of the nation, the State Industrial Board of the Pennsylvania Department of Labor and Industry, has just announced at the capitol in Harrisburg that it has reduced the minimum age limit for operators from 18 to 16 years. The change in the age limit comes in the form of an amendment to the industrial code of the state, and the board makes it clear that the plan is operative only for the period of the war.

Buffalo Faces Many Hardships

Car Strike and Epidemic Unite to Keep People from Theatres—Exhibitors Forge Calmly Ahead

BUFFALO, N. Y.—Buffalo theatres are having a hard time of it these days what with a street-car strike, "gasless" days, and now talk of closing up all together on account of the "flu" epidemic. Last week the employees of the International Railway Company walked out and are still out, with the result that business has reached a low ebb at all the down-town houses, with the climax reached on Sunday when the only way to reach the theatres was via the O'Sullivan route. On the Sabbath not a wheel was turning because of the combination of the car strike and "gasless" day, so that what is usually the biggest day of the week was the smallest.

Now the Spanish influenza scare has reached town and one of the leading newspapers is favoring a complete shutdown of all public places including the theatres. A meeting was called by acting Health Commissioner Irving Gram this afternoon at which were representatives of the local theatrical interests to discuss whether it was necessary to close up at this time. The result of the evening was that it has been decided to start at once a widespread campaign on the screen and in the newspapers telling people how to ward off the disease. The idea of closing up the theatres has been put aside for the moment. One of the big things in favor of keeping them open is the great help which the exhibitors are giving to the local loan campaign.

At present the end of the strike is not in view and the theatres are losing hundreds of dollars daily as a consequence. Were it not for the many motor cars in use, a shutdown would be necessary. Shea's Hippodrome has Doug. Fairbanks in "He Comes Up Smiling," and the Strand "America's Answer," and many fans would like to see these pictures, but alas—the strike forbids it. If the strike continues Buffalo will have a hard time to reach its loan quota because most of the bonds are sold in the theatres, and with the present audiences, speakers are working in vain. Exhibitors are praying for an early end of hostilities.

Charlie Chaplin is just as big a favorite with the second-story men as he is with the millions of honest persons who see him daily, with the result that today the local branch of the First National Film Company is minus one of their Chaplin Liberty loan pictures, which according to the report given the police, was stolen Sunday evening from the office at 145 Franklin street. The local Artcraft-Paramount office, which is in the same building also was entered by thieves and seven reels of "The Whip" stolen. Somebody is going to have a nice little show of their own—when the machine and a bed sheet is stolen.

Harold B. Franklin, manager of Shea's Hippodrome, had charge of the entertainment features at the weekly luncheon of the Buffalo Advertising Club in the Hotel Lafayette. Mr. Franklin arranged a great bill of film features and acts from the various theatres.

"America's Answer" is at the Strand this week, being shown at regular prices. Manager Earl L. Crabb has "Lest We Forget" booked, but had to lay it on the shelf in order to comply with the request of the Government that the war picture be shown. However, Mr. Crabb will show the Metro feature at a later date. The local papers have been giving "America's Answer," some excellent notices.

Enrico Caruso and his bride will be the guests of the local Artcraft management Thursday morning at a special screening of the famous singer's first picture, "His Cousin." Caruso sings in Buffalo in Broadway Auditorium Friday evening. With his presence every exhibitor in western New York will be sure to be on hand at the Hippodrome. It is hinted that Caruso may consent to sing for the local managers.

Manager F. Webster of the local Select branch showed exhibitors "Stolen Orders" the other evening and is now being flooded with bookings for this timely feature.

Manager Harry Greenman is doing some great work for the Liberty Loan at the Victoria theatre. He is being helped by Boy Scouts and pupils from the surrounding schools in getting subscriptions with the result that other exhibitors will have to hustle if they expect to beat him.

All the loan films are being thrown on the screen each evening at Lafayette Square and the stars are doing their bit in attracting large crowds to buy bonds. The screen was erected by Harold B. Franklin, manager of the Features Bureau of the local committee.

The News-Strand Local Events this week is showing scenes of the local street-car strike, and as the employees of the railway see how easy it is for folks to get home via auto or auto truck they are somewhat dubious as to whether the people will urge an early settlement. As a matter of fact the folks seem to be enjoying it. Today the Strand camera man "shot" some excellent views of the Royal Italian Grenadier Band as it marched up Main street.

Rose Tapley Honored in Chicago

Rose Tapley, special representative of the Famous Players-Lasky Corporation, has been honored by the board of managers of the Women's Association of Commerce, of Chicago, who have elected her chairman of the association's Motion Picture Committee.

Special Correspondence of Interest

Keystone Censor Waxes Warm

Declares National Board Is Camouflage, But Defends State Censors —Points Out Loopholes in Censorship

HARRISBURG, PA.—Declaring that the "National Board of Censors is a camouflage and is deceiving few people," and that federal control of motion pictures "is not feasible at this time," Dr. Ellis P. Oberholtzer, of Philadelphia, secretary and member of the Pennsylvania State Board of Censors, appeared on September 30 before the Harrisburg Ministerial Association and made a peppery speech in defense of legalized state censorship. It was at his own request that he was granted a hearing by the association whose special committee recently, after viewing several hundred motion picture shows, criticized the work of the State Censors and the law under which they are operating.

Dr. Oberholtzer admitted that under the existing law in Pennsylvania many parts of pictures which he does not deem proper are approved and go before the public, but he contended that the pictures are censored as closely as the law admits. He pointed out that there are only three States besides Pennsylvania which have State censorship laws—Ohio, Kansas and Maryland—and declared that the principle of legalized State censorship can be applied to the best advantage only after it has been adopted by 20 to 25 additional States.

This statement he based on the assertion that so long as only a few States have censorship the picture-makers will continue to produce what in many cases are indecent and salacious pictures in the belief that such films will prove the greatest drawing cards. It is his idea that if a large number of States enforced strict censorship so many eliminations would be made throughout the country that the producers could not afford to see the films so generally hacked to pieces, and the result would be the production of a class of pictures that would be clean in their original form.

While referring specifically to Pennsylvania's censorship law Dr. Oberholtzer, though admitting that it is far from being a perfect enactment, said that it is the best that has yet been passed by the Legislature of any State.

"The law," he said, "should never be repealed. It should never be changed except for the better."

The biennial session of the Legislature will convene at the first of the year and apparently there is no concerted movement for repeal of the law, Dr. Oberholtzer declared. Some dissatisfaction has been expressed among Pittsburgh exhibitors with that provision of the act which requires that the board's official seal of approval be shown on all films, and there may be an effort made to amend the law so as to eliminate that provision. Generally speaking, however, there is no united effort on the part of exhibitors this season either to have the law repealed in its entirety or to have its "teeth" extracted.

Relating to the general scope of the work of the Pennsylvania censors, Dr. Oberholtzer said that many of the producers and many of the exhibitors are cooperating with the board in its efforts to provide the people of the Commonwealth with only healthy, clean, entertaining if not instructive films. The exhibitors of Philadelphia and Pittsburgh are now under the control of the board, but films brought in from Buffalo, N. Y., exchanges are causing the board much trouble, as in the Erie and northern tier counties bordering on New York State.

"All films now, before they can be exhibited in Pennsylvania, must come before the board for approval," Dr. Oberholtzer added. "We keep six machines going day and night. The three members of the board cannot watch all of these and, unfortunately, the number of inspectors is too small. When anything questionable in a film comes up, two members of the board have the power to eliminate it. Some idea of the work that comes before us may be gained from the fact that in 1915 there were 20,000,000 feet of original film examined; in 1916, 17,000,000, and last year between 14,000,000 and 15,000,000. That represented practically the entire production of the United States and a considerable proportion of the films produced in Europe.

"I know that the board ought to do more than it is doing or has done, but no board is now doing so much to check the evils complained of as the Pennsylvania board."

Dr. Oberholtzer said that Pennsylvania represents 8 per cent. of the entire field in the motion picture market, but that so long as there is but one State "with high standards" the censorship cannot be expected to influence the studios.

"They are not making pictures for Pennsylvania," he added, "but for New York and all the rest of the States."

Loan Films Aid Workers in Atlanta, Ga.

The newspapers in Atlanta, Ga., are devoting columns to the great aid the special Liberty Loan films are giving in the Fourth Liberty Loan campaign.

The Four-Minute Men have begun their campaign in the theatres and movie houses, and the feature Liberty Loan firms made by famous producers and their stars are being shown in addition to the regular program at several theatres.

Horrors! Can Pictures Be As Bad As That?

ROCHESTER, N. Y.—In connection with the annual report of the Rochester Society for the Prevention of Cruelty to Children, Superintendent Richard S. Redfern took occasion to blame the picture shows for a good share of the matrimonial troubles of the city, which his report showed to be on the increase.

"The women of to-day," he said, "are getting outside the home more and more. And one important reason for it is the moving pictures. Of course the movies are not entirely to blame for neglected homes, for there are other factors, such as automobiles and the temptation of large wages that are offered in so many lines of work. In fact, the whole tendency of the day is to bring women more and more out into the world and away from their husbands and children. Such at least seems to be the case in Rochester, judging from the abnormal increase in cases of delinquent husbands last year. But it is quite evident to me that the influence of the movies in this respect is bad. There are women who spend many of their afternoons in the movie shows, getting home late in the afternoon, tired and in no condition to provide a comfortable welcome for their husband. When he arrives from work, a cold and cheerless home awaits him. What is the result? He decides that married life is all wrong and he declares that he will not pay another cent for the care of his family. All of these cases are not confined to the poor classes. In fact, we find all too many cases where the husband is making good wages and is abundantly able to care for his family. I am not condoning the delinquent husbands, but I maintain that it is not always their fault."

Grace Wynden-Vail Now At Malden, Mass.

Grace Wynden-Vail, who as publicity manager for Southern Paramount and Artcraft Pictures Company at Atlanta, Dallas and New Orleans, made scores of friends in the South, is located at Malden, Mass., for this season, where she is assistant to Manager William Bradstreet at the Auditorium theatre.

Mrs. Vail is also in charge of the publicity for the Auditorium theatre and the Mystic picture theatre. The Auditorium plays dramatic stock.

Spanish Influenza Takes Two Novotny Brothers

The many friends of Charles A. Novotny, chief auditor of the Wm. L. Sherry Service, New York, will be grieved to learn of the death of his two brothers, Will and Frank, both of whom died September 25 at a Connecticut army encampment, victims of the strange prevailing epidemic known as Spanish influenza.

Gathered by Our Special Correspondents

Texas Town Experiences Price Raise

DALLAS, TEX.—A unique event was staged in Hillsboro, Tex., last week when Edward Rowley, of the firm of Robb and Rowley, opened the newest addition to the R. and R. string of Southwestern theatres, the Best. The event was pulled off with the co-operation of Harry Owens, Dallas manager of Paramount, who motored to Hillsboro for the opening.

Coincident with the opening of the house, which was bought from Tom Gaines, who is entering the service, the first gun of a campaign for higher admission prices in that city was fired. The attraction was Mary Pickford in "Johanna Enlists" and Fatty Arbuckle in "The Cook," and, according to Mr. Owens, this double bill stood 'em up for nine hours during the day, something unparalleled in the annals of Hillsboro, which is a thriving town of 10,000 population in North Texas.

The Best theatre has been enlarged and otherwise improved. The entire Paramount output has been booked for this and next season. This is the fourth Texas city that Robb and Rowley have invaded. They own theatres in Abilene, population 13,000; San Angelo, 10,000, and Big Springs, 4,500, in addition to their newest house in Hillsboro.

Newsy Notes About Texas Exhibitors

DALLAS, TEX.—J. H. Snell has opened the new Queen theatre at Sweetwater, which inaugurates competition in that town for the first time in a number of months.

Burns and Burns have bought out D. A. White's Kozy theatre at Hobart, Okla.

Theodore Polemanakos, former owner of the Crown theatre in Houston, and famous for his wine buying proclivities in the halcyon days when Texas was wet and he desired some other fellow's service, has broken again into the game by buying the Opera House at Greenville.

Joe Clemmons, of Beaumont, is mighty popular these days among exchange men, the reason being that in addition to being the owner of the Tivoli he is likewise opening the new Liberty there in October.

Rickson in Chicago for Division of Films

R. E. Ricksen, who was in charge of the publicity for the War Exposition, recently presented in Chicago by the United States and Allied Governments, has been appointed manager of the Chicago office of the Division of Films, Committee on Public Information, which has been opened at No. 39 La Salle Street. The Chicago office will keep in close touch with all activities of the Division of Films in the Middle West.

Gasless Day Helped Theatres

Buffalo Houses That Cater to a Large Automobile Trade Report That Gasless Sundays Do Not Hurt Their Business

BUFFALO, N. Y.—Houses in Buffalo that cater to large automobile trade have not been hurt in any way by the gasoline saving order of Fuel Administrator Garfield. Harold B. Franklin, manager of Sheas' Hippodrome, which house is usually surrounded by machines on Sunday afternoon and evening, said that his business was excellent all day and evening.

He attributes this to the fact that persons being unable to go out of town, picked the "movies" instead. Earl L. Crabb, manager of the Strand, said that he noticed many of his motorist patrons in the audience Sunday evening, they having come to the house in street cars. However, neighborhood houses got a goodly share of the folks who usually motor to the big downtown houses.

Manager E. O. Wineberg of the Elmwood and Harry Greenman of the Victoria, the two largest neighborhood houses, reported that many car owners in their district, who usually attend the big theatres downtown on Sunday, were seen in their audiences.

It was thought at first that the order would keep many away from the downtown houses, but the opposite seems to have been true, which goes to prove that Buffalo movie fans are glad to do anything to help win the war.

Earl L. Crabb has motored to Syracuse with the big Strand camera car to "shoot" scenes at the New York State Fair for the News-Strand Local Events. The films will also be shown at the Strand, Syracuse, a Mark-Brock house. Mr. Crabb will develop and print the films in his own studio in the Strand theatre and the Buffalo *Evening News* will give the pictures some front page publicity. Mr. Crabb also plans to film the Batavia and Hamburg fairs.

Buffalo houses have been doing a tremendous business during the first week in September, the Strand having broke all financial and attendance records. Sheas' Hippodrome has been doing phenomenal business, said Harold B. Franklin to the NEWS representative. This is true of most of the downtown and neighborhood houses. The close of the beaches, the return of the local vacationists and the growing popularity, as well as the improved presentation of the pictures, are among the reasons given for the business boom.

Winifred R. Sheehan, general manager of the Fox Film Company, who has been confined to the Emergency Hospital, suffering from an attack of inflammatory rheumatism, the result of a trip on the night boat up the Hudson and a motor trip across state from Albany to Buffalo, has fully recovered and has returned to Gotham. During its trip up the Hudson it is reported that Mr. Sheehan left the window to the stateroom open, with the result that during the night, when a severe storm came up, he was drenched. Upon his arrival in Buffalo, after the cross-state motor trip, he was taken immediately to the hospital, where he was confined several days. Mr. Sheehan is well known in Buffalo, where he has many friends. He was at one time a newspaper man here, having worked as a reporter on the Buffalo *Evening News*.

The Academy theatre has taken up the lead of Sheas' Hippodrome and boosted prices five cents. Manager J. H. Michael announces the raise is necessary if the quality shows given are to be continued. The granting of the boost asked by the musicians was another factor in deciding in favor of the increase. The Academy is showing pictures and has now added vaudeville to the musical comedy stock bill. The Sunday prices, when pictures are shown exclusively, have also been boosted five cents.

Chief Henry J. Girvin spoke at Sheas' Hippodrome one evening last week on "Safety First," during the showing of a film on the same subject made by the Universal Film Company for the Firestone Tire Company. The bringing to the Hippodrome of the Chief of Police was a novel stunt and his speech went over big.

The audience at the Drohen theatre, Dunkirk, N. Y., was thrown into a panic one evening last week by the explosion of a couple of railroad torpedoes, which were placed on the track in front of the theatre by the flagman on a New York Central freight train, which had become stalled at the crossing. Several of the audience rushed out of the building, thinking it was on fire. Chief of Police Fred W. Quandt and officers who were in the vicinity rushed into the theatre and explained the cause of the blast to the frightened audience, and soon after the show proceeded.

Recent Film Thefts Probed by District Attorney

An important conference was held between the members of the Distributors' Division of the National Association of the Motion Picture Industry and District Attorney Swann recently relative to the prevalence of film thefts within the motion picture industry.

The District Attorney's office under the immediate direction of Assistant District Attorney Tally has been extremely active during the last two or three weeks in apprehending the ringleaders in the gang of film thieves who have been operating with great success for the past two or three years.

Among those present at the conference were Messrs. McBride, Hess, Pitman, Inneranty, Atkinson, Schaefer, Goldstein, Johnson, Bickerton, Eltonhead and Executive Secretary Elliott of the National Association.

Dayton Theatres Report Excellent Business

DAYTON, OHIO.—The hot wave that has been in evidence in Dayton for the past few weeks has subsided and business is once more normal.

Mr. Clay Brehm, manager at the Strand theatre, reported that D. W. Griffith's "The Great Love" done more than was expected out of it. The writer did not have the opportunity to get around to the Strand during the showing, but when Mr. Brehm says he had 'em standing they sure were standing.

Heavy competition was felt in Dayton during the run of "The Great Love" at the Strand and just a few blocks up the street the Dayton theatre had them packed in on "Cleopatra," featuring Theda Bara.

Mr. John Seifert at the Ideal theatre sure is taking in the iron men during the past two weeks when "Inside the Lines" and a Chaplin and Arbuckle comedy was showing. Every performance a line was seen down Fourth street and by closer inspection they were found to be heading into the Ideal. Mr. Charles Gross at the Columbia theatre sure has been showing some fine pictures at his theatre. William Farnum in "Riders of the Purple Sage" opened Sunday and ought to please the Dayton audiences.

Mr. Harry Neimeyer selling Pathe releases was in Dayton last week and he sure is getting the "Official War Review" in every Dayton theatre.

The exhibitors in Dayton were all very surprised and very sorry to learn that a motion picture man, Mr. E. J. Banker, met with an accident that proved fatal while out driving in his car.

Conscientious Objectors Converted by Film

"At the conclusion of the performance six of the conscientious objectors in attendance signified their change of attitude and expressed their willingness to become United States fighting men," writes the manager of the Liberty theatre, Camp Pike, after special showing of 'To Hell With the Kaiser.'"

E. L. Hyman, Director of Pictures for the Liberty Theatre Division of the War Department, Commission on Training Camp Activities, has directed all Liberty theatre managers to give special morning propaganda performances whenever possible.

Bureau of Pictures Now in New York

The Bureau of Pictures, of the Division of Films, Committee on Public Information, has been moved from Washington, and is now installed in the New York offices at 6 West Forty-eighth Street. Director Chas. S. Hart announces the appointmentt of William A. Grant, President of the Rathbun-Grant-Heller Company, of Chicago, as manager of the bureau, which will be organized to meet the needs of newspapers for still pictures of the war more comprehensively than has hitherto been possible.

Universal Man Invents Liberty Bond Plan

The Universal last week put into effect a new Liberty Bond plan which abolishes bookkeeping from the records of subscriptions by its employees. The system was invented by C. H. Macgowan, assistant general manager. The officials of the Liberty Loan Committee have pronounced it better in many details than any process previously devised for the taking of individual bond subscriptions.

By Mr. Macgowan's method the corporation may enlist the subscription of all its employees, no matter how large the number, without the necessity of keeping a single written record. This overcomes the greatest difficulty that has been encountered by big institutions in their subscription efforts.

The task of taking subscription of employees on the installment plan has been one fraught with the greatest difficulty in previous loan drives. They were required to keep cash books and ledgers with progressive entries of every payment by every employee. Under the Macgowan plan not a single ledger account or cash book is needed in the entire operation of the subscription payments.

Plans were undertaken by the Universal last week, immediately after its system was perfected, to place it at the disposal of other corporations.

Fox Picture Opens House in Texas

The Opera House, in Greenville, Tex., was opened by Theodore Polemankos, formerly of Houston, on October 4, and the attraction was William Fox's "Riders of the Purple Sage." Polemankos bucked heavy competition from other movie houses there, and likewise is situated about a block from the main part of town. To counteract this, he used a string of gaudy-colored electric lights leading from the main street to his theatre. It is understood that Mr. Polemankos is backed in his latest venture by the Beckhams of Greenville and Abilene, owners of the Beckham and Grace Hotels and other valuable property. Polemankos has booked the Fox program in its entirety for the winter season, although it is announced that the house is prepared to play large legitimate attractions also.

"Cavell" Film Subtitles from Original

Many of the subtitles of "The Woman the Germans Shot," the Plunkett-Carroll production based on the murder of Edith Cavell, are said to be taken direct from the documents relating to the case, and this fact will give, it is believed, an additional point of appeal to the picture.

The role of Edith Cavell in this picture, which was written by Anthony Paul Kelly, is taken by Julia Arthur, who, after having repeatedly turned down motion picture offers, came to the screen to portray this heroine. Creighton Hale leads in support, and the direction is by John G. Adolfi.

Y. M. C. A. Boosts "Around the Clock"

The Y. M. C. A. is conducting some unusual activities to put over the "Around the Clock" series. The pictures reveal war service activities. They are distributed by Universal. The first subject was "Around the Clock with a Rookie." The second one which is just out is entitled "Around the Clock with a Sailor," and the third one, entitled "Around the Clock with a Marine," will soon be issued.

Y. M. C. A. secretaries and workers in all cities are co-operating with Universal exchanges in getting the pictures a wide circulation. In several cities the secretaries have arranged with the telephone company to call up every home in the city and notify the residents that the picture in question will be shown at a certain theatre on a certain night.

Sherry Issues Elaborate Bulletin to Exhibitors

"The Sherry Bulletin" is an elaborate eight-page bulletin issued by William L. Sherry, profusely illustrated, and of great aid to the exhibitors.

It is all summed up in the following modest statement:

"The Sherry Bulletin is starting out modestly. This first number is a puny effort. As the weeks and months go by we expect the little publication to outgrow its present anaemic state and in the course of time to develop gradually into a state of typographical and editorial elegance and excellence that will assure for it an entree and a welcome everywhere, for its own sake."

Indiana Will Prosecute Violators Vigorously

INDIANAPOLIS (Special).—All the motion picture theatres in the State of Indiana were ordered closed beginning October 7 as a means of preventing the spread of the "Spanish influenza" in Indiana.

The order, which was issued by the State Board of Health, is to extend indefinitely and includes under the ban the schools and churches of the State and all public gatherings.

Acting under instructions from the State Department health officers all over the State have declared that the order is to be rigidly enforced and violations will be prosecuted. Between five and six hundred theatres are affected by the order.

John S. Lopez to Direct Production for Moss

John S. Lopez, who has just completed the adaptation and direction of Harry Rapf's latest production, "The Sins of the Children," begins next week the direction of an elaborate six-reel production for B. S. Moss.

Work on the new feature will begin Monday in the Esstee Studios on West 125th street.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Talk Of The Town" (Phillips-Universal)—"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."

"Crashing Through To Berlin" (Jewel)—"Extra big."

"The Silent Woman" (Storey-Metro)—"This picture made a lot of friends for Edith Storey."

"Out Of A Clear Sky" (Clark-Paramount)—"Very good. Average business for three days."

"Peck's Bad Girl" (Normand-Goldwyn)—"Pleased. Drew better than her previous picture. Type of picture for her."

"The Clutch of Circumstances" (Corinne Griffith-Vitagraph)—"Star absolutely unknown. Has not much action to story although not a bad program picture. Business Rotten."

"Riders of the Purple Sage" (Farnum-Fox)—"Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful."

Editor's Note: The Box Office Report chart includes all pictures released since July 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced." "Good picture." "Picture only fair; poor ending." "Mabel don't draw." "Average."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama.'
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Poor	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much, Lyttel popular here." "Average."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture." "Fair."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Extra Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked." "Big for week." "Biggest thing he ever made." "Very good."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson" best." "One of Miss Ferguson's best pictures; patrons well pleased." "Average for week." "Star big favorite." "Good." "Good picture." "Very good." "Average."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good."
DOING THEIR BIT (Lee Children—Fox).....Aug	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw." "Average."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRST LAW, THE (Castle—Pathe).....July	Average	"Average Castle picture." "Big to average." "Good picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good." "Average." "Big." "Star better liked each picture." "Minter well liked; second night better." "Big."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Average	"Pleasing; a few weak spots." "Fair picture."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw." "Very fine." "Good program picture, but can't seem to interest them in Mae Marsh."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% picture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all." "Extra big." "Not a Birth of a Nation by any means; drags slow until last reel or two." "Big business to average." "Many said better than Hearts of the World and not so sad." "Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week"
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days."
HELL BENT (Carey—Universal Special).....July	Average	"Good lively Western play. This star should be pushed ahead." "Good satisfaction."
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big." "Extra big."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through." "Average." "Ordinary picture." "A very creditable picture." Good."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this."
IN PURSUIT OF POLLY Billie Burke—Para.).. Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture" "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LESS THAN KIN (Reid—Paramount).....July	Big	"Very good." "Extra big." "Big to average." "Good." "Average."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MISS INNOCENCE (Caprice—Fox).....July	Average	"June Caprice gets no business." "Average." "Fair story." "Fox only average here." "Splendid production; June Caprice's best vehicle since 'Miss U. S. A.'" "Fair."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has not been equalled since. Better try another along those lines." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good." "Average." "Big." "Fair."
ONE THOUSAND DOLLARS (Earle—Vitagraph) July	Average	"Not drawing card for Saturday."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average." "Average picture." "Star liked best in this kind." "Poor picture; Metro pictures are getting poorer and poorer."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture." "Very good program offering." "Not a very wholesome story." "Fair picture; absolutely no draw whatever." "Average."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release." "Big."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather " "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days." "Big three days, average four days." "Very pleasing."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big." "Big." "Jack Pickford well liked in this." "Only a fair day."
S VAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage."
SUCCESSFUL ADVENTURE, A (Allison—Metro) July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent." "Not a good drawing card. Picture well liked." "Fair."
STILL ALARM, THE (Pioneer—State Rights).....July	Big	"Went extra big solid week amid hottest weather in history of city."
TANGLED LIVES (Morey, Blythe—Vitagraph)....July	Average	"Good picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments." "One of the best Worlds." "Average." "Average seven days."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
TO THE HIGHEST BIDDER (Joyce—Vitagraph).July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture." "Good show and good acting." "Poor picture, took off second day." "Good."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months." "Poor." "Nice picture; Clark good." "Fair." "Hackneyed production very dull."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Average	"Picture went big; good picture." "Average."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Viviette" (Paramount)—"Real entertainment." "Average picture."

"The Mad Lover" (State Rights)—"Extra big in large downtown house."

"The Shuttle" (Select)—"Big for two nights in small town."

"Up Romance Road" (Russell-Mutual)—"Good, but why the title. Well liked, business good."

"Kidder and Ko" (Pathe)—"Good comedy drama."

Exhibitor Service Bureau

Getting Over the Full Bill

You Will Probably Reach More People If You Know How to Advertise the "Other" Subjects

ADVERTISING the motion picture changes just as the public desires in photoplay entertainment progresses. We have always said that it is foolish for any person to attempt to lay down for you a set of hard and fast "rules" for motion picture advertising, for, besides the rules of common sense, "there ain't no such thing."

What would have been good advertising for the photoplay two years ago will ignore the main appeals that you may have today. Not only are the pictures themselves not the same, but, even if they were, you would have to make a different sort of an appeal to the public. And one of the great factors in bringing about that state of affairs is the education of the hundreds of thousands of fans. A great portion of them know more about the stars and productions than do many of the exhibitors themselves.

Two years ago we did not advertise at all, meaning by the "we" the greater part of the showmen of the country. It is unfortunate that the motion picture exhibiting business was built on the wrong plane. The men who put their money into it in the early days did it as an experiment—very much in the same spirit that a man started the sideshow on the side street. He depended on the people who passed by his "stand" to come in.

At first he used painted banner, and probably he advertised "The Great Train Robbery" in a conglomeration of colors. He expected to clean up on this picture and get away to some other town, and he usually did. But after this there was the nickleodeon, and the manager was looking for new things. He took to the motion picture because it was a novelty, but he soon found that his patrons were paying more attention to the "show" generally upstairs than he was to the shooting gallery and the penny-in-the-slot machines in the arcade.

Then came the day of the "moving picture show," and all of the exhibitors in those days thought that all they had to do was to fill the front of their houses with glaring bills and take in the money. They counted on the people walking around the streets and deciding on which of this or that picture they would rather see. The patron was governed simply by the bill, for the motion picture theatre and the newspaper were almost enemies. There was nothing in common between them. The picture house depended on the bally-hoo and the newspaper naturally resented the fellow trying to do business on the main street without advertising.

Then the feature gradually stole in. The idea grew and it has stuck. Then came the star feature with its advertising. It came to be the common rule to use a picture of the star, his or her name, the title and then let it go at that. In the past few months there has grown up the conviction that there must be selling arguments with the pictures even though the stars are there. And this selling argument idea has accumulated until most of the wise exhibitors have accepted it.

But there is another factor that has entered, and this comes in the words of an exhibitor, who writes:

"I have enjoyed your advertising articles and they have given me a great many hints. But you seem to have put all of your emphasis on exploiting the main feature and forgetting the rest of the program. Now I have to give the people something more than a single feature. I have to draw them to the theatre on something more than one offering. I can take Mary Jones and advertise her to the limit, but I won't get the business unless I can convince the people that I am giving them a full offering."

From another source comes this:

"You tell us to center our advertising on one thing and not to say to the public that this is an unusually big bill or anything of the sort, but it remains that the people who live in my town feel that they have to have a bargain, that they have to get a lot for their money before they will come to the theatre."

Now in the first place the theatre that has sought to build itself on the bargain basis is not a theatre that will last. A department store can afford to devote certain days of the week to bargain offerings, but its business is founded on the principle that it fulfills all the needs of the people within its limits. The amusement business must be exploited along the somewhat different lines—that it fulfills not only all the WANTS, but even the UNEXPRESSED DESIRES of its patrons. It must anticipate rather than merely "offer."

It must put over the appeal. It must impress upon the public that this is a show AS A WHOLE that they cannot afford to miss. It must tell the public WHY this is an offering that has the appeal.

Once, when we were in charge of certain editions of one of the largest papers in the country we designed a front page that we thought was one of the "very prettiest" pages that we had ever seen. We expected to be praised for the very fine effect that we had obtained. But instead of that the managing editor called us to the carpet and asked why we had played two stories with equal prominence. Our "very clever" answer was that the two stories were of equal value and that we could not decide which was the most important and so we had used both of them.

"There is only one story of the day," he replied, "and it depends on you to make it that. There is only one story to sell the newspaper. If you cannot tell, make it one or the other, but make it ONE."

And that is a mighty safe rule to apply to a motion picture theatre, but the difference is that the manager generally knows mighty well what is the main thing to play up. But the other trouble is that we have been taught that all we have to do is to use a picture and the name of the star and the title and to let it go at that. Provided that you add the selling argument this is all that you need for the house that is offering the feature alone and then turning them out and getting a new crowd in.

Two years ago the manager who thought he had an excellent presentation had the feature and the comedy and he let it go that way, but there are a lot of others who have realized that in their particular communities they need the news reels and the scenic or the educational, or musical numbers to appeal to the great majority of the people. These are the ones who are asking to know how to advertise their full offering.

Never forget your main attraction. We have seen at the Rivoli and the Rialto six hundred feet of film shown that we would have advertised ahead of anything else on the programme from the point of view of personal satisfaction. But, after all, it is like the fellow who goes in for a table d'hôte dinner. His main reason for going is that he expects a meat dish that will satisfy him, but perhaps it will be the salad or the dessert that he remembers in the end. But the restaurant man could not have afforded to have advertised this salad or this dessert. He must feature the big dish and take things that you and I like better as an incidental.

Now let us take the theatre that wants to offer the "bargain bill." Our advice is against it. You cannot afford to line up one day as giving more volume of entertainment than any other unless you get money for it. You are not only selling the entertainment that you have today, but you are having to bear in mind that you have to sell your program today, tomorrow, and every other day that you remain in charge of your showhouse.

So, except in unusual cases the feature is the main offering, but the point is that you want to impress something else on the public—the fact that you have the satisfaction of all amusement desires.

Now for the purpose of illustrating this we have taken two ad-

(*Continued on page* 2541)

How to Get Over the Real Appeal to Every Possible Patron

These are two sixteen inch, three column advertisements of the Circle Theatre, Indianapolis, bringing out not only the selling points of the feature, but of the other attractions. See article opposite

Another Brilliant Star in the Exclusive Circle Constellation.

Elsie Ferguson, the young dramatic actress who stepped from Broadway to the silver sheet but a single year ago and scored such a success that she immediately became recognized as one of the screen's most brilliant lights, will grace the Circle program during the coming season. Quite the most notable group of stage and screen celebrities ever announced will constitute the Circle's roster of stars for the year just starting and include in addition to Miss Ferguson, Douglas Fairbanks, Mary Pickford, Geraldine Farrar, Nazimova, Anita Stewart, Enrico Caruso, Fred Stone, Will Rogers of the "Follies," Madge Kennedy, Mabel Normand, the Gish Sisters and other favorites while D. W. Griffith will continue to contribute his spectacles. The finest dramatic productions such as presented during the past season will also be offered and the comedy will be provided largely by Charlie Chaplin in his "Skinsture projected" films, Roscoe Arbuckle and Jimmy Flogg. All of which gives promise of the most brilliant entertainment ever offered in a single theater.

ELSIE FERGUSON

In "Heart of the Wilds"

Adapted From Edgar Selwyn's Successful Play "Pierre of the Plains"

The Canadian Northwest, land of romance and picturesque drama, with its trail blazers and Royal Northwest Mounted Police, its virile men and unspoiled women, forms Nature's stage setting to Edgar Selwyn's play and Miss Ferguson's latest starring production.

Always full of lure, ever inviting Adventure, the North Country provides bounteous drama—but the genius of a great playwright and the artistry of a gifted actress imbue it with a new realism. Miss Ferguson's admirers will recall that it was she who created the stellar part in the stage productions.

A Half Hour of Laughs at Potsdam's Expense!

"The Geezer of Berlin"

A Travesty on "The Beast of Berlin."

Well, friends and allies, here's the whole crew from across the Rhine, just as they really must look when reading Pershing's big league returns. Von Hindenburg, Von Turpentine, General Bum Luck, Bethmann Bowlegs, the Turkish Embarrassor, the Clown Prince and if we must mention it, the Big Cheese himself. (P. S.—Golt not included in the cast.)

CIRCLE CINEMA NEWS and ALLIED WAR REVIEW
Latest events, including official government war pictures.

A CHESTER-OUTING TRAVEL ADVENTURE
"Fines Up and Palms Down."

MISS BEULAH DALE,
Dramatic Soprano, Soloist.

The principal concert number by the Circle Orchestra will be "Kol Nidre," Mr. Max Weil Conducting.

Morning and Afternoon Prices, 15c, 25c; Evening Prices, 15c, 25c, 35c.

ALL NEXT WEEK—STARTING TOMORROW

The Circle — SHRINE OF THE SILENT ART

TODAY (SATURDAY) LAST TIMES
Geraldine Farrar in "The Turn of the Wheel"
Roscoe "Fatty" Arbuckle as "The Cook."

Glorious Farrar, the Golden Voiced

—And a Drama That Strikes Every Emotional Chord of Her Dynamic Being!

What a wonderful artiste opera has given to the screen! What a glorious personality has stepped from the stage of the Metropolitan to the silver sheet of the Circle! Here is Farrar, the actress, every emotion surging for expression in this drama of today. The composite of tigerish Carmen, gentle Marguerite, tragic Butterfly. No previous production has afforded such magnificent opportunities for emotional art.

Geraldine Farrar

—IN—

"The Turn of the Wheel"

Gloriously gowned, radiantly beautiful Farrar greets her audience in this play as Rosalie Kean, an art student in Rome. At Monte Carlo a young American has staked his all at the gaming table—and lost. Maddened he presses cold steel to his head when a strange woman presses a five-hundred franc note in his hand and bids him play. He wins—and breaks the bank. As they gaze at each other love is instant. The next moment both are arrested for murder. Dramatic climax after dramatic climax follows—suspense creeps after suspense—while the magnificent art of Geraldine Farrar sways one at its will.

A Side Dish of Culinary Comedy

—With the Funster Who Made the Custard Pie a Classic

Roscoe "Fatty" Arbuckle As "THE COOK"

Circle Cinema News and Allied War Review
Latest News Pictures of Events at Home and "Over There."

PRICES
Mornings and afternoons.....15c, 25c
Evenings...15c, 25c, 35c
War Tax Paid.

Songs from Grandfather's Day
Miss Jane English
The renowned coloratura in a costume and scenic song recital, "A Bit of Crinoline."
Excerpts from Bizet's "Carmen," presented by the Circle Orchestra, Mr. Max Weil conducting.

ONE SOLID WEEK—STARTING TOMORROW

The Circle — SHRINE OF THE SILENT ART

TODAY (SATURDAY) LAST TIMES
Special State Fair Week Attraction.
"ITALY'S FLAMING FRONT"
and DOUGLAS FAIRBANKS in "BOUND IN MOROCCO."

WHEN HE COMES BACK

Do You Work Upon the Successes of a Player in the Past?

SUPPOSE you have an unusually good picture that causes comment of the public and that in this the work of some player stands out? Do you remember that fact and do you use it for your benefit in exploiting the next picture in which that player appears?

If you are one of the managers that keeps himself close to his public you will overhear a great deal of comment. We do not advise the manager to ask his patron for his opinion of a particular film. Often the patron will not express his real feeling; in other cases it simply invites adverse criticism that would not be voiced. But the comment that you overhear, that comes to you directly is the valuable sort.

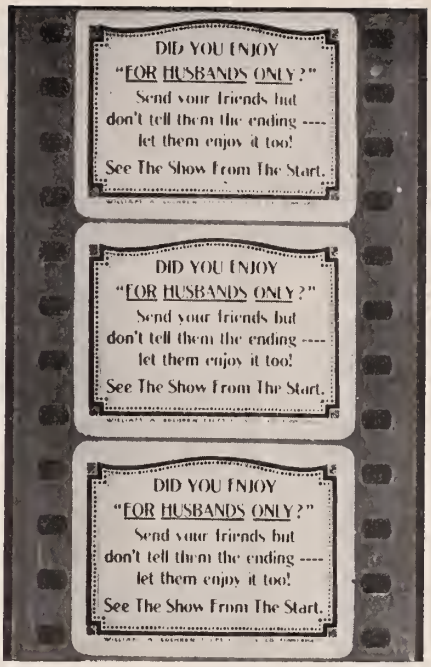
Recently in an unusually fine production one player made a pronounced impression. A manager tells us that he used this in a way that brought him greatly increased returns in the next picture in which the player appeared, although the name of the actor did not figure in any of the producer's advertising. But the exhibitor had saved his scene cuts of the first production and used cut outs of the player from these and the second and then featured in his lobby the fact that such and such an actor was coming again.

Everybody who had been impressed with the first picture came. Just a little thought added many dollars to the box office receipts.

Town of 5,000 Runs Films Ahead of Big Cities

Is this a record? T. E. Barnes, manager of the Mission theatre in Sulphur Springs, Texas, a town with a census population of 5,151, is believed to be the only exhibitor in a city of that size who gets a print of a new weekly direct from New York and shows it several days before his key city of Dallas gets the same picture. He is running the Pathe news weekly and is making it one of the features of his program.

He is pursuing the same policy with many of his feature productions and recently he played the first of the Lila Lee pictures, "The Cruise of the Make-Believes," several weeks ahead of the Queen theatre in Dallas. Mr. Barnes declares that he has built up a large trade in the surrounding country by being able to advertise that he shows pictures first in his whole section of the country and that the added expense is justified by his receipts.


DID YOU ENJOY
"FOR HUSBANDS ONLY?"
Send your friends but
don't tell them the ending ----
let them enjoy it too!
See The Show From The Start.
DID YOU ENJOY
"FOR HUSBANDS ONLY?"
Send your friends but
don't tell them the ending ----
let them enjoy it too!
See The Show From The Start.
DID YOU ENJOY
"FOR HUSBANDS ONLY?"
Send your friends but
don't tell them the ending ----
let them enjoy it too!
See The Show From The Start.

These inexpensive trailers make people talk more about current pictures.

Trailer Urges Patrons to Tell Friends About "Talk of the Town"

HERE is an idea that will appeal with an unusual picture.

Arthur G. Stolte, manager of the Strand theatre, Cedar Rapids, Iowa, had a twenty foot trailer made to be used at the end of "For Husbands Only." It is rather an unusual thing to advertise the picture that has just been projected, but Mr. Stolte found that it was good business because it resulted in more talk about the feature. The simple invitation for those present to "tell their friends" had an excellent effect.

The sentence, "See the show from the start," was coupled up with the newspaper advertising, which gave the hours at which the different performances started.

Mr. Stolte, by the way, has just left the management of the Cedar Rapids house and has taken a position with the midwest "Hearts of the World" company and will go on tour with that attraction.

Phonograph and Organ Used with Farrar Picture

During the premier presentation of the first Goldwyn-Geraldine Farrar picture, "The Turn of the Wheel," at the Standard theatre, Cleveland, O., Manager Joseph Grossman used a phonograph to good results. He obtained one of the largest models of phonographs and placed it on the stage. Two of Miss Farrar's records were used, but with an organ accompaniment which increased the similarity to the natural voice. Three of the Victrola dealers of Cleveland also co-operated by using large pictures of the star and a set of scenes from the production.

SPECIAL SERVICE

Tell Us of Suggestions Follower or Your Better Ideas

ALMOST every week these appears in the NEWS a special service section on some picture, matter prepared by the Exhibitors' Service Bureau. The first of these Special Service sections ever issued was on "Over the Top" and it has been followed by numerous others. In the last three issues "Crashing Through to Berlin," "Talk of the Town" and "The Border Wireless" have been covered. There will be another next week.

We would like to have accounts from exhibitors of the way that they have employed any of the suggestions made in these special sections, for the result is to spur other exhibitors on to try to do things and the net result will be that the producer will afford you more and more cooperation. When you show your interest in getting better results, you are going to have better and better aids supplied you.

And where you have used your own and better ideas, don't fail to let us hear what you have done. In all cases send pictures of lobby displays or stage settings and specimens of the advertising.

This is aimed to be real service and not a series of "stunts" that will land the exhibitor before the city judge or make him the laughing stock of the town.

Real Sawdust Trail Featured in Adrian Theatre

You can hit the "sawdust trail," a la Billy Sunday, if you visit Adrian, Mich., and attend the theatre conducted by enterprising Elwyn M. Simons. Mr. Simons has gone some of the others one better by inviting those who wish to go on the stage and sing to the audience.

Down the aisle of the theatre sawdust is sprinkled and the two young men, who conduct the sing, suggest that every one come on the stage.

"There is always some one in a crowd who likes to go before an audience," says Mr. Simons, "and this satisfies them. The more modest people may set in their seats and sing, but a number always go on the stage. And this brings many who want to hit the trail again or spectators who wish to see who hits the trail."

Mr. Simons has had cards printed containing the chorus of six songs, "Smiles," "What Are You Going to Do to Help the Boys?" "Over There," "Keep the Home Fires Burning," "Liberty Bell" and "We'll Nail the Stars and Stripes to the Kaiser's Door," the latter being the product of an Adrian composer.

Exhibitors' Contribution Toward American Victory

They have real stage settings in some of the Liberty theatres. Here are two views taken at Camp Travis, Texas, where more and more patrons for you, after the war, are being made

By Edward L. Hyman

Film Director, United States Liberty theatre, War Department Commission on Training Camp Activities

SECOND only to the actual fighting man, the exhibitor's contribution toward victory is greater than any other class of industry.

His craft—the knowledge of showmanship—combined with those powers of necromancy afforded by that magic space behind the footlights, enables the live theatre manager, to make his showshop the most potent medium in the land for the selling of Liberty Bonds. He controls the possibilities of the psychological moment because he can drive home to his people the truth that it is their sacred privilege to buy the Government securities of the United States of America. American audiences worked up to this realization will buy until it hurts.

And so, let every exhibitor in this great republic of the West assume his full share of the responsibility which his position calls for. Let him express through his efforts the appreciation he feels toward the tribute paid him by the governmental declaration that pictures are a war-time essential.

And in the name of the hosts of khaki who are fighting for us on the Western front; in the name of the boys in blue who are keeping the sea-paths open; in the name of Democracy and Freedom; and in the fair name of the industry—come! quick! now! put your shoulder to the wheel and help to keep inviolate the unsullied traditions of the American people.

Our country, the greatest democracy of all time, allied with the decent nations of the earth against the menace of the hellish Hun, is fearlessly facing this modern ordeal by fire.

Her tremendous resources, her vast reservoirs of men and materials, are being swiftly developed to that point where they will prove to be the controlling factor in this colossal conquest against Kultur.

And in these days of stress, with the "carry on" note influencing every move of individual and nation, there is no greater servant to the needs of the Government than the motion picture theatre.

Has it not been placed on the essential list by the War Industries Board? Surely the full significance of this splendid recognition has brought home to every exhibitor in the land the signal honor which his Government has accorded him. He has been given a message to deliver and through his forum, which he can make a well-spring of patriotism in the center of his community, he can deliver this message and carry on for Uncle Sam with the same fervor, the same ardent zeal and the same "pep" which is being displayed by our overseas stalwarts.

Pershing's battalion fighting with boyonets, bombs and batteries are crushing Kaiserism over there.

Over here, the exhibitor with his weapons, the screen, the Four Minute Man, the special Liberty Loan film and the patriotic picture, is the soldier who must stamp out the smouldering sparks of sabotage, spread "win the war" propaganda, and help to maintain that intense feeling of loyalty and co-operation which has thus far enabled America to accomplish the seemingly impossible.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoll theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolls.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Chas. G. Branham, Strand theatre, Minneapolls.
Leo A. Landau, Butterfly theatre, Milwankee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atianta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Your Idea and Ours

HERE are two displays that go to extremes. The Strand theatre, Denver, makes the picture of Fannie Ward practically the whole thing and omits any selling talk on the specific picture. Alhambra theatre, Indianapolis, makes the name of

ALHAMBRA
FIRST HALF THIS WEEK
CONSTANCE TALMADGE
BUOYANT WITH YOUTH, VIVACIOUSNESS AND FRESH BEAUTY IN
Mrs. LEFFINGWELL'S BOOTS
She thought they were an EXCLUSIVE design and they fit her pretty foot like a silken glove
Mr. Leffingwell also thought they were EXCLUSIVE—so much so that when he saw another pair just like them in another man's house, he believed them to be his wife's. THEN—
Suspicion slapped him right in the eye with those dainty boots—and you know what that means!
SCREEN TELEGRAM
MUTT and JEFF

the production the dominating thing, puts Constance Talmadge in the background and then does not even mention that "Mrs. Leffingwell's Boots" is taken from the famous stage production.

We'll admit that since so many motion pictures have been made from legitimate successes and noted books that the playing up of the author has been very badly overdone in many instances, but certainly here is a case where the designer of the advertisement was convinced that the name of the production was the big thing—and then he failed to tell the public why. We would rather have played Miss Talmadge a little stronger. But there is an excellent sales talk with this picture that doubtless got the people to the theatre just the same.

In the case of the Denver display we fail

FANNIE WARD
IN "THE JAPANESE NIGHTINGALE"
STRAND —NOW PLAYING— STRAND
This Vivacious Star as YUKI, the Geisha Girl, Adds New Laurels to Her Most Enviable Reputation

to see why anyone except the ardent admirers of Miss Ward went to the Strand during the engagement. A picture of a pretty woman always serves to draw attention to an advertisement, but what is the use of drawing that attention if there is nothing else there. While there is no question about the pulling power of a star's name, the time has passed when the greater portion of the public will go to see a star and nothing else. They want to know something about the picture. The name of the star will make it easier to sell them the specific production, but you have to have the sales argument unless you are depending upon some freak of fortune to get the patronage.

There is one so-called selling line in this whole display and almost hidden away. It is "This vivacious star as Yuki, the Geisha girl, adds new laurels to her most enviable reputation." Now ask yourself: What does that mean to the public? Granted that all of this is true, tell the public WHY she adds new laurels, tell them something about the offering, something about her role, stimulate the heart interest.

Some people are always looking for an excuse: that's the reason they are.

THIS is a splendid example of making the drawing do most of the work. It comes from Rialto theatre, San Francisco, and occupies a space nine inches deep across four columns.

The old story of the moth and the flame is well applied here and when you have the line "He played with fire. How many

HE PLAYED WITH FIRE... How Many of Us Have Done the Same?
Starting Tomorrow, RIALTO THEATRE presents That Supreme Actress
THEDA BARA
—in—
"When a Woman Sins"
RIALTO
MARKET NEAR SEVENTH

of you have done the same?" and then the title and the name of Theda Bara, you have the selling argument of the picture put over in the fewest possible words. In the oval at the foot of the candlestick is a scene from the production, though it is barely noticeable in the great reduction made here.

Recently we made some remarks about the use of meaningless cuts as worse than no cuts at all, but when you can get a drawing of this character that is so full of punch and understandable by everyone you serve the double purpose of catching the eye and then telling your story in almost a single flash.

STARTS TOMORROW
LIBERTY
EIGHT DAYS
The Master Mind of Motion Pictures
D.W. GRIFFITH PRESENTS
THE GREAT LOVE
ALWAYS—MURTAGH, MASTER MUSICIAN
POSITIVELY NO RAISE IN PRICES
Consistent with our policy of showing the best at the lowest possible price, we announce D. W. Griffith's latest (and some say his greatest) super-story (seven reels) at our regular prices—practically the entire cast of "Hearts of the World" and "Birth of a Nation," including Henry Walthall, Lillian Gish, Robert Harron, Rosemary Theby, George Siegman and Gloria Hope are seen in this wonder drama

HERE is one of the few cases where we have to hand it to the boxed effects. It is the work of P. E. Noble, who was formerly manager for the American theatre, Butte, and who is now manager of the Columbia, Portland, and advertising manager for the Jensen and von Herberg houses there.

Now Noble had a number of things to say about this picture and he put these over in six different punches, each short and to the point and each separate and distinct. We like especially the way that Griffith was featured as "the master mind of motion pictures." There was a reason for the peculiar method of this appeal—to get into the theatre people who do not ordinarily go to motion pictures, and we haven't the slightest doubt that it will go then.

THIS is always the day.

IT can't be done. The moment that you try to advertise two things in equal value at the same time you are going to cause a confused effect. Now some of the gest advertising that has been produced in these columns has been represented by the work of the Modern theatre, Providence, R. I. But this is not one of them. The only effect that is gained by this display is that of quantity, and, in our opinion, if you are advertising your theatre merely for the mass of the bill that you have to offer you are neither exploiting one idea or are you building for your house.

This one occupies eight inches across five columns. In order to give the "balance" to the advertisement the designer thought that he had to use scenes from both productions. A careful analysis will show which picture belongs to which pro-

What Live Wires are Doing

duction, but you have to "figure" to find out, and when you set a reader off to such a start you offer a handicap.

If you have to give "bargain" bills, why not play up one of your pictures and sell THAT ONE, and then, as the best of business, offer the other one as our well known vaudeville friend, "Added Attraction."

Are your shoestings always untied? Maybe your theatre is.

LAST week we had something to say about the Colonial theatre, Toledo, O., using a quarter of a page and then crowding the display up with a mass of matter. We haven't anything to take back about that, but justice demands us to tell you that the Colonial is not remaining in that habit. This theatre is running mainly Fox productions and has begun to hit the really big points in advertising them.

Here is a quarter of a page on William Farnum in "Riders of the Purple Sage" which, with a little better half-tone work

ADMISSION
COLONIAL
ONE SOLID WEEK
Commencing Sunday! Sept. 1st
WILLIAM FARNUM
IN A NEW WM. FOX PRODUCTION
RIDERS OF THE PURPLE SAGE
A PICTURIZATION OF ZANE GREY'S FAMOUS NOVEL
See the Mightiest Two-Gun Fighter that the great West ever knew
A Story of Love, Mystery and Adventure in the Great West...
Your blood will tingle at the of deeds the avenger
ENACTED BY ALL STAR CAST

or printing—which ever is the matter—would have been almost an ideal display. There is just one line in this that we do not like and that is: "See the mightiest two-gun fighter that the West ever knew." Now W. S. Hart has been coupled in the minds of the public with the "two-gun" spirit, and the impression that you leave on some people is that this is an imitation of his work. Of course it is not, and it is a production that stands on his merits, but it is a mighty good idea to avoid in all of your exploitation anything that any reader might consider imitative or misleading—especially when there is not the silghtest excuse for this. The designer had already used a picture of Farnum that bore out that idea, so why go further?

If you are as ponderous as a complete one-volume dictionary you will be sought just about as often.

OUR impression is that "The Unbeliever" had been shown in Rochester, N. Y., before it was presented at the Grand theatre, and therefore that house expected that there would be hundreds of people who wanted to see it and who had failed to come at the original showing. Of course that is the theory of return bookings—to get the value of the great amount of word of mouth advertising.

But why make the display as blind as

possible. This display is only 3½ inches single column, and about one-tenth the space that the production deserves, but even if you are not going to use any more space why not make the lines that you use say something. "A picture that every American should see. One of the most intense photodramas ever shown in Rochester." For heaven's sake what a case of mere verbiage.

"They spin not, neither do they sow." It might be paraphrased? "They advertise not, neither do they get business.

HERE is one of the best examples of using cut matter supplied by the producer and of the local advertising designer *thinking* at the same time. Twelve inches, three columns is used by the Trianon theatre, New Orleans, and if this display did not bring the crowds into the theatre nothing will bring them.

The main cut is one supplied by Universal, but a large part of the reading matter is the work of the advertising designer. The only slight fault that we have to find is evidently that of the composition. We would have had the words, "You Can't" and "Play with Fire" aligned or have used a bracket there. There is a clever idea introduced just below the cut under the heading, "What They All Say" where "Grandpa" and "Grandma" and "Sister Sue" and "Brother Bill" are

PEARCE'S TRIANON
TODAY AND THRU FRIDAY
Play With Fire Without Getting Burned!
YOU CAN'T
Little Toot thought she had it all over "friend husband" in her flirtatious "carrying-on" with the Man-About-Town. But—DID SHE?
"For Husbands Only"
Jewel Incorporated Presents
Lois Weber's
Smart Screen Camouflage
With a Brand New Story, and Daringly French
Big Dramatic Treat for the Whole Family
Featuring
Mildred Harris
What They'll All Say:
Grandpa "Ha! Ha! She's a peach, all right!"
Grandma "Scandalous! Nothing like that when I was a girl!"
Sister Sue "Isn't she a darling—and those gowns!"
Brother Bill "I'd like to see some Jane put that over ME!"
Don't Forget to Bring Your Wife!
What Will She Say? Well, We're Married Ourselves, So We Know What YOU'LL GET!
ALL THE NEWS—IN THE GAUMONT NEWS
—Pictorial review of our boys "Over There"—some are harvesting while others fight.
—Preparations for the Fourth Liberty Loan Drive.

quoted. It shows that it is a picture that will appeal to the whole family.

"For Husbands Only" has been responsible for an unusual amount of good advertising all over the country, but of all the specimens that we have examined we believe that this is just about the best because it involves the right element of spice with the proper appeal to the whole family. Consistent advertising like this will certainly make for a theatre's prestige.

Recently we commented adversely on the fact that the two leading Pearce theatres, the Tudor and the Trianon were being advertised together. We are mighty glad to see that this has been stopped. Now while the Tudor uses smaller space, 3½ inches double, the designer has done splendid work here again. In that limited space there could have been nothing more striking than the largest possible cut of Margarita Fisher, with a few lines of selling argument added.

We want to compliment the Pearce theatres, also, on the new name plates that they are using. The name of the houses with an arrow bearing the word "Pearce's" is effective and distinctive.

As the result of the space occupied and the attractive character of the displays the two theatres dominate the motion picture page of the paper that we have at hand.

PEARCE'S TUDOR
TODAY and TOMORROW
Margarita Fisher
In
"Money Isn't Everything"
From the Magazine Story, "BEAUTY TO LET"
—They organized a new beauty company and soon everybody had money in the bank.
—Girls, here's a new way to earn money.

Seeing Rialto and Rivoli with Rothapfel

THERE is really a revolution in the program at the Rivoli theatre this week, reversing most precedents and resulting in a novel and satisfying presentation. As all of you know, the ordinary arrangement of the bill at the Rialto and Rivoli theatres is: overture, scenic, musical number, Animated, musical number, feature picture, orchestral number and then the comedy. And to a considerable extent the program was arranged this week, but after it had been printed Mr. Rothapfel saw how he could improve the entire effect and make one of his numbers the more impressive. And so he did not hesitate to do it.

Soon after we began writing these articles we quoted Mr. Rothapfel as saying that if he had his way he would never have a program in his theatre, but that he was compelled to bow to custom in this respect. There is always a certain element that wants to know just what is coming and enjoy full measure of the anticipation. But you will find that the great majority of the regular patrons of these houses rarely look at the program. They take it home and refer to it after the show to make certain just what song that singer sang or who played a certain part in the feature.

Far the larger part of the people come to these two houses because they know that they are going to see a good show and *because they expect to be surprised and want to be.* They know that the spirit of the music and the songs and the settings are going to be linked in together to afford a perfect atmosphere, but they want to have the effect of having this atmosphere instead of theoretically hunting up the umbrella to be prepared for the rainy day. A "surprise" is not necessarily a jar. It may startle for a moment, but then it links in with the remainder of the presentation and the atmosphere is complete.

So, for the first time since either of the Rothapfel houses have been opened, the overture does not start the presentation at the Rivoli this week. It comes second; but wait—

At the first evening performance it is usual for the curtain to go up, revealing the orchestra, and the overture starts. The lighting is in keeping with the character of the number, but this week the curtain goes up in darkness and from the organ there come the chimes and the distant sounds of the organ. The curtains part revealing a wonderful setting by John Wenger, with an altar looking to the open, a single star overhead in the blue sky and the Madonna windows at either side. In the center there is a cowled figure, but the other three members of the Rialto male quartette could not be distinguished. Then the singing of "The Lost Chord" began. The papers tell us about all of the Spanish influenza in New York, *but there was not a person who even coughed during the rendition.* It was the most remarkable stillness that we have ever seen accorded a musical number—until the torrent of applause at the end.

IT'S NOT TOO LATE

Let's Record What You Did for the Liberty Loan

THIS week there are recorded a number of things that have been done by theatres on behalf of the Fourth Liberty Loan. By the time that issue is received the drive will be near an end, but that does not afford any reason why you should not record the things that you have done to co-operate with the Government.

The motion picture industry has been working hard to make this drive a great success and we want to record here the things that you and all the other exhibitors have done. You have your part in winning the war and we are sure that it has been well done. Let us have your story. It will be valuable to other exhibitors for later efforts.

Then comes the regulation overture, Franz Liszt's "Les Preludes," played with the lights all in gold. It is a remarkably descriptive composition, based on the fact that life is a series of preludes to death, but it ends with the crashing effect of the man responding to the danger signal and rushing to his post in the strife that he may regain full mastery of himself.

Now the reason for the switch: After that ending of the "overture" the quartette number would have lost most of its impressiveness and it would not have gotten the wonderful tense attention that it does gain. And then the martial ending of "Les Preludes" is made to enter into the militant spirit of the Animated that follows.

To the music of "Salambo" the Animated opens with a Liberty Loan cartoon showing the Kaiser and the Crown Prince in a storm with the lightning coming from the Fourth Liberty Loan, and in the end the pair of them starting out to "beat it for Berlin." It gets both laughs and great applause and then works into one portion of the Official War Review, captioned "When the Line Bends," and shows the Italians falling on the Austrians, with some fine shots of the big guns at work and the effect of their fire. "La Navarraise" is the music here. Then follow pictures of the French, also aiding in Italy, and their batches of Austrian prisoners, and for these scenes "Dogcs' March" is used.

Now after this setting what more appropriate picture could be used than those showing the visit of the Italian Alpine heroes who are here to work for the Liberty Loan. And they are shown to "Bersaglierri March."

Then we switch back again to the Official Review, and the first pictures that come are the new French tanks at work, and here "The Spirit of Pageantry" is used. But the big punch comes at the end, with the title "When France Speeds Forward," and we have pictures of the dashing cavalrymen going into battle. Three trumpets give the first few bars of "Marseillaise" and then the entire orchestra bursts into "March Lorraine," and we have another one of those uncontrollable and roof-raising demonstrations that we have been telling you about so often.

The lights come up red and the curtains part, revealing a beautiful Chinese setting looking from a Chinese home with a temple in the background, and then some strain from "Madame Butterfly" is used, and gradually the screen curtains lower for the presentation of the feature, Norma Talmadge in "The Forbidden City," a story of China. "Butterfly" is the theme here and most of the music is either Oriental or of the dance character, melodious and crooning. The theme is first used when the American goes to the little Chinese girl as she is praying to Buddha and then it is used three times during the run of the pictures and the last eight bars of it at the very end. "Lakme," "Idylle Japanese," "Night in Japan" and "La Source" are some of the other selections employed.

Now, while the picture can by no means be called a depressing one, it is certainly tense, even with its happy ending, and so it is well that the remainder of the program should take the usual Rothapfel course and turn to laughter. We are put in a merry humor with the rendition of "In a Bird Store." First the lights are blue for the night before dawn and then the birds start their singing. We have the representation of all sorts of birds' voices and the lights turn to red, signifying evening, and then to blue again with night, when a cat invades the scene, only to be driven off by Polly. It is distinctly a humorous composition and everyone was happy and smiling at the end, but they were sailed into uproars with a Jeff and Mutt Animated cartoon, "The Side Show."

Here we have a program starting off with a most impressive number, religious, then turning into a classical selection with the spirit of battle at the end, and then into a stirring arousal of patriotism. And after that the tense feature. Now there are few laughs in the bill up to the end of the feature, but you must remember that the arousing of the emotion of patriotism gives the same relief as laughter. But at the end we are given a full dose of humor—*to set us right, but without blotting out the good things that we have seen.*

"Capriccio Espagnol" is the overture at the Rialto and it is played with the lights all in gold. "On Caribbean-Lapped

Rialto and Rivoli

This is not merely a freak crowd picture designed to advertise the fact that thousand thronged to see "The Talk of the Town," we have other pictures showing just as big crowds as "For Husbands Only" and other attractions. But it does show that even a big city like Chicago does appreciate the opening of a fine house like the Patheon, which Lubliner and Trinz have just dedicated. And on the heels of this comes the Riviera, the new Balaban and Katz house, which are going to put Chicago right up in the forefront of the leading cities of the country so far as motion pictures are concerned

Shores" is the Post-Pathe scenic that follows. It starts with a map showing the location of the islands pictured and then there are a number of beautiful shots. The first music is "Habanera," which is played until the pictures of the Pillar of Hercules, and then we have "Serenade Espagnol" until the views of the negro natives, that talk with an Irish accent, and then we have "Admiration" and there follow through "Serenade, Chaminade" and "Serenade, Buerne."

Then Miss Annie Rosner sings "Jeanne d'Arc." The main dome is in red with a green center, with the facade of the proscenium arch in purple and the inner dome in red. Miss Rosner begins to sing the moment the curtains part, and the effect is striking.

Rialto Animated opens with a Hearst-Pathe cartoon showing the German dream of Mittel Europa shattered, picturing the result of the surrender of Bulgaria, and then, to tumultuous applause, scenes during the visit of the President here to make his Liberty Loan speech. Then from the same source come the pictures of the opening of the drive in Baltimore, and after the title "The Guest of Honor Needed No Introduction" we have pictures of Col. Roosevelt speaking. And the audience waxes most enthusiastic, but there is a heart appealing change. During all of these pictures "Invincible Eagle" has been the music, but when Screen Telegram shows us pictures of American soldiers in France decorating the grave of Quentin Roosevelt the orchestra drops out and the organ takes up "For Your Boy and Mine," adagio.

"Rule Britannia" once through is used for Hearst-Pathe pictures of the British flag being placed on the Altar of Liberty, New York, and from the same source comes views of the Alpine soldiers on their Liberty Loan visit, with "Bersaglierri" the accompaniment.

There is a little intimate touch added here with Gaumont pictures of an aged Chicago woman with the cover, made of the standards of the Allies, to keep the winter's cold from General Pershing, and here we have "Over There." From the same source come pictures of a visit to the bird's retreat, near Salt Lake City, and the second "Arabesque" is used.

Hearst-Pathe supplies some excellent flying pictures from Kelly Field, Texas, which are shown to "Aviation Tournament," and then come Screen Telegram views of building the world's largest rifle range at Caldwell, N. J., where we have "To Victory." A gallop is used for Gaumont pictures of soldiers riding to the hounds on motorcycles in Georgia.

We get back to the patriotic wallop again with Hearst-Pathe pictures of students at the New York colleges hearing the call to arms. First we have "Assembly Call," given once, and then "Stars and Stripes Forever," with the trumpet call of "Call to the Colors" as the flag is raised, and then a return to "Stars and Stripes." Gaumont shows us pictures of a football game between the sailors and the Marines at Oakland, Cal., with the orchestra playing "Semper Fidelis," and then Screen Telegram pictures of Floyd Gibbons, the war correspondent, being welcomed in Chicago, where we have "Marine Hymn," and then comes the big smash at the end with a large number of soldiers on the side of a barren ridge forming the letters "Buy Liberty Bonds." *"For Your Boy and Mine," the chorus only, is here played and the audience gets the spirit of it—the spirit of sacrifice—of young Roosevelt, who gave his life that the world may be safe, and of us at home who are asked to give only our dollars.*

That repetition of the music got the wallop of the Liberty Loan appeal over stronger than anything else could have done. Isn't it strange how much one of these so-called "little things" means?

After Martin Brefel sings "O Paradise" we have the feature, Lila Lee in "Such a Little Pirate." There is really no theme for this, though "Pirate Song" is used at the start, and then at the end just before the final "Canteyman." "Life on the Ocean," "Sicilian Vespers" and "Before the Mast" are some of the other familiar selections that are played.

Then comes the orchestra, playing selections from "The Fortune Teller," and the bill is rounded out with a Mack Sennett comedy, "Beware of Boarders," which provides all sorts of laughs and which gives the orchestra a chance for all sorts of effects. And, believe us, they do not hesitate to take advantage of the chance.

Because of the slightness of the Rialto feature, the Rivoli bill naturally stands out as the stronger one, but the difference in the arrangement that we mentioned at the start would have made it stand out just the same with equal features—because it is so different. Now Mr. Rothapfel regards the arrangement that is followed at the Rialto this week as the ideal one for the usual motion picture presentation, and we agree with him, but it is the old story of the exception that proves the rule. *It pays to be different sometimes.*

New York audiences are notoriously hard to please, so far as legitimate productions are concerned, especially those around Broadway and Forty-second street. The people seem to get a sort of delight in going into a theatre and tearing the production to little bits. There is an element of the people who think that they show their "New York superiority" by doing this. But in all the time that we have been visiting the Rothapfel theatres and attempting to study not only the presentations, but the effects on the people, we have never seen anything of this sort. They go away remembering at least one thing that is striking, with at least one conviction in their minds.

And so as we left the Rialto Sunday we heard one man asking a friend whether he had subscribed to his Liberty Bonds yet, we heard a woman mentioning to her companion the sacrifice of Roosevelt's son and we saw others laughing and heard others whistling. They were all pleased—and that is a mighty good net result

And at the Rivoli they were the same way, and the interest was so tense through the presentation *that not one of the other twenty-two people in the loge where we sat even recognized one of the country's most famous motion picture stars, who was there, too.*

Display of Tudor Theatre, Atlanta, on "Snashing Through to Berlin"

Atlanta Live Wire Proves What All-Around Co-operation Will Do

J. F. JACKSON, manager of the Tudor theatre, Atlanta, Ga., has just scored a big success with a week's run with "Crashing Through to Berlin" and at increased prices. He used the full advertising campaign arranged by Universal, including half pages, quarter pages, and smaller displays during the run of the picture. He began his advertising seven days before the opening of the picture.

Mr. Jackson coupled the advice given in the Special Service Section printed by the Motion Picture News and coupled the showing of the picture up directly with the Liberty Loan drive. A photograph of the front of the house, taken on Sunday when the motion picture houses are not allowed to operate shows how effectively he did this, though the title of the production just below the battle scene does not come out well in the picture, because it depended on the lighting.

Here is a house front that will attract attention anywhere, although the lobby itself does not offer space for very lavish inside display. American flags figured very largely in the decoration, three pairs of them being arranged just below the sign carrying the name of the house and others surrounding the main display which, by the way, was made from the twenty-four-sheet and the six-sheet supplied by Universal, the six-sheet being used at the left. Another cut-out, but with the title left on, is used at the right of the lobby. The remainder of the display consists of a framed three-sheet, some specially prepared posters and a number of scene pictures.

Only one thing nearing a "stunt" was employed and this was done three days before the opening of the picture when there was a parade of a big circus. Mr. Jackson placed men on top of a number of the big buildings and from these there fluttered down seven thousand of the imitation newspaper mats which are also supplied by the producers.

In short, for using the aids provided and for following the advertising campaign the Tudor theatre showed *one hundred per cent. strong what all around co-operation will do.*

The time has passed when the up-to-date exhibitors pass over real service suggestions that are offered to them, especially when they have the material with which to get the matter over. Now Mr. Jackson was convinced that he had a big picture here and he was willing to go to big advertising. But for that and the small expense of decorating the house he did not have a great deal of expense for, as we have explained, most of the material he used was that furnished by the company.

But this is not a disparagement of the management of the Tudor; it is really a tribute. He knew when to take advantage of a chance and he did so most intelligently and the box office receipts show how successfully.

It will be better for everyone concerned to have more real co-operation like this.

ULTRA MODESTY

Yes, the Things That You Are Doing Helps You, Too

MOST exhibitors who fail to send accounts of what they are doing to the Exhibitors Service Bureau excuse themselves on the ground that others will not consider their efforts good enough. That's false modesty, but just the same you are shirking your full duty.

Shortly after this department was started a certain exhibitor wrote us that the things that he was doing were not worth recording. We differed with him and insisted. Many accounts of the things that he has done have appeared in these pages, though he was "only a small city exhibitor."

And just a few weeks ago he was made manager of a fine new theatre in one of the largest cities in the country. It goes to show that the men who are investing money in the industry are keeping in touch with the live wires. They know that the men who are doing things in the smaller cities or the lesser houses are the calibre of men who can really do things with the biggest ones.

Full Chinese Atmosphere for Hayakawa Picture

In exploiting "The City of Dim Faces" in which Sessue Hayakawa is starred, and which was filmed in Chinatown, San Francisco, the Mission theatre of that city carried out the atmosphere of the picture. The interior of the house was decorated in Chinese style and special settings were employed. Special "tickets" printed on red Chinese style paper and carrying some Chinese letters were used, and then the name of the star and the title in English

Laurie Becomes Manager of Guelph Theatre

A. J. Laurie, whose work as publicity manager of the Midway theatre, Montreal, has often been recorded in these columns, has just taken the management of the Regent theatre, Guelph, Ontario, for the Paramount Theatres, Ltd. Guelph is a city of about 15,000 and about forty miles from Toronto.

One of the first stunts that he used was during the showing of "The Flame of the Yukon." Just before the last reel he inserted a slide announcing a prize for the best ending of the story. Patrons had been provided with cards on entering the house and before the last reel the lights were thrown on for a few moments to give the patrons a chance to fill out the cards. Winners were announced in the local papers the following day.

Simple but striking lobby display at Broadway Theatre, New York, on "Together"

Kashin Keeps In with Public Feelings and Governs His Lobby Displays by Current Events

ONLY three nights a week are the theatres of New York allowed to have exterior lights these conservation days, and so lobby displays that will get the business all of the time have to be designed with that idea in view.

And so M. Kashin has furnished an excellent example of getting an appeal on both lightless and lighted nights in his display on "Together," starring Violet Mersereau, at the Broadway theatre this week. Though simple, the display is attracting a great deal of attention.

There is another purpose served in the display, and that is to bring out the idea of youth and sunshine in the theme of the picture. The background is white, with ornamentations in gold, and the lettering in bright red, light blue and other happy colors. Its very novelty makes it attract attention.

On either side of the entrance are two oil paintings of Miss Mersereau, one showing her as her own golden-haired self and the other as a boy. Above the doors is a huge painting of the star. Part of the display is devoted to advertising "Around the Clock with the Sailor," the Y. M. C. A. picture, which is being distributed by Universal.

There is nothing heavily impressive about the display. On the contrary, the one object of it is to please the eye and recall the happier side of life to the passers-by on Broadway. The scare of the Spanish influenza epidemic, we suspect, governed Mr. Kashin in making this one of the happier displays and bringing out the sunshine element as much as possible.

There's a whole lot in keeping everything about your theatre in with the spirit of the times. There are too many exhibitors who do not couple up their showings with either local events or national states of mind. Here is where the psychology of the motion picture comes in, and it applies just as much to the lobby display as to any other phase of your exploitation or presentation.

In most cases it is impossible for exhibitors to make switches in their pictures, because they have to make the bookings so far in advance, but it is possible to put the little niceties into the exploitation. You don't have to make these things obvious. In fact, it is far better not to do so. What you want to do is to get into the spirit of the people. And there's a whole lot in being cheerful at the right time.

It is mighty seldom that Kashin fails to get right up to the minute, especially in his displays. That recalls that he made a big hit during the recent visit of President Wilson to New York to deliver his Liberty Loan message. The Broadway theatre is only a little more than a block away from the Metropolitan Opera House, where the President spoke, and that evening the street was crowded with tens of thousands of people who were waiting to see him. So on the corner of the theatre there was a huge sign bearing the words: "Welcome to the President," and the regulation lights on the marquise, which generally carry the name of the attraction or of the star, were also devoted to the welcome.

The result was that the attention of thousands who were not familiar with the Broadway or the fact that it is now showing pictures was gained, and there is not the slightest doubt that this will result in added patronage in the future. It would have been glaring advertising to have put the name of the feature or of the star in bigger letters just for the occasion, but when Kashin devoted his whole resources to the "Welcome to the President" he got more advertising for his theatre than he could have obtained with all the ballyhooing in the world.

3 NEW MEMBERS

Exhibitors Who Are Doing Things Added to Advisory Board

THREE new members are added to the Advisory Board this week. This is in keeping with the policy of making this body fully representative of the live wire exhibitors of the country.

Mark Gates is managing director of the new Dayton theatre, Dayton, O., one of the handsomest houses in the country and one that represents the best in photoplay development. Mr. Gates is a strong believer in advertising and many of his displays have been reproduced under the heading "Your Idea and Ours."

When we invited A. J. Moeller to become a member of the board he was manager of a theatre in Ann Arbor, Mich., but his merit was recognized by others at the same time that we sent him the invitation and he has just left his former post to become manager of the new Theatre De Luxe which is nearing completion in Detroit.

Herbert J. Thacher, manager of the Strand theatre, Salina, Kan., is one of the representatives of the smaller theatres. He has made his house a real institution in Salina and the opinions that come from him will prove of great value to hundreds of others who haven't the advantages of the big communities and the palatial theatres.

Watch for the new things that are to come from members of the Advisory Board.

Town Fire Department Aids in Advertising Picture

When Manager Ben Brown, of the Opera House, Yreka, Cal., viewed "For the Freedom of the World" he conceived the idea that this was a big patriotic picture that merited a novel presentation and he decided to pull off a stunt that is unique in the history of motion picture exhibition. In this he was able to get the co-operation of the town authorities.

He obtained permission to rope off an entire block in the business section, and then he got the co-operation of the local fire company and had them to answer an alarm in the middle of the day and then turn the hose loose on the street. The main purpose of this was to lay the dust for the comfort of the spectators, but the stunt also served as an excellent advertisement for the picture. During the evening the feature was projected on a screen on one end of the street, which was literally packed with spectators.

Plaza Theatre, San Diego, brought the crowd when it pulled a parade of its own

Talking Your Stars an Essential of Success; How Theatres Have Boosted Madge Kennedy

IF you will look over the box-office reports you will find one of the common remarks that are made by exhibitors is: "This star does not seem to draw well here" or that "He is losing followers in this community."

Aside from the continued argument of star and non-star attractions it remains that you have to boost the pictures that you are showing. It remains a regrettable fact that a great share of the exhibitors lose their opportunity to MAKE a player in their community, and that others simply follow the goddess wheel of fortune and expect the star's name to bring them results.

During the time that "Diary of a Successful Exhibitor" was running in the Motion Picture News that exhibitor told how he MADE one of the biggest drawing cards for himself. He found out that a little girl who was being starred in films was a native of his state and born in a town not so far away. No one has ever suspected that from the press matter that was sent out about her.

He set about to play up the local interest first. He accumulated every picture of her that he could get. At first the producers to a certain extent resented his interest and he immediately got the co-operation of the girl herself by having her send different pictures of herself and little letters of greeting to the people of her home state about each production in which she appeared. This exhibitor to-day declares that she is the best drawing card of the stars that he has playing his theatre, though she is not one of the very topmost actresses of the screen.

He used his newspaper space in talking about this girl. He sent in news items about her for the regular Sunday screen column. He kept something about her before the public all the time. And because she was a local girl he had an advantage, but the big point is that he kept talking this girl. He kept the public interested in her. There may have been lots and lots of people who did not like her in a certain production, but he was not basing his advertising on the claim that "this is her greatest picture" or anything of that sort. He was talking the star and he was putting her over despite the handicaps of any bad picture in which she may have been cast. He was TALKING THE STAR AND KEEPING HER PROMINENT.

This temptation to use merely the name of the star and nothing more is especially strong with the exhibitor in the case of the ones that have made their names on the legitimate stage. The exhibitor is too often merely "awed" and tries to "awe" his patrons with the name. The reason why the producer these days takes over a star of the stage is because of her ability. Formerly, in the days when the New York successes went on the road for long tours, it was different. Today the star who comes into motion pictures has to depend on ability and not because of her success in New York.

Goldwyn Pictures shows three splendid examples of this sort of talk to the patrons on the latest Madge Kennedy production, "The Kingdom of Youth." Three theatres present the best form of advertising in the "talks" that they give on this production. For instance, H. C. Horate, manager of the Alhambra, Toledo, O., uses the caption lines: "All Over America They Say: 'We Love Her Too,'" and then he says, in advertising that is in addition to his regular display:

Watch Madge Kennedy and you realize instantly why YOU like her so much; why all over the United States she became an instant screen favorite; why from every part of the world hundreds write her daily, saying: "I've seen all your pictures and I love you."

It's youth, freshness, happiness, fineness, charm and a gorgeous sense of comedy.

You can't deceive the camera. All of these wonderful assets she has. From the beginning of her Goldwyn career she has been a favorite.

You have seen her at the Alhambra in "Baby Mine," "Our Little Wife," "Nearly Married," "The Fair Pretender," "The Danger Game," "The Service Star," "Friend Husband" and now "The Kingdom of Youth."

And you will see her next in "A Perfect Lady," by Channing Pollock and Rennold Wolf. It's fine, too.

H. C. HORATER.

Doric theatre, Kansas City, goes just a little bit stronger on the production itself, but it still keeps the star idea predominant. Here is the caption: "It is easy to understand why Madge Kennedy became an instantaneous international screen idol." And then it goes ahead to say:

Watch Madge Kennedy on the screen, as millions are doing daily throughout the world, and you will realize instantly why YOU like her so much. To-day and all week at the Doric theatre audiences will see and delightedly approve "The Kingdom of Youth"—the best Madge Kennedy picture Goldwyn has ever made. This production marks another step in the rapid development of a star who has been a favorite from the day of her debut under the Goldwyn name.

Simultaneously throughout the nation, or within the past fortnight, this brilliant production has won the unanimous praise of the daily newspapers. I am delighted to invite you to come to see her at the Doric theatre.

"Somebody I Like and Somebody You Like" is the intimate caption used for the talk by H. B. Kester of the Cameraphone theatre, East Liberty, Pittsburgh. His selling argument:

Madge Kennedy has been a favorite with cameraphone audiences from her first picture, "Baby Mine."

Each time she returns in a new picture the audiences at the Cameraphone grow larger.

She is the favorite star of most of our patrons. I agree with Cameraphone patrons.

If you desire my word on the subject, I predict that you will like her more in "The Kingdom of Youth" than anything else she has done.

I suggest that "you test my judgment" by seeing this picture. I know you'll do it.

H. B. KESTER.

Circus Fails to Show Up, So Theatre Hires Band and Pulls Parade

IN his advance publicity for the showing of "America's Answer," W. W. Whitson of the Plaza theatre, San Diego, Cal., secured the co-operation of the army and navy, each branch of the service furnishing a band for the street work.

On one day the Barnum & Bailey circus was in town and was to give a parade, but owing to delay in reaching the city, this was called off. The streets, however, were lined with thousands of people and, thus opportunely, the Plaza float, accompanied by a band, passed over the route which was to have been pursued by the circus parade. Hearing the band approaching the crowds naturally thought the circus parade was on its way. It got the Plaza feature talked about, and everybody knew where "America's Answer" was to be shown.

Each night during the week the picture was on the screen a band played in front of the Plaza, helping to draw big houses, for this government release was on.

The management secured the endorsement of the Community Council of Defence and the San Diego Division of the State Council, the heads of which published a request in the daily papers that all patriotic citizens see the picture, and the endorsement of prominent citizens was also secured and given publicity. All the time large space was being occupied with display ads and readers. Billboards were used with the big official display sheets.

Chorus-"For your boy and my boy."
For your boy and my boy and all of the boys out there— Let's
lend our mon-ey to the U. S. A. And do our share— Ev-'ry bond that we are
get to-geth-er till they come back home And do our share— Ev-'ry bond that we are
buy-ing— Will help to hold the fighting line— Buy Bonds— Buy Bonds— For Your Boy And Mine—
buy-ing— Will help the boys to cross the Rhine— Buy Bonds— Buy Bonds— For Your Boy And Mine—

Fifty-nine girls used as "notes" at the Broadway Strand, Detroit.

(*Continued on page* 2530)

vertisements of the Circle theatre, Indianapolis. You have read from week to week the articles on various phases of advertising that have been written by S. Barret McCormick, managing director of the Indiana theatre. His great effort is in "merchandising" the picture, in putting it over on its actual selling points. And he always does that, but there is no rcason why other features of the bill should not also have selling points and he proves them to you in the two displays that have been reproduced.

Let's look: On the day that he had Elsie Ferguson in "Heart of the Wilds" he had another strong attraction in the "Geezer of Berlin." But the first thing that he centered on was the star attraction. He used a large and attractive cut of Miss Ferguson and then a scenic picture, but in the mortise at the top he told you that this was a new star added to the galaxy that would appear at the Circle regularly. It was a sort of an introduction, combined with a guarantec. Below he gave you a selling argument on the picture.

And then he took up the "Geezer of Berlin" and told you why you would laugh with it. He devotes a cut at either side to the display and the result is that it stands out almost as strong as the feature. It is just as plainly an ADDED ATTRACTION as if that shop-worn vaudeville term were used in the largest type.

It is just as strongly sold as the feature.

Then he takes up and lists the Official War Review, the Outing-Chester scenic, and the musical numbers. The impression of quantity had gone over far better than if he had startcd in to tell the public how much it was to get.

In the other display that we have shown he has told you of the charm of Geraldine Farrar in "The Turn of the Wheel." There is a longer selling argument than we would recommend for most exhibitors to use unless they know exactly how to nse it.

Ordinarily it would be hard to add any interest to such a bill. And there is one of the points that you want to remember in advertising a FULL BILL. You cannot afford to draw from the pulling point of the main thing that you advertise, but you want to make the other things ALMOST as strong.

And so McCormick calls the "Fatty" Arbuckle comedy a "side dish of comedy." In other words it is something worth having—but it is in addition.

How much stronger are these displays than one of those that would spread across the top "BIG DOUBLE BILL TODAY?"

There may be an element in your community that wants the "double stuff," but the sooner you get away from that appeal the better.

If you are uncertain the best thing for you to do is to try to sell one thing that you have, and gcnerally that will be the feature. You can figure on getting the people to the theatre on that selling point and then giving added pleasure by the other pictures that you show them. But if you can put over all the selling arguments of the program you are one hundred per cent.

Now without any aspersion on the picture we can imagine a family where there are two people who want to see the Geraldine Farrar picture and where there is another kicker who doesn't care for that, but who is won over by "Fatty." We can see where there is a party with members who don't like the title of "Heart of the Wilds," but who are ready enough to sit through the evening if they can laugh at the "Geezer." It's simply a case of getting them all.

Study these advertisements of McCormick. They are worth while. The day is coming more and more when you have to vary your bill, when you have to give all of the people SOMETHING that they like and when you have to advertise this "something" in advance.

Figure out your main attraction. It is probably your feature, but it may not be. Any way play that strong, but where you have thc space and where you have the goods don't forget the second appeal. *Don't forget that the rest of the bill may get a lot of them in.*

Lots of people go into a restaurant who don't order steak, but who want ice cream. But they do not go there unless the ice cream is good—and they know it in advance.

Advertise your feature, whatever you think it is, and PUT YOUR PUNCH BEHIND IT.

Forget the bargain sale, but tell the people HOW GOOD the "added attraction" is.

Don't advertise quantity. A mere recital of it is far better.

59 Girls Appear as "Notes" in Opening Detroit Loan Drive

OPENING gun of the Fourth Liberty Loan campaign in Detroit was fired from the desk of the Broadway Strand theatre just a week in advance of the regularly assigned date, through the co-operation of the manager, Phil H. Gleichman. The latter conferred with Eddie McGrath, the regular soloist at his theatre, and also chairman of the Music Committee of the Liberty Loan organization.

It resulted in the decision to put on an animated song sheet, and more than 80 girls were secured for volunteers, though only 59 were used at each performance. A Liberty Loan song, "For Your Boy and My Boy," which was adopted by the Local Committee as the official song, was painted on a huge drop with bits of black cloth at the notes. The drop is 20 by 34 feet in size, and back of it is a three-decked platform.

Mr. McGrath sings the words and chorus and then out through the notes pops the heads of the 59 girls who sing the chorus. The audience liked it so well that it would be encored a half dozen times at every performance.

This week a new animated song sheet was built for "You Havent's Sacrificed at All," a song written by J. Fred Lawton, cheer leader for the Liberty Loan Committee.

"For Your Boy and My Boy" was sung in every Detroit theatre the first week of the campaign. At the Crystal Manager Arthur Baehr engaged "Baby" Estelle and a chorus of 20 girls. The Majestic Trio sang it at the Majestic, and at the Regent Henry Santrey with his Victory Sing made the audience join in.

Franklin Warns Against War Depression

At left, Liberty Loan setting at Shea's Hippodrome, Buffalo, and at right, Liberty Loan booth erected by the Buffalo theatre men

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

FAR-SIGHTED theatre managers should not feel any depression on account of the war if they prepare now for the future. It has been argued that on account of the drafts, heavy taxes and the increased costs of operation that the theatre of today has a hard road to travel and that the future is discouraging.

Morale is just as important among exhibitors as among soldiers. Do not let discouraging tales harm your efficiency. Go right ahead with those plans for the future. Those who are left behind are earning big money and there is and will be less idleness among the people than at any other time during the last decade. Girls are earning men's wages and they naturally turn to the motion picture for their entertainment. The workers of today find the films practically their sole diversion.

In Canada where the war is in its fourth year, theatres that are deserving of it, are doing splendid business. In England, France, Italy, theatres close to the scenes of operation, are continuing to attract capacity houses.

The motion picture theatre has a great mission at home. Among its duties are: To alleviate the sorrows of those who have left the war through the loss of beloved ones who have paid the last great measure of devotion; to help maintain the high morale and spirit of the great industrial army behind the lines and thus afford amusement for the masses at prices within their reach; to spread propaganda in aid of the Government, and a thousand and one other things that will help this country to "carry on."

All waste must be eliminated from the theatre. TRUE ECONOMY, HOWEVER, IS NOT ACHIEVED BY A CESSATION OF SPENDING; it is rather accomplished by eliminating wasteful expenditures which add to the cost of running your theatre without materially adding to its entertaining qualities.

The motion picture theatre is about to enter into the biggest period of its history. Properly handled it will play an important part in the winning of the war. Its value for the dissemination of Government propaganda has been recognized by Washington, and it is worth noting that practically 100 per cent of the theatres of the country have voluntarily given over their screens to whatever use Uncle Sam would make of them.

The shortage of operators, musicians and other skilled employes is a matter that will adjust itself. Should necessity command it, women can be trained for these positions. These are times that test the ability of the exhibitor. Some meet the test—others do not. Those who do not should find out why—and at once. The manager with vision will plug away with full confidence as to the theatre's future and not let any war problems mar his perspective.

The big thing before every business is to win the war and the activities of our theatre must be directed along those channels. At present every exhibitor should get behind the Fourth Liberty Loan with both hands and feet, strip to the waist and push so that when the grand total is added up Uncle Sam will find that one of the big sums noted is that opposite the theatres of the country. Welcome loan speakers to address your audiences from the stage. Put up booths in the lobby from which women can sell bonds to those entering or leaving the theatre, turn your stage setting over to the boosting of the loan by reproducing some of the many splendid Liberty Loan posters together with your own ideas, get on the local committees yourself, and working faithfully show that you are appreciative of the Government's action in placing the industry on the essential list.

Here in Buffalo every exhibitor is working for the success of the Fourth Liberty Loan. The exhibitors have donated money to erect a large booth on Main street, a reproduction of a big gun, from which their representatives sell bonds at all hours. Their screens are boosting the loan by the showing of the many loan pictures, their lobbies contain booths for the selling of bonds, the Four Minute men are addressing audiences from the stages and adding thousands every day to the local quota. Buffalo exhibitors are 100 per cent workers for the success of the Fourth Loan.

The increased taxation, which of course is not looked upon with favor must be met cheerfully, and where theatres cannot operate profitably at the present scale of admission prices, they should not hesitate to boost them, telling patrons in a straight-from-the-shoulder manner why the boost is necessary. The public will pay, providing it gets value for its money. The duty before the exhibitor is to give them value and charge for it.

This is no time to sit around figuring on how to cut down your bills. Rather figure how you can spend more money in improving your shows. Put pep into your programs; let your optimism radiate from the screen and shine on the audience. Make your patrons feel that you are trying to give them just a little more than they are entitled to—it pays. Don't cut down your orchestra—increase it, and if you find it necessary to increase your admissions in order to do all well and good, but draw your patrons' attention to the reason for the boost, and if the music is better at the next show—they'll congratulate you.

Theatre Made a Bit of Japan for "His Birthright"

Japanese effects were used at the Strand theatre, Milwaukee, during the showing of the first Sessue Hayakawa picture, "His Birthright." The entire interior of the theatre was decorated in Oriental style and the stage and orchestra were banked with flowers and potted plants, the whole thing giving the atmosphere of a Japanese tea garden. The effect was further carried out by garbing the girl ushers as Geisha girls. A selected chorus, in Jap costumes, sang selections from "Madame Butterfly" as a prelude to the feature.

How Foreign Exhibitors "Take to" American Pictures

WORLD PICTURES by reason of its world-wide circulation of product is constantly in receipt of letters from exhibitors from the furthermost parts of the globe.

An exhibitor writing from Pekin wants all still pictures for lobby display to be colored. Chinese very fond of American picture play. We do best business with American picture. Chinese think anything American best. Chinese remember American peoples very kind during Boxer trouble. Chinese never forget kindness. See American picture play and want to buy clothes like in picture.

From far off Rhodesia comes a letter in which an exhibitor speaks of the reason American-made pictures draw best with his patrons because they have plenty of action in them.

Australians express their liking for the picture made in U. S. A. because, as an exhibitor expresses it, "You are very much like the Australians in temperament." Your American plays have always done better here than the London successes.

Japan, as every one knows who is in the export trade, buys 90 per cent of its films from the United States. From the popularity of our pictures it is evident that nothing can shake our hold on Japan. The psychology of our popularity in Nippon is due to the fact that Japanese want to imitate us as closely as possible and find in our pictures admirable copy.

Australia Reports Metro Pictures a Success

ALEC B. HELLMRICH, general manager of the Co-Operative Film Exchange, Ltd., of Australia, distributor of Metro pictures in the antipodes, was a recent visitor to Metro's west coast studios in Hollywood. Hellmrich spent a few days in Los Angeles en route from New York to Melbourne by way of San Francisco.

At the Metro studios Hellmrich exchanged greetings with Richard A. Rowland, president of Metro Pictures Corporation; Joseph W. Engel, treasurer; James D. Rhodes and Count Cippico, now in the West on an important business mission, and with George D. Baker, manager of production at the Hollywood plant.

Hellmrich declared business conditions to be thriving in Australia, notwithstanding the war, and said Metro stars and productions were rapidly gaining in favor throughout the British dominion. Before his departure for San Francisco, where he is to board a Pacific liner for home, Hellmrich armed himself with a bundle of the newest photographs of May Allison and Bert Lytell, the two stars now at Metro's Western studios, as well as the portraits of others in the Metro galaxy, for which, he said, there is a tremendous demand among Australian exhibitors and "movie" fans.

American Made Pictures Educating Foreign Countries

THE opinion has been expressed on all sides that the increased interest in the export trade in its relation to the motion picture industry is going to wield a tremendous influence in the exploitation of merchandise manufactured in the United States after the termination of the world war.

The millions of dollars spent by Germany during the past decade in building up foreign trade will have lost its potency as a result of the absolute annihilation brought about through the control of the seven seas by the Allies.

Today America is in a commanding position as regards moving pictures. The percentage of pictures of American manufacture seen in foreign countries is easily seventy-five per cent. of all shown on the screen in these embraced in the southern half of this hemisphere and the other continents.

The educational value of our pictures will unconsciously mould the minds of foreigners so much that when our commercial agents arrive on foreign shores they will meet with a hearty welcome. These foreign buyers will have become acquainted with our way of living, our customs, and being familiarized to our institutions through seeing them on the screen they will not display a reticence such as they did in pre-war days.

World Pictures realizing that now is the time to build firmly a foreign trade of permanent stability is not losing time to make proper connections that wil survive any onslaught of intense competition that is bound to come as soon as the great war is over.

Importance of Proper Decorative Effect in Titling

THAT it is important to develop efficiency in an organization created to produce photoplays has long been recognized. It is also true that efficiency methods operates to create a better product at reduced expenses. Still efficiency in the nature of saving money can also be developed to a point where it makes for an output that lacks certain essentials characteristic of successful merchandise. Successful in the sense that the public see something that unconsciously creates a feeling there is a lack of an indefinable quality which for a better term we call finish. It is the same feeling one has who is on the verge of purchasing a fine piece of china, and just as we are about to exchange our money for the shopkeeper's merchandise we detect a rough spot or an almost invisible break in the lacquer.

No effort is made to limit expense, so long as it is in the range of reason, in the making of a picture with a combination of a fine cast and a corking good story. Yet how often have we seen the cheese paring policy step in when the studio work is finished and utterly destroy the fine work of directors, actors and scenario writers by cheap, ineffective and unartistic decorations used in connection with the titles.

In the production of a play it is the stage settings that either give distinction to the entertainment or classify it as an indifferent or commonplace presentation. The right sort of furniture, rugs, draperies and bric-a-brac unconsciously please the eye to such an extent that we go away from the theatre feeling that we have seen something that has pleased us even though the subject matter of the drama was not entirely to our liking. We sum it all up as being in good taste. With screen productions the manner in which the titles and sub-titles are shown to us is as much a part of the stage decorations as those actually used in the studio when the story was filmed.

Proper efforts should be expended in not alone working out the decorative effects in the matters of borders and backgrounds for titles, and in addition the lettering should have no little mental energy in creating the atmosphere of good taste.

World Pictures, realizing the tremendous importance of proper titling of pictures has, instead of having this work done on contract by outside artists, created a department consisting of highly talented artists. Instead of waiting until the picture is finished before beginning work on titles and the decorations that go with them, the artists are given the original story from which the scenario is created as well as the continuity, and when the picture is brought over for its first projection after the director has assembled it, they begin to work out the effects and motifs. In this way these artists are as much a part of the production department as the directors, the actors and the continuity writers. Consequently, World Pictures have that element of good taste so necessary to finished products.

"Road to France" Sells Quick

ONE of the quickest sales ever recorded for the foreign rights to an American made feature must be accorded "The Road to France," made by World Pictures, with Carlyle Blackwell and Evelyn Greeley as the stars. The sale was consummated by the Inter-Ocean Films.

It will be given a simultaneous showing in England, France and Italy. It will also be seen in Spain, Sweden, Norway and Denmark. Prints are speeding to the Orient, where, besides Australia and New Zealand, Japan, China and India will witness the terrific and successful efforts of the United States to more than overcome the ravages of the ruthless policy of the "U" boat campaign of the Germans.

Live News from the Producers

Triangle Studios to Goldwyn

Goldwyn Leases Entire Triangle California Studios, Marking Company's Greatest Expansion and Forecasting Unusual Production Facilities

AS a prelude to the largest and most ambitious production plans of the company's career, Goldwyn Pictures Corporation has leased in its entirety the complete Triangle studios and producing plant in Los Angeles. The negotiations and contracts for this big deal were made by Samuel Goldfish, president of Goldwyn, and Harry Aitken, of the Triangle. Goldwyn acquires immediate possession of what is rated physically as one of the finest motion picture studios in the world.

Already Tom Moore and his director, Harry Beaumont, are in California completing the third of Moore's star series productions, this one having been begun in Fort Lee.

All future Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore pictures will be made on the coast, as well as the Rex Beach pictures, which means that there will be an almost immediate exodus of Goldwyn celebrities for the land of the sunlight.

"This decision," said Samuel Goldfish in making the announcement, "marks the greatest expansion thus far attained by Goldwyn. It indicates, too, that our organization has reached a stage of successful internal operation where I can devote a good deal of my time to production in California.

"The main part of our scenario organization will be on the coast, as I have always believed that director, star and author should be together during all the stages of production. I am glad to announce that Mr. J. G. Hawks, long with the Ince forces, now comes to Goldwyn and will be at our coast plant. He has done originals and continuities for many of the most successful productions of the past four years. We shall also have a scenario organization here in New York and our stories will be purchased here.

"Our trusted production executives who have had much to do with the distinctiveness of Goldwyn Pictures are going West under Mr. Abraham Lehr, our vice-president in charge of production. These include Hugo Ballin, art director, and others in charge of departments.

"Goldwyn, in its operating and managerial phases, has reached that stage of success where I feel able to have our productions made at a distance of 3,000 miles from the home office and where I shall be able to spend a good deal of my time in California. The Triangle plant we have taken is admittedly the finest studio in the industry and we have the complete and exclusive use and control of it during the tenure of our lease."

W. H. Productions Co. Gets More Re-Issues

AFTER many months of careful investigation and selection, W. H. Productions Company believes they have made another "find" in their four new series of short subjects to be released soon, viz., two series of twenty-eight each, single reel Keystone comedies—the Liberty Keystone Brand, the Eagle Keystone Brand—and two series of fifteen each of two-reel Kay Bee Western dramas—the Columbia Kay Bee and U. S. Kay Bee Brands.

With the possible curtailing of motion picture production, and with the ever increasing cost of production, these productions, which W. H. Productions Company has been and is re-issuing, are declared to be proving a salvation for many of the exchanges and exhibitors, at the same time sustaining the prestige of the theatres showing them, and satisfying their patrons.

The single reel Keystone comedies, of which there will be two distinct series, were produced by Mack Sennett. Among the most notable stars in these series are Mack Swain, Mack Sennett, Mabel Normand, Roscoe Arbuckle, Sydney Chaplin, Fred Mace, Chester Conklin, and many others.

The two series of Kay Bee Western dramas are said to be the best productions of their kind ever produced, and it is claimed that today it would be practically impossible to produce anything resembling their combination of stars, their settings, etc. They were made by Thos. H. Ince at Santa Monica.

The stories were written by Wm. Clifford, Thos. H. Ince, and by C. Gardner Sullivan. Their casts contain a combination of screen stars, among whom are Charles Ray, Clara Williams, Rhea Mitchell, Richard Stanton, Anna Little, Walter Edwards, Sessue Hayakawa, and a great many others.

"The advertising material, such as lobby display, posters, etc., will surpass everything ever done on such productions before," said a W. H. official, "and our usual co-operation with exchangemen and exhibitors will be extended."

"The Road Through the Dark" is Now Being Made by Clara Kimball Young on the West Coast for Select Distribution

New "Mission Productions" Stars Gloria Joy

Mission Productions, the newest feature photoplay company to enter the field, has been organized at Los Angeles to star Gloria Joy, the little girl whose relcases by Oakdale Films, "The Locked Heart" and "No Children Wanted," have stamped her as stellar material, according to the new company.

Daniel Whitcomb, well known for the series of Little Mary Sunshine stories produced by Pathe, is to write for Gloria Joy, while Sherwood Macdonald, who directed several of her pictures for Pathe, will again direct her. William Beckway, formerly chief cameraman with Jackie Saunders' productions for Mutual, will have charge of photography for Mission Productions.

For the present, production of Gloria Joy features will be made at the Robert Brunton Studios, Hollywood. I. W. Keerl will be general manager of Mission Productions, and, in addition to handling its business affairs, will supervise productions.

Government Tests Its Cameras in Brooklyn

The Vitagraph studio in Brooklyn is being used as a testing ground for the new battle-line motion picture cameras which the Government is using in France and other theatres of war.

Lieut. Nelson F. Evans, the well-known photographer of Los Angeles, who has pictured virtually all of the prominent motion picture players on the West Coast, is now on special duty for the Government, acting as inspector of cameras and photographic supplies at the Port of New York.

Cohn Discusses Scoops for News Reels

"THE news pictorial business," said Jack Cohn, of Universal, "is the life blood of motion pictures. It's the newest, greatest form of news expression. Newspapers nowadays aren't one, two, three with the news pictures. Why? Because the news pictures are printed in a language that everybody can read. They have the greatest circulation of all news mediums. People have got so now that they can't close a day without seeing news pictures. A picture theatre wouldn't last two days without news pictures."

As editor of Universal's three news film departments, he had just been credited with two or three scoops.

They were principally on affairs relating to the Fourth Liberty Loan. The Animated Weekly and Current Events under his guidance were said to be the first services to release Liberty Loan films after the official time of such pictures had come. The first subject was a series of cartoons by Hy Mayer.

A raft of other pictures in the Universal service put over special progaganda for the recruiting of men in the aeronautic division and for the mobilization of nurses and money for the Red Cross.

"My Husband's Friend" Goes to Interocean

A contract was entered into between Jesse J. Goldburg, owner of the production "My Husband's Friend," a re-issue of "The House of Mirrors," and Paul Cromelin, president of the Interocean Film Corporation, whereby that company purchased the entire foreign rights on the production.

The contract provides that the negative is to be delivered to the Interocean Film Corporation. All the territory in the United States has been sold to State Right buyers with the exception of Eastern Pennsylvania and the Mountain States.

Mary Miles Minter, American Film Star, in Her Most Charming Pose

G. M. Anderson and William L. Sherry, Performing the Operation of Closing a Contract. In This Case the Contract was to Distribute the Anderson Pictures Through the Sherry Service

Famous Players-Lasky Studios Very Lively

WITH three of the organization's foremost feminine stars all at work there on new productions at the same time, the Fort Lee studio of the Famous Players-Lasky Corporation became more than usually lively last week.

Under the direction of Emile Chautard, Elsie Ferguson started work on her new Artcraft picture to follow "Under the Greenwood Tree." It is an adaptation of "The Green Orchard," the stage success in which Josephine Victor appeared in the leading role.

Billie Burke has started active work in "Good Gracious, Annabel," under direction of George Melford, who was brought on from the coast for the purpose.

Marguerite Clark, under the guidance of John Stuart Robertson, is well along in the production of her new Paramount picture, "The Golden Bird," which was written by Maria Thompson Davies and scenarioized by Adrian Gil-Spear.

That Caruso really enjoyed his excursion into filmland was more than evidenced last week when the great tenor presented remembrances to each and every one with whom he was associated in the production work, however remotely. To his director, Edward Jose, he presented a gold cigarette case, and to Mrs. Jose a gold mesh purse. To Hal Young, the cameraman, he gave a platinum scarfpin, and to Assistant Director William J. Scully a gold match holder. The scene shifters and other workmen in the studio received gifts of money and autographed photographs were presented to the office force.

Director George Irving is making splendid progress at the Fifty-sixth Street studio in the production of "The Silver King," the Paramount-Artcraft special, in which William Faversham, supported by a fine company, is to be starred.

Director John Emerson is now cutting and assembling the second John Emerson-Anita Loos production, co-starring Shirley Mason and Ernest Truex, which was filmed under the tentative title, "Gosh Darn the Kaiser."

Goldwyn Shifts Managers to New Locations

SEVERAL shifts and promotions in the managerial ranks of Goldwyn Distributing Corporation contain elements of interest for exhibitors and for the several hundred employees of the organization in twenty territories of the country.

Announcement is made of the return to the organization of F. M. Brockell as manager of the Goldwyn St. Louis office, succeeding Paul H. Bush, who has taken charge for the time of the booking of the patriotic Liberty Loan pictures of all companies in that district.

Richard Wernick, until recently chief salesman of the Goldwyn Detroit office, has been promoted to the management of the Boston office succeeding the late M. Ralph Camp, who fell a victim to the influenza scourge.

Oscar F. Bower, the new Goldwyn manager in Cincinnati, succeeding A. J. Pincus, was formerly chief salesman of the Goldwyn Philadelphia office.

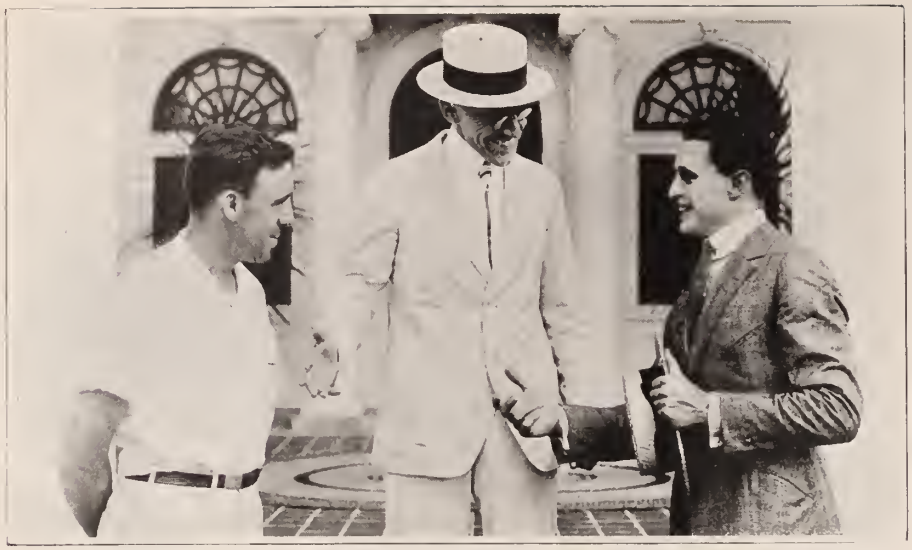
In Philadelphia, George W. Smiley has been named as Goldwyn's manager.

The Goldwyn sales organization in the United States alone now numbers several hundred persons independently of the New York home office staff. The company has, of course, contributed its quota of men to both the first and second drafts, but its main fabric has been unbroken, the great majority of its men being married and having children.

Harry Depp to Mutual

Harry Depp, the comedian, has been secured to play leads with Elinor Field, the star of the Strand Mutual comedies.

The first Strand-Mutual in which Mr. Depp will appear is "The Maid and the Man," released September 24.



R. A. Walsh, Ralph Faulkner as President Wilson, and George Walsh, Fox Star, Discussing "On the Jump," in Which Walsh is Starred

Fox Uses Fourteen Directors

With Four Directors Recently Added William Fox Now Has Fourteen Directors on His Staff

WITH the acquisition of James Kirkwood, Charles J. Brabin, Edward Dillon and Arvid E. Gillstrom, William Fox now has fourteen directors on his staff, and considers that these fourteen men constitute the best-balanced and most versatile staff of directors now making pictures for any one producer.

Mr. Kirkwood is now engaged on a new production starring Evelyn Nesbit. This picture, entitled "I Want to Forget," is Mr. Kirkwood's first production under the Fox banner.

George Walsh is the star who will work under the direction of Mr. Dillon. Mr. Dillon and Mr. Walsh have already begun work on a new play written by George Scarborough, which bears the working title of "The Splendid Malefactor."

Striking thirteen on his first picture with the Fox organization is the record made by Arvid E. Gillstrom, the director of Jane and Katherine Lee's latest release, "Swat the Spy!" Mr. Gillstrom is now at work on his second Fox picture, another Jane and Katherine Lee feature, entitled "Tell It to the Marines."

The veteran for the William Fox directorial forces is J. Gordon Edwards, who, before his return East last week, finished his thirteenth production for Mr. Fox. Mr. Edwards has to his credit the direction of some of the most successful film productions ever released, notable among which are "Salome" and "Cleopatra."

R. A. Walsh is director of "The Honor System," "Woman and the Law" and "The Prussian Cur." Mr. Walsh's greatest success is expected to be "18 to 45."

Another newcomer to the Fox forces is Charles J. Brabin, who is now engaged on his first Fox picture, an Excel Picture, starring Virginia Pearson. It is a picturization of one of Justus Miles Forman's best-known novels, "Buchanan's Wife."

Director of "Les Miserables," "Riders of the Purple Sage," "The Rainbow Girl" and other productions, Frank Lloyd is now in California, after completing a new William Farnum De Luxe picture.

Richard Stanton, who directed "Why America Will Win," just completed the William Fox 1918 morality play, "Why I Would Not Marry."

Edward J. LeSaint directed Gladys Brockwell in all of that star's most recent pictures. "Kultur," "The Bird of Prey" and "The Strange Woman" are three recent pictures directed by Mr. LeSaint.

Lynn Reynolds, director of Tom Mix, has to his credit "Ace High," "Western Blood," "Mr. Logan, U. S. A." and "Treat 'Em Rough."

Kenean Buel directed the first picture Evelyn Nesbit made for William Fox, "The Woman Who Gave." Edmund Lawrence has directed Virginia Pearson in some of her best plays.

"Bonnie Annie Laurie," with Peggy Hyland as its star, is the work of Harry Millarde, Fox director. The slap-stick comedy genius of the films is the apt title which reviewers have bestowed on Henry Lehrman, the creator of the Fox-Lehrman Sunshine Comedies.

Oklahoma City Called "Bluebird" Town

Oklahoma City, Oklahoma, has become virtually a Bluebird town, the Universal exchange reports, and declares that there are only two theatres in that city—and it is a mighty large city—that have not booked Bluebirds. The five other theatres are booking Bluebirds regularly.

The Bluebird theatres of this town are the following: The Majestic, the Lyric, the Air Dome, the Aldridge and the Liberty.

Jewel Productions issued a report last week that it had booked "The Geezer of Berlin" on a one hundred per cent. scale in the chief chain theatres of New York.

The production is scheduled to run in all the Loew theatres for a period of sixty-four days; on the Fox Circuit for sixty days, and on the Moss Circuit for twenty days.

Filming "The Yellow Dog" R. H. Cochrane's Idea

It was R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, who conceived the idea of filming the story of "The Yellow Dog," written by Henry Irving Dodge.

When it was necessary to state in the titles precisely who had projected the notion of making the film and who therefore was its sponsor, they found that Mr. Cochrane had promoted the venture and that he did it in the face of considerable difficulty. There were many advisors on hand when he proposed it who believed such a picture was impractical.

"The Yellow Dog" will be released November 4 by Jewel as one of its master productions of the day.

Ray Smallwood for West

Ray Smallwood, head of the camera and photographic departments of New York's Metro studio, has been notified by Maxwell Karger, director general, to hold himself in readiness to leave at any moment for California to install the new photographic equipment at the firm's West Coast studio, where future productions will be made.

Mr. Smallwood will have charge of cameramen, cameras, "still" photography equipment and laboratory work, and will take a part of his present staff with him to the Coast.

Alicia Ramsey Sells Original Stories

Alicia Ramsey, who has written several stories for various picture stars and organizations, sold on one day of last week two scenarios to different companies at about the same time. The buyers are announced as Famous Players-Lasky and Vitagraph. Pauline Frederick, May Allison and Billie Burke have starred in stories written by Miss Ramsey.

Peggy Adams, Who Has the Chief Feminine Part in "The Romance of Coal," Produced by Educational

William Desmond and Ethel Fleming, in "The Pretender," Triangle Play

Serial Benefits Relief Work Instead of the British Government

Through a misunderstanding, it was reported in the trade press recently that the British Government was receiving profits from the distribution of "Fighting for Freedom," the serial being released in this country by Universal. The fact is that revenue is paid by the Universal to the Official Government Pictures, Inc., which in turn devotes the money to British relief work.

Great Britain, however, does not receive any share of the revenue in the form of profits.

A statement to this effect has just been issued by the British Bureau of Information. It sets forth that the Official Government Pictures, Inc., purchased the world rights from the Ministry of Information. The American rights were sold to the Universal on a basis that provided funds for various British relief work.

Risks Death for Amboy Explosion Films

James Goebel, a camera man in Universal Current Events, is said to have risked his life to obtain close-ups of the terrific explosions in and around Morgan and Amboy.

By being persistent enough he managed to secure a pass and, according to report, he crawled for four hours thereafter through weeds and woods, and along stretches of road choked by refugees, and dodging a cordon of military police. Tremendous blasts shook the earth and the sky blazed every moment with flares from the explosions.

He dragged his way for eight miles, it is said, into the very heart of the explosion scene, and as dawn began to lighten the surroundings, set up his camera and turned the crank.

The pictures he took were of soldiers pawing around in ruins for maimed victims. Every moment or two they revealed a new explosion which threw the searchers to the ground.

"The Great Love" to Capacity

D. W. Griffith's First Production for Artcraft Continues to Receive Praise from Exhibitors Throughout the Country

REPORTS of the success attending the presentation of D. W. Griffith's first production for Aircraft continue to pour into the home offices of the Famous Players-Lasky Corporation.

It is now six weeks since the picture started out, but public interest in all the larger centers throughout the country continues unabated, and the Famous Players-Lasky Corporation reports that many of the first-run houses have found it necessary to hold the film for a second, and in many instances a third, week in order that the crowds may be accommodated.

One of the most recent messages received is that from J. K. Johnson, manager of the New Garrick theatre, Minneapolis, who wired: "Griffith's 'The Great Love' played to biggest business in history of theatre. Held over second week to capacity crowds. A sure-fire hit for every exhibitor. Has everything you would want in it for success."

On September 13, Bernard Depkin, Jr., manager of a chain of theatres in Baltimore, wired: "After breaking attendance records at the Parkway theatre for six days, 'The Great Love' is now on its second week at our Wizard theatre, playing to biggest crowds in history of this house. A wonderfully produced picture, 25 per cent. enhanced by the superb music score. Trying today to arrange to hold over for a third week."

During the presentation of "The Great Love" at the Washington theatre, Detroit, John H. Kunsky, president and managing director of John H. Kunsky Theatrical Enterprises, wrote: "'The Great Love' is going very big at the Washington theatre, and I have arranged with your local representative to hold it over for a second week."

From the Walnut theatre, Cincinnati, Manager Lisbon telegraphed: "Playing D. W. Griffith's 'The Great Love' at our Walnut theatre this week, and I have no hesitancy in saying that this is the best production we ever played. It was received enthusiastically by the public of Cincinnati and will break all house records."

Samuel Pinanski, manager of the Modern theatre, Boston, wired: "'The Great Love' went over the top at every show. In spite of the terrific heat, it surpassed all expectations and dwarfed to insignificance all past achievements. Congratulations and thanks for release of this timely, gripping and inspiring master money-getter."

"Wolves of Kultur" Drew at Trade Showing

An exhibitors' showing of "Wolves of Kultur" on the roof of a New York theatre, last week, drew a large attendance, among which were many representatives of patriotic societies, who were present on special invitation. All were reported as cordial in their comment on the big patriotic serial, produced by Western Photoplays, distributed by Pathe and featuring Leah Baird, supported by Sheldon Lewis and Charles Hutchison.

The first three episodes, seven reels in all, were shown to the musical investiture of a full orchestra. The prologue showing President Wilson, and quoting from his speech, which runs through the entire serial as an inspiration, was enthusiastically applauded.

Hall Returns to Mutual

Ray L. Hall, who was loaned to the Government for service in the Division of Films of the Committee on Public Information in July, has returned to the Screen Telegram to resume his duties as news editor. While in the service of the Government he organized the department under him as manager of production and handled the issuance of the Official War Review.

Earle Williams Hands the Clown Quince a Wallop in "A Plea to Buy," His Vitagraph Liberty Loan Film

One of the Dramatic Moments in "Borrowed Clothes," Jewel Production Featuring Mildred Harris

Tarzan Book and Film Coupled

First National and Publishers Have Perfected Joint Arrangements in Exploiting "The Romance of Tarzan"

THE First National Exhibitors' Circuit and the publishers of the Tarzan books have completed the details of a joint agreement whereby exhibitors who show "The Romance of Tarzan" will receive maximum local advertising co-operation from the dealers who will take direct advantage of the present publicity accorded to the sequel to "Tarzan of the Apes" as a sales stimulus for the entire library of Tarzan works by Edgar Rice Burroughs.

The sudden revival of public interest in the character of Tarzan, immediately following the release of "Tarzan of the Apes" as a special motion picture production, brought orders to Mr. Burroughs' publishers from scores of book dealers throughout the country who previously had not carried a stock of Tarzan volumes. This intensified the distribution of the books and added a great number of new dealers, making the retail representation throughout the United States nearly one hundred per cent. complete.

As a result of the first campaign there is now at least one dealer in practically every city and town in the country who handles the Tarzan books. With this representation as a basis from which to work, the publishers are sending out this week to every local retailer an announcement of the details of the co-operative arrangement between them and the First National Exhibitors' Circuit.

This first notification recommends to the dealers that they prepare immediately for a special window display of Tarzan books to begin simultaneously with the first announcement by the local exhibitors of the presentation dates for "The Romance of Tarzan." It is also suggested to them that they supplement their own window displays and interior store advertising with copy to be run in the local newspapers concurrently with the theatre copy on the Tarzan sequel, thus obtaining a double tie-up between the production and the books.

Select Pictures Offers Three in October

THREE releases of Select's star series are announced by this corporation for the month of October. These will be Constance Talmadge, who is presented by Lewis J. Selznick, in "Mrs. Leffingwell's Boots," Alice Brady in "Her Great Chance," and Clara Kimball Young in "The Road Through the Dark." Norma Talmadge in "The Forbidden City" was released September 30, and therefore virtually becomes an October release also.

Constance Talmadge's picture, "Mrs. Leffingwell's Boots," is by the well-known dramatist, Augustus Thomas. The scenario is by Edith Kennedy. Walter Edwards directed the production.

Alice Brady's October picture will be "Her Great Chance." This is a film adaptation by Charles Maigne of Fannie Hurst's popular novel, "Golden Fleece."

Clara Kimball Young comes to the front in October with "The Road Through the Dark," which is based on a story of the same name in the *Metropolitan Magazine*. Miss Young and her director, Edmund Mortimer, together with the technical director, and a corps of assistants, are now busy at Miss Young's Sunset studio, at Hollywood, putting the finishing touches on this photoplay.

Trademark Capitalized

Since the start of Goldwyn's second releasing year and the inauguration of the new Star Series booking system, many leading theatre owners have put forth extraordinary efforts in advertising Goldwyn quality and Goldwyn power through the medium of the Goldwyn lion trade-mark.

Theda Bara in "Salome" Scoring Heavily

The success of "Salome," the great Theda Bara super-production, continues to grow all over the country, according to reports received by the Fox Film Corporation. Playing at $1 top prices, "Salome" is said to have established a triumph that is expected to be surpassed only during its engagement at the Forty-fourth Street theatre, New York.

The engagement of "Salome" at English's Opera House, Indianapolis, is cited only by the Fox Film Corporation as an example of the exceptional business done by Miss Bara's masterpiece. "Salome" played English's for a solid week to capacity business, despite the worst kind of weather.

On the opening day a crowd two blocks long stood in front of the theatre practically all day and well into the evening buying tickets for "Salome." Several times during the day it rained hard, but, it is asserted, the crowd still stuck.

Anti-Yellow Dog Clubs Strong in Minnesota

The patriotic principles in "The Yellow Dog" have been enthusiastically received in the twin cities, Minneapolis and St. Paul.

Hon. J. A. Burnquist, Governor of Minnesota, has accepted the position of Generalissimo in the state-wide drive on yellow dogism. Secretary of State Julius A. Schmall is Acting Major General, and Lieut.-Governor Thomas A. Frankson has been appointed Lieutenant-General of the Minneapolis army of propaganda fighters.

In Minneapolis within a month Anti-Yellow Dog clubs, with a membership of over two thousand, are said to have been organized in the public schools, and the work of these youngsters has already been noticed.

Oakdale Productions Success, Says General

Now that all of the current series of Oakdale Productions, six in all, have been released, an estimate of these feature dramas, containing the juvenile note uppermost, is possible from the response notes at General Film exchanges.

Branch managers of the company pronounce the exhibition worth of the Oakdales thoroughly established, it being reported that exhibitors showing one of the pictures have run all six.

Walsh in Role of Crook in New Fox Film

Having played young patriots, newspaper reporters, live young business and nearly every other conceivable male role, George Walsh is now going to play the part of a crook—one, however, who has seen the error of his ways and reformed, in a play in which he is working under the direction of Edward Dillon, a new William Fox director.

Virginia Pearson Thanked by Marcus Loew

Virginia Pearson, Fox star, is making personal appearances at all the Fox and Loew theatres in behalf of the Fourth Liberty Loan. Just previous to the loan drive she appeared at the opening of one of Marcus Loew's new theatres and his appreciation is shown in the following letter:

September 26, 1918.

"My Dear Miss Pearson:

"Any thanks which I am able to offer you for opening our Bethlehem theatre would be weak and futile in comparison with what you have done for us.

"Judging by the enthusiastic reports of the manner in which you captured the city and captivated everyone who saw you, you have done more to start the theatre on a prosperous career than anything that we could possibly plan.

"You may feel certain that I appreciate it thoroughly and would consider it a favor if we ever have an opportunity of repaying you. Very sincerely,

"MARCUS LOEW."

Mae Marsh Completes "Southern Pride"

Emmett J. Flynn, Goldwyn director, has completed work on his second Mae Marsh picture for this company. It is entitled "Southern Pride" and described as a drama that fits Miss Marsh's talents to a nicety. Mr. Flynn is also responsible for Miss Marsh's picture immediately previous to this, entitled "Little Mother," which is to be released.

Mr. Flynn is a young director but of long experience. He served his apprenticeship with the Thomas H. Ince Company on the coast and made his first mark as a director with the Paralta company, which concern he joined with many others of the Ince forces. "Alimony," a picture bearing his name, was distributed by the First National Exhibitors Circuit, and another production made by Mr. Flynn was "The Right Hand and the Left," which is to be released on the state rights basis shortly.

Title Changed on Coming Kerrigan Feature

The Jesse D. Hampton production to follow J. Warren Kerrigan in "Three X Gordon" on the Hodkinson Service program, has had its title changed from "The Unfinished Story" to "The Drifters."

This story of adventure in Alaska is from the pen of Kenneth B. Clarke, who was also responsible for Kerrigan's previous successes, "Three X Gordon" and "Prisoners of the Pines."

Fielder in Loan Drive

E. C. Fielder, the Hodkinson representative in the Cleveland territory, is running a little idea of his own in augmenting the various committees' work in the Fourth Liberty Loan campaign.

He has sent a neatly printed post card to exhibitors throughout his territory urging them to carry Liberty Loan advertising in all their advertising.

Which Is Norma Talmadge? Yes, That's the Select Star in the Back Row, Center, Surrounded by Chinese Youngsters Who Appear With Her In "A Tale of the Forbidden City"

"Deadly Sins" to Be Re-Issued

McClure Will Reissue "Deadly Sins" Series, Cut Down from Six Reel to Two Reel Lengths

M'CLURE PRODUCTIONS, INC., will reissue a new and complete version of the Famous "Deadly Sins" series. In accordance with a request from various exhibitors, the productions will be issued in two-reel lengths, as opposed to their original six-reel form when published several years ago.

The leading figure in the new two-reel versions is the present Paramount star, Shirley Mason, who recently appeared in her first Artcraft Production, "Come on In."

Miss Mason plays congenial roles in each of the two-reel "Deadly Sins" series. She appears in company with H. B. Warner, Holbrook Blinn, Nance O'Neil, Ann Murdock and Charlotte Walker.

In deciding upon the innovation in relation to the McClure series extreme care has been taken to preserve only the most exciting episodes throughout the original lengths of the pictures. The result is said to have been a series of two-length subjects which are unexcelled for their action, "punch" scenes and entertainment. A complete staff of cutters and assistants have been quietly at work for mauy weeks going through the entire negative footage of the original productions, securing the most desirable portions of each picture for use in the condensed version.

The McClure series of "Deadiy Sins," headed by Shirley Mason, were originally published through the exchanges of the Triangle Film Corporation in their entire length form; the productions recently were reissued through the exchanges of the General Film Company. This organization reported marked success with the experiment.

Due to this fact, they are now about to be re-issued for the third time in the form of special two-reel length features starring Shirley Mason. The distribution of the new "Deadly Sins" will be handled by the exchanges of the General Film Co., and an extensive advertising and exploitation campaign is to be carried out in connection with their release.

Vitagraph Exhibitors' Booking Chart Ready

THE Vitagraph Distributing Organization, this week, will have available for exhibitors the 1918-19 edition of the "Exhibitors' Booking Chart." For several seasons past Vitagraph has provided these film record books for the exhibitors of the country, giving them out at the beginning of each year, or on January 1.

This season, however, they have advanced the distribution date to October 1, which marks the inauguration of the company's new Blue Ribbon Booking plan and policy, so that exhibitors may start keeping tabs on their features now and carry them in the one book until next fall.

The 1918-19 edition of Vitagraph's "Booking Chart" contains a lot of valuable information for exhibitors at large and is particularly valuable for those handling Vitagraph product. The Vitagraph week, from the releasing standpoint, begins on Monday, and in the calendar section of the book, one page has been devoted to each week of the year, beginning September 30, 1918, and ending September 30, 1919.

Margarita Fisher's Next

A rolliicking romance is announcedin in "Fair Enough," Margarita Fisher's next picture, made by the American Film Company and released by Pathe.

Jack Mower, her leading man, takes the role of a millionaire.

F.I.L.M. Club Honors Alice Brady

To show their appreciation of Alice Brady as a screen and stage star, more than 300 members of the F. I. L. M. Club attended in a body a performance of Miss Brady's new stage success, "Forever After," at the Central theatre.

Included in the audience were about fifty employes of Select's New York exchange and home office, exclusive of the representation from the F. I. L. M. Club—all anxious to do homage to the undoubted talent displayed by Select's "Alice" in "Forever After."

William A. Brady was present and spoke from the stage, admitting that Miss Brady's work was noteworthy, even if she was his daughter. Miss Brady responded and twitted her well-known parent with the fact that this was the first time he had ever given public approval to any of her stage efforts.

World Will Distribute "Under Four Flags"

The authoritative announcement is made by Director Chas. S. Hart, of the Division of Films, Committee on Public Information, that the World Film Corporation, which is now distributing "America's Answer," will also handle the distribution for "Under Four Flags," the third U. S. Official War Picture, which will have its first showing early in November.

"After very careful consideration," says Mr. Hart, in making the announcement, "it was deemed advisable not to open the distribution of 'Under Four Flags' to competition."

Novel Herald Advertises "A Perfect 36"

The Service Department of Goldwyn has announced to exhibitors the preparation of an original exploitation campaign for "A Perfect 36," Mabel Normand's second Goldwyn Star Series production, to be released October 28.

An advertising herald in the shape of a corset—a "perfect 36" model—is the stunt conceived for "A Perfect 36."

This Defiant Miss is Viola Dana, Metro Star

Dorothy Phillips Is the Star of "The Talk of the Town," Universal Production

Santschi with Farrar in "The Hell Cat"

Exhibitors will no doubt be pleased to learn that an old favorite again steps into the limelight in Geraldine Farrar's next Goldwyn picture, "The Hell Cat." He is Thomas T. Santschi, long a Selig favorite and one of the stars in the first extra length feature, "The Spoilers."

Mr. Santschi will appear as heavy in "The Hell Cat" and also in Miss Farrar's subsequent pictures "The Shadows" and "The Greater Vow." His appearance in the trio of Goldwyn pictures named will undoubtedly be cordially welcomed by the many friends he made while with the old Selig company.

Roscoe "Fatty" Arbuckle, Western Sheriff

In his latest Paramount-Arbuckle comedy, "The Sheriff," which will be released October 13, Roscoe "Fatty" Arbuckle has the burlesque role of a Western sheriff whose models of action and propriety are well-known motion picture heroes of the athletic and quick-at-the-draw variety.

A particular fondness is evinced by the big comedian for the feats of Douglas Fairbanks and Bill Hart and he seeks to outdo them at every opportunity.

Big V Special Comedies Praised by Exhibitor

The Vitagraph distributing organization last week received numerous letters of commendation from exhibitors running the new Big "V" special feature comedies. N. W. Thomas, manager of the Rialto theatre, Omaha, Neb., was one of those who displayed great enthusiasm over this new two-reel unit of Vitagraph service, and wrote as follows:

"Allow me to congratulate you on your new two-reel 'Big V' special comedies. At the present time I am running "Huns and Hyphens," and it is giving eminent satisfaction, making our audiences howl with glee, so I know it must be a regular comedy. Just keep up your present gait and there's no question as to the success of these comedies."

Vitagraph inaugurated its "Big V" special feature comedies, which are released in two reels each week, on September 16. The fifth in the series, scheduled for release on October 14, features Earle Montgomery and Joe Rock in "Submarines and Simps."

Sherwin Joins Goldwyn Publicity Staff

After a record of eight years as dramatic critic of the New York *Globe*, Louis Sherwin has retired from that newspaper to become Special Press Representative of Goldwyn Pictures Corporation.

Mr. Sherwin, long known in Los Angeles and Denver journalism, came to New York twelve years ago, and from the day that he joined the *Globe* attracted the attention of a large metropolitan clientele.

Many Dates for Kenyon's

"The Inn of the Blue Moon," with Doris Kenyon at the head of her own company, played a solid week's engagement last week on the Harry Davis Circuit in Pittsburgh, B. F. Lyon, manager of the Wm. L. Sherry Service, in Pittsburgh, reports.

In addition "The Inn of the Blue Moon" has also been booked over the Ascher Brothers Circuit in Chicago, in the Loew theatres in New York City and in the majority of theatres in all leading cities, it is said.

Wallace Reid, Starred by Paramount in "The Source"

First Again!

Exclusive Scenes of the

South Amboy Explosion

Whose cameraman **shot the only close-ups** of the biggest explosion this country ever saw? Whose cameraman was the **only cameraman inside the barred zone** at South Amboy? Whose cameraman stood up and cranked **under a storm of bursting shells** while competitors failed to get closer than five miles from the disaster? Whose News Service was **first on the screen** with exclusive shots-on-the-spot, bringing roar on roar of applause at the Rivoli in New York City **even before the explosions had ceased?**

UNIVERSAL

Animated Weekly and Current Events

always have been first—are first now—always will be first. Being first is **our business.** And being first with all the biggest news pictures ought to be **your business** too—if you want to make money and reputation. Book either one or both of the Big U. News Weeklies **and** the Screen Magazine and you'll have all the **newest** and **best** and **biggest** and have it all **first.** Book **now!** Scoops won't wait!

UNIVERSAL FILM MANUFACTURING COMPANY

1600 Broadway, New York **Carl Laemmle, President**

We have secured good advertisers to talk to YOU. Listen to them!

"—the best bet of the season"—

"FOR HUSBANDS ONLY"

Lois Weber's
Production De Luxe
featuring MILDRED HARRIS

SAXE'S ALHAMBRA THEATRE
Refined Motion Pictures
Management of George Fischer
Milwaukee

"'FOR HUSBANDS ONLY', on which we are completing a week's run, deserves every praise that both critics and public can give it. From a box-office standpoint, no attraction we have ever shown has had a more successful run.

"This unsolicited letter is primarily intended to advise fellow exhibitors to book *the best bet of the season.*"

George Fischer

JEWEL Productions INC
1600 Broadway, New York City

UNIVERSAL
Animated Weekly and Current Events

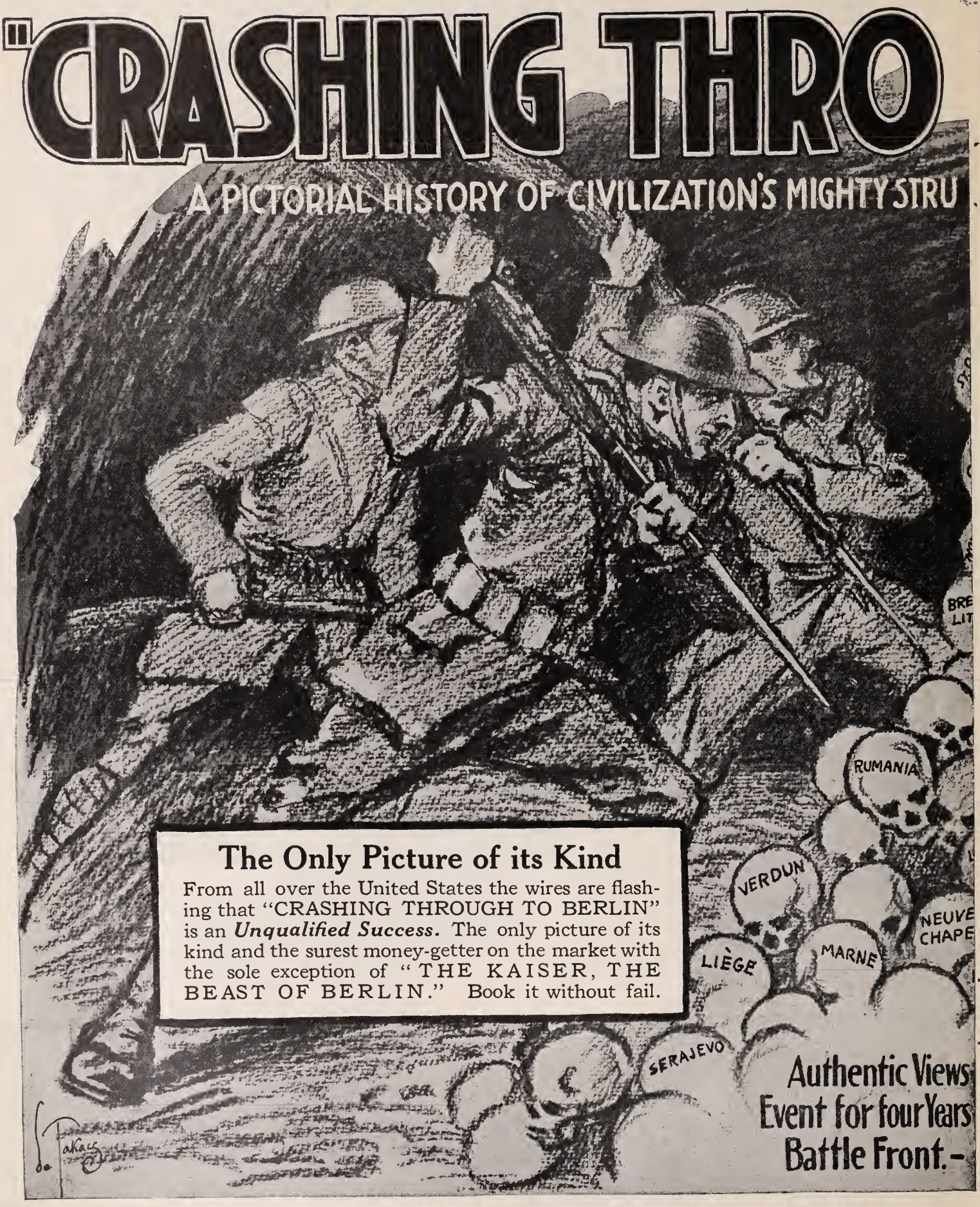
FIRST
MAJOR GENERAL J. FRANKLIN BELL AT TRIAL FLIGHT OF BOMBING PLANES
POLICE COMMISSIONER ENRIGHT RE-ESTABLISHES SUCCESSFUL METHOD OF IDENTIFYING SUSPECTS
AMERICAN BUILT CAPRONI PLANE A SUCCESS
PRINCE AXEL OF DENMARK PAYING TRIBUTE TO MEMORY OF WASHINGTON
APPLES FROM THE WAR GARDENS AT CAMP DIX
FIRST

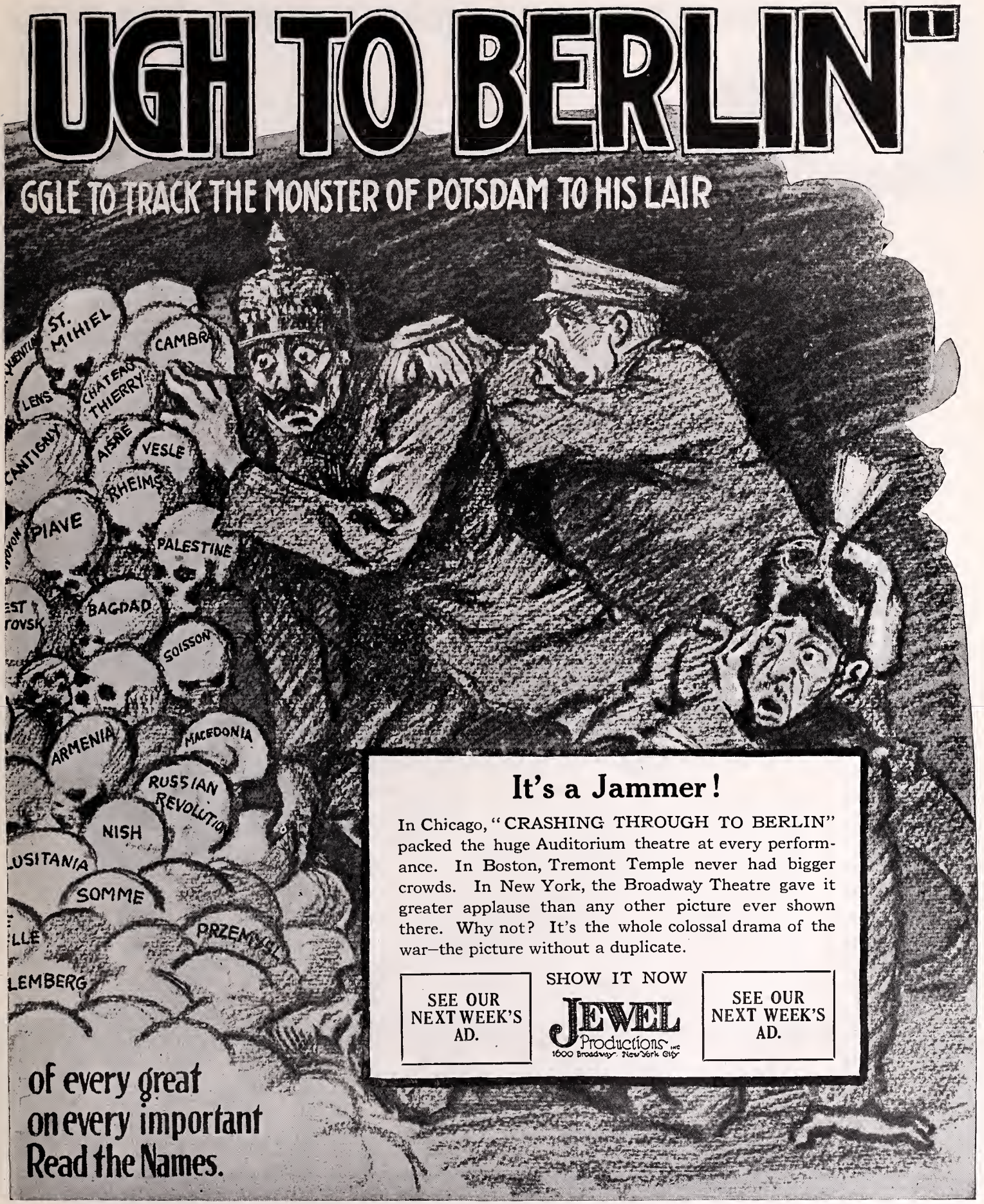
FIRST!

every week with the biggest News items of the world in fascinating moving pictures. The biggest Theatres in the country are showing Universal Animated Weekly and Current Events every week and are packing 'em in. How about you? Exclusive scoops each week identifies U. Weeklies from all others.

BOOK THE WINNERS

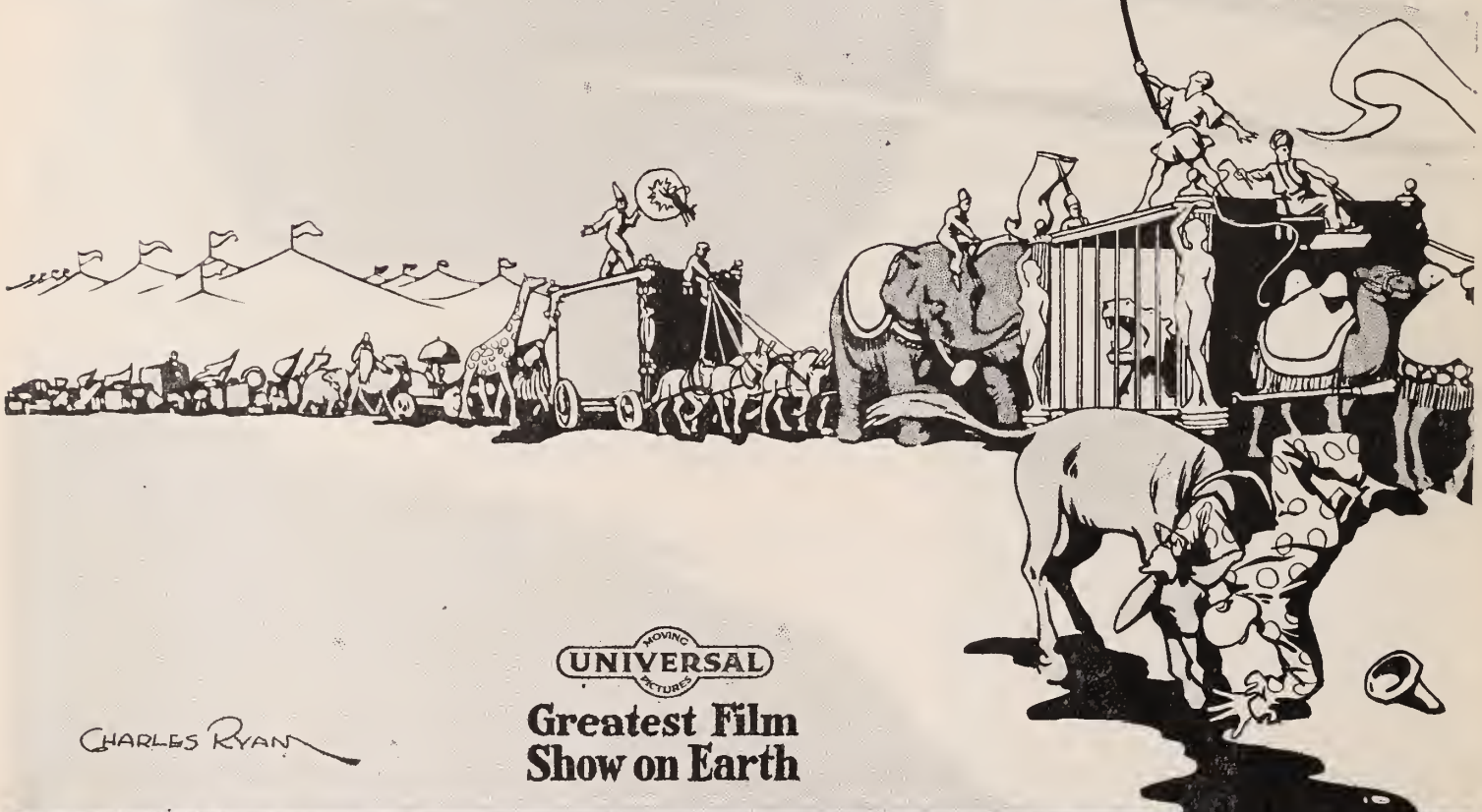
Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York.


"CRASHING THRO
A PICTORIAL HISTORY OF CIVILIZATION'S MIGHTY STRU
The Only Picture of its Kind
From all over the United States the wires are flashing that "CRASHING THROUGH TO BERLIN" is an *Unqualified Success.* The only picture of its kind and the surest money-getter on the market with the sole exception of "THE KAISER, THE BEAST OF BERLIN." Book it without fail.
RUMANIA
VERDUN
LIÈGE
MARNE
SERAJEVO
Authentic Views
Event for four Years
Battle Front.-


UGH TO BERLIN
GGLE TO TRACK THE MONSTER OF POTSDAM TO HIS LAIR
ST. MIHIEL
CAMBRAI
LENS
CHATEAU THIERRY
CANTIGNY
AISNE
VESLE
RHEIMS
PIAVE
PALESTINE
BAGDAD
SOISSON
ARMENIA
MACEDONIA
RUSSIAN REVOLUTION
NISH
LUSITANIA
SOMME
PRZEMYSL
LEMBERG
of every great
on every important
Read the Names.
It's a Jammer!
In Chicago, "CRASHING THROUGH TO BERLIN" packed the huge Auditorium theatre at every performance. In Boston, Tremont Temple never had bigger crowds. In New York, the Broadway Theatre gave it greater applause than any other picture ever shown there. Why not? It's the whole colossal drama of the war—the picture without a duplicate.
SEE OUR NEXT WEEK'S AD.
SHOW IT NOW
JEWEL Productions Inc
1600 Broadway, New York City
SEE OUR NEXT WEEK'S AD.

COMING

"The Lure of



CHARLES RYAN

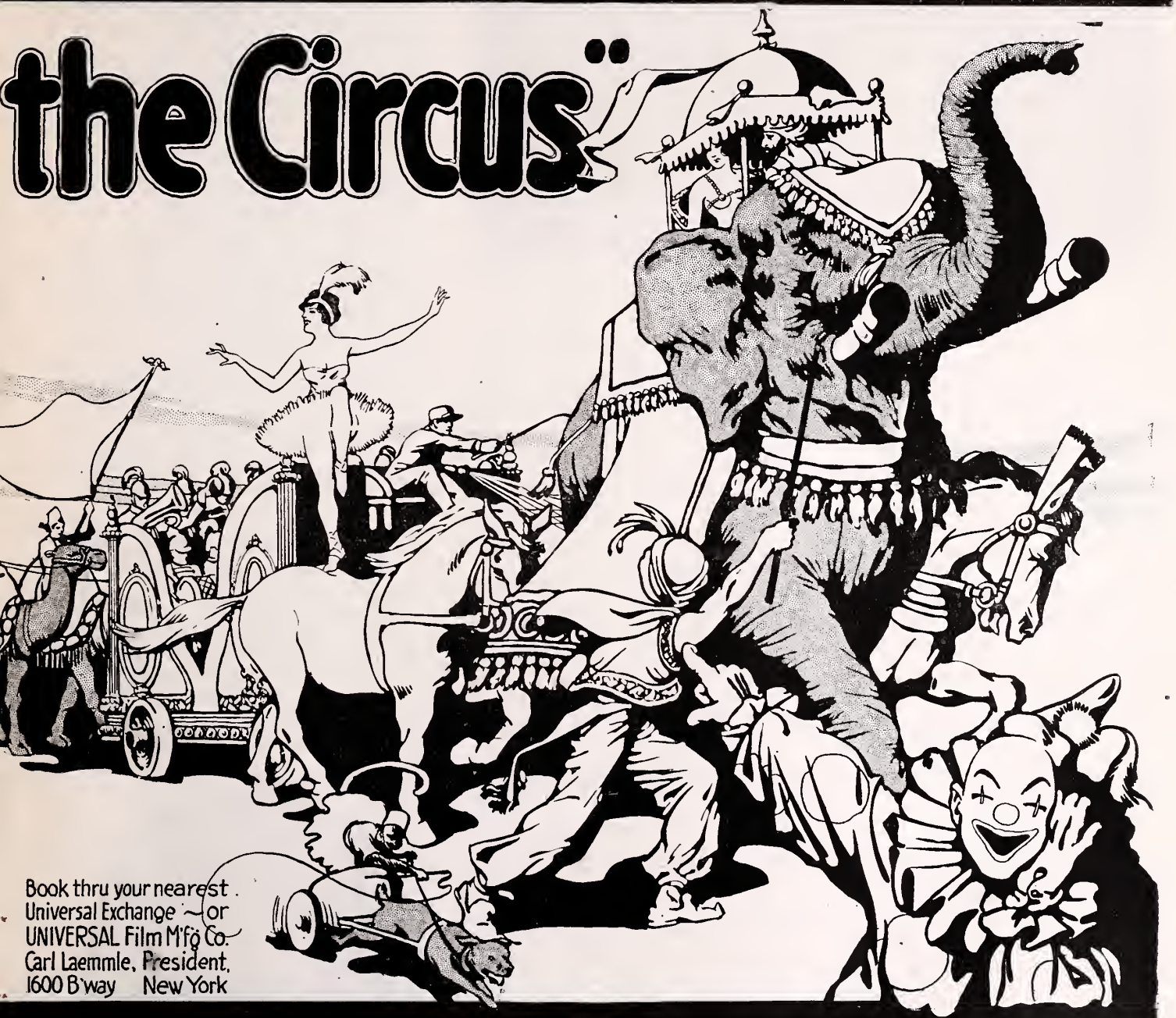
UNIVERSAL MOVING PICTURES

Greatest Film Show on Earth

SPEAK NOW

EDDIE POLO AND EILEEN SEDGWICK IN WHAT WE CONSIDER THE GREATEST SERIAL EVER FILMED

the Circus



Book thru your nearest Universal Exchange —or— UNIVERSAL Film M'fg Co. Carl Laemmle, President, 1600 B'way New York

to your nearest UNIVERSAL EXCHANGE for the Serial that makes all others sink into absolute insignificance by comparison.

A Moment in the Eight-Part Prophecy Production, "The Kaiser's Finish," Made by Warner Brothers for the State Rights Market

Red Cross Bureau Issues Theatre Aids

IN order to give theatre owners a complete understanding of the nature of its film issues and the circumstances under which they are available to the public, the American Red Cross Bureau of Pictures has prepared a large edition of booklets. Half of this edition will go to motion picture exhibitors and the other half to Red Cross chapters in the United States.

In this way information about the official war work films of the American Red Cross will reach those most directly interested on either side of the distribution. The aim emphasized in this pamphlet is that of getting the films before the twenty-three million Red Cross members in the United States in the most direct and expeditious manner.

Director W. E. Waddell has incorporated synopses, descriptions and reviews of the current war work films, beginning with "The Historic Fourth of July in Paris" and a forecast of other releases now in work, in the booklet, which was prepared by J. T. Kelly as editor. Liberal space is given to the Fourth of July film and to "Soothing the Heart of Italy," and "Of No Use to Germany," which are already at General Film Company exchanges with many dates booked.

An idea of the subjects which soon may be expected is also given, some of these subjects being "Rebuilding Broken Lives," "The Kiddies of No Man's Land," "Heroic Serbia" and some Russian subjects. Several approved forms of one-column, two-column and three-column ads are presented to aid the exhibitor.

Tourneur's Next Production Is "Woman"

"WOMAN" is to be Maurice Tourneur's second big film offering. This announcement follows close upon the success of his first production, "Sporting Life," at the Rivoli theatre. Famous Players-Lasky Corporation, by breaking every precedent, purchased the distribution rights for America—the first time that a film drama had been purchased in the history of that organization.

Mr. Tourneur completed "Woman" a short time ago, although the subject and title have been kept secret until this week. Mr. Tourneur believes that "Woman" will be one of the unique productions of the photo-dramatic screen. In brief, it will trace the development of woman through the centuries, show her effect upon history and trace the evolution of her foibles.

Maurice Tourneur assembled a cast for "Woman" numbering such players as Paul Clerget, the French actor; Flore Revalles, the dancer and singer of the Bakst Ballet Russe; Gloria Goodwin, Fair Binney, Ethel Hallor, Diana Allen, Lyn Donaldson, Escamille Fernandez, Chester Barnett, Warner Richmond and George West.

The releasing arrangements of "Woman" and other Tourneur productions to follow are in the hands of Hiller & Wilk, Inc. An announcement of the first public showing of "Woman" will soon be made and the entire country will see the production shortly after.

Gaumont News Number 26

Gaumont News No. 26 shows the course in automobile engineering at Tuft's College, Medford, Mass.; the summer camp of the Noyes School of Rhythmic Expression, the aviators at a St. Paul, Minn., flying field, California celebrating her sixty-eighth birthday in San Francisco, and in Bangor, Maine, a thirty-two-foot sail boat finishes a trip from Seattle which took three years, and the Allied War Exposition opens in Chicago and breaks all records for attendance.

Government Uses Part of Essanay Plant

George K. Spoor, president of the Essanay Film Manufacturing Company, has turned over a portion of one of the vast Essanay property rooms to Government work.

The company is turning out binoculars by the Spoor-Berggren Optical Laboratory System, a new method of making binoculars just recently patented.

The making of the binocular in no way interferes with the production of pictures, the three Essanay studios being kept open for this purpose. Besides making special feature productions, . Essanay announces that it will continue to make its movie marionette pictures and also commercial films.

Vitagraph Announces List for October 14

The Vitagraph program for releases for the week of October 14 has been scheduled as follows:

Blue Ribbon Feature—5 parts—"The King of Diamonds," featuring Harry T. Morey. Written by Edward S. Ballou. Directed by Paul Scardon.

Big V Special—2 parts—"Submarines and Simps," featuring Earle Montgomery and Joe Rock. Directed by R. H. McCray.

Serial—2 parts—William Duncan in "The Decoy" episode No. 14 of "A Fight for Millions," supported by an all-star cast, including Edith Johnson and Joe Ryan.

Will Syndicate Story of "Lafayette, We Come"

By special arrangement with the Press Service Bureau the Affiliated Distributors Corporation has succeeded in placing the story of their first release, "Lafayette, We Come!" with the aforementioned syndicate for publication in newspapers throughout the country.

The novelization of the story was written by Robert W. Sneddon.

Margaret Marsh, Who Appears in the Rolfe Serial, "The Master Mystery"

Gaumont Graphic No. 28 Covers Wide Field

Gaumont Graphic No. 28 covers a wide variety of topical subjects, in part as follows: Leghorn, Italy.—American Red Cross Colony.

Boston, Mass.—Spanish Influenza Epidemic. Red Cross nurses make gauze masks to wear while caring for thousands of influenza patients. New York City.—Two Killed in Subway Crash.

Views From the Front.—Scenes Along the Line of Prussian Retreat. The Grave of Lieutenant Quentin Roosevelt. A German Rifle Found Near Lieutenant Roosevelt's Grave. Nothing Is Sacred to the Hun, Who Used This Shrine as a Sniper's Post. Privates Leo G. McGuire and Fred A. Remick Decorated with Distinguished Service medals. Though Forced to Descend Fourteen Times in One Day, This Repaired Balloon Is Still in Service. American and French Ambulances Operating Near a Destroyed Field Kitchen.

San Francisco, Cal.—On a Barren Side Hill Sailors Have Made the Biggest Liberty Loan Sign, Visible for Many Miles. The thousands who throng the ferry and harbor see this sign daily. New York City.—267 Scarred Alpine Heroes Will Tour the Country, for the Liberty Loan Campaign. Major General Guglielmotti in command. Detroit, Mich.—Michigan State Troops Stimulate Interest by Reproducing Battle of Vimy Ridge.

Serial A, Big Hit, Says Gaumont Official

When the Gaumont Company's latest photo-serial, "The Hand of Vengeance," was first shown to independent distributors a few weeks ago, many prophesied that it would "clean-up" everywhere. That practically the entire states-right territory was sold at once shows that these men believed what they said.

"This is probably the only serial ever screened in its entirety for film-hardened men in the trade, the most fault-finding of all critics," declared a Gaumont official. "But several of them, who had seen the first two reels in the rough insisted on looking at every reel to see how many novel and unheard-of stunts would be pulled off by the daring adventurer whose escapades, dangers and escapes are featured."

Hart Will Film Scenes Before Returning

Before William S. Hart, who is now touring the principal cities in the three leading Federal Reserve districts in the interest of the Fourth Liberty Loan, returns to California he will make a number of scenes in New York for his forthcoming Artcraft picture, "Branding Broadway."

In the party which accompanied the Artcraft star East are his sister, Miss Mary Hart; E. H. Allen, business manager of the Hart production; Gerald Duffy, publicity director; Joe August and Dwight Warren, cameraman and still photographer.

Two Smiles That Are Gaining Steadily in Popularity. They Belong to "Smiling Bill" Parsons, Star of Capitol Comedies, Made by National Film for Goldwyn Distribution, and His Leading Woman, Mary MacIvor

Sessue Hayakawa Newest Pre-Released October 13

Sessue Hayakawa's newest picture, "The Temple of Dusk," made by the Haworth Pictures Corporation, will be prereleased on October 13. This is the second in the series of Hayakawa specials which will be released through the Mutual.

In producing the picture, James Young, the director, added materially to the strength o fthe story which was written by Frances Marion, who has furnished Hayakawa with material in the past. She was the author of his "The City of Dim Faces."

"Manx-Man" Adds Two

Sales Director J. L. Kempner, of the Manx-Man Company, announces this week the appointment as "Manx-Man" special representative of Samuel D. Pelzman and Gus Schlessinger. The latter was loaned for the work by President Paul H. Cromelin, of Inter-Ocean Film, who control the foreign rights of "Manx-Man."

Samuel D. Pelzsman is the youngest special representative in the Manx-Man Company's employ. While still in his 'teens he was attached to the feature department of the Universal Film Manufacturing Company.

Cleveland Triangle Moves

The Triangle Film Corporation of Cleveland is moving into new and greatly improved quarters in the Sloan Building. Manager Irwin Hirsch has leased Nos. 506-8-10-11-13-15-17 Sloan Building, and when his carpenters and decorators are finished he will have one of the most up-to-date and elaborate suite of offices in the city.

President Wilson Filmed in Draft Drawing

Universal cameramen are jubilant and claim a beat in securing scenes showing President Wilson in the great draft drawing, which scenes are included in Universal Animated Weekly No. 44.

This is the first time that President Wilson has personally taken part in the drawing. He consented to do so in view of the fact that Secretary of War Baker is in France with General Pershing. Immediately after the President and other Government officials, including Vice-President Marshall and Champ Clark, Speaker of the House of Representatives, had drawn numbers the Universal cameraman leaped into a waiting automobile and caught a train for New York.

In the same reel are shown pictures of the opening of the Fourth Liberty Loan in New York, Baltimore, Chicago, Milwaukee and other cities.

Samuel Grand of Boston Gets Houdini Serial

What might be termed one of the most interesting examples of the psychology of selling is illustrated by the contract which Samuel Grand, now controlling the B. A. Rolfe Productions of New England, made with Harry Grossman of the Rolfe Productions.

The story is interesting in that Mr. Grand is one of the pioneer film distributors in the business, and furthermore, it is said, he has met with wonderful success in the promotion of a serial, in New England. Mr. Grand has recently completed bookings on this serial and has taken in over eighty thousand ($80,000) dollars, for his territory, according to report.

Evelyn Nesbit Starts New Fox Picture

FOLLOWING the completion of "The Woman Who Gave," Evelyn Nesbit, the new Fox star, has begun work on her second production for William Fox, entitled "I Want to Forget," and described as a powerful drama in which a butterfly redeems her soul in the United States Secret Service.

"I Want to Forget" is being produced under the direction of James Kirkwood, who has just joined the Fox forces. Mr. Kirkwood also wrote the script.

The cast for the new Nesbit play, which is the second in the series which Miss Nesbit is to make for the William Fox program of Standard Pictures, has not yet been completed.

The Kalem studios in Fort Lee, N. J., by Director Kirkwood and the Fox organization, has gone to great expense to make "I Want to Forget" one of the biggest productions of the Standard Pictures program.

Normand in Comedies Until War Ends

Mabel Normand's announcement that she will be seen only in broad comedy until peace is proclaimed was glad tidings to her admirers, judging from the patronage given her first Goldwyn comedy, "Peck's Bad Girl."

Her second broad comedy, "A Perfect 36," by Tex Charwate, also autor of "Peck's Bad Girl," is said to be even funnier than that one, which gave her the sparkling role of Minute Peck. The funmaker is prank purveyor extraordinary as Mabel in "A Perfect 36."

"Patriotism" Was Chosen for Red Cross Show

"Patriotism," the Paralta play starring Bessie Barriscale, was chosen by the Motion Picture Operators' Union, Oakland, Cal., as the feature of the benefit given at the T. and D. theatre for the Red Cross Building Fund.

Operators and ushers and other attendants at the theatre donated their services for the day, and the receipts went a long way toward the erection of a Red Cross Hut on the city hall plaza.

"Patriotism" is distributed by the W. W. Hodkinson Corporation through the General Film Exchanges.

Gail Kane's Next Mutual "The Kaiser Bride"

After several weeks of search for a story for Gail Kane, during which time practically a hundred scripts and books were read, a script was especially prepared for her by John Colton.

"The Kaiser Bride" is the title, and it touches lightly on the war, with its main theme centered on conditions in Berlin previous to the war and their influence on certain circles in America at the present time. It is a serious study, highly dramatic in its nature and is said to carry a powerful message.

Foreign Rights Sold to "Wives of Men"

What is declared to be one of the biggest deals for foreign rights put over was closed last week by Nathan Hirsh of the Pioneer Film Corporation, with the Interocean Film Co. The foreign rights to "Wives of Men" were sold through the Interocean concern, who made a bid for the foreign territory.

"Wives of Men," in which Florence Reed does some of the best work of her career, is declared a real hit from its very first presentation, and many who have seen it are of the opinion that it will prove one of the strongest box-office attractions released in some time. It is said to be the kind of special feature that can be heavily advertised and boosted into a genuine box-office record-breaker.

To help the exhibitor properly advertise the film the Pioneer Corporation have prepared some attractive advertising material while the posters, consisting of 24 sheets, two style of 6 sheets, two styles of 3 sheets and two styles of one sheets, are all done in full color and depict some of the most dramatic scenes in the play.

In addition to this paper there are press sheets outlining campaigns of all kinds, well printed heralds, two, one and three-column cuts and thumb-nail electros, window cards, slides, music cue sheets and lobby photographs of all kinds. All of the material furnished is declared to be considerably above the ordinary.

Rapf's Features Get Many Bookings

According to Harry Rapf, his productions with Florence Reed in "The Struggle Everlasting" and Robert Warwick and Elaine Hammerstein in "The Accidental Honeymoon" are getting contracted solidly throughout the country. Reports to this effect from state rights buyers of these two pictures were received from Harry Grelle of Pittsburgh, M. A. Dresner of Washington, D. C.; Herman Rifkin of Boston, George Jacobs of Cleveland, M. Hirsch for New York State and Al Harsten for New York City.

Harry Grelle, general manager of Supreme Photoplay Company, Pittsburgh, reports: "We are doing very big. We opened at the Olympic, Pittsburgh, for a week's run; since then all exhibitors in this territory have booked both productions."

Al Tuchman Touring Universal Exchanges

Al Tuchman, who holds a record for pinch-hitting in all kinds of important business for the Universal, and who is now head of the supply and purchasing department, left last week on a tour of the exchanges. His present task is to inaugurate efficiency measures, calculated to carry out the Government's desire for conservation of supplies.

Mr. Tuchman is equipped with plans to regulate lobby supply service provided by exchanges for their exhibitors. He will be able to greatly increase the efficiency of this service.

A One-Piece Bathing Suit for Mabel Normand

In "A Perfect Thirty-Six," her next Goldwyn picture, released October 21, Mabel Normand returns to her old love, the sea. Having made a safe return to the realm of rollicking comedy in "Peck's Bad Girl," the vivacious Goldwyn star has intrigued Father Neptune into taking her back. And the alliance is said to be celebrated with much fun in the new comedy.

Her newest play is more than a comedy, and the star's exploits do not only suggest her former familiarity with the ways of the water, but "A Perfect Thirty-Six" actually shows her in a one-piece bathing suit, in the sea's embrace—and glad to be there.

Barriscale to Have New Type of Plays

It is announced from the Bessie Barriscale company, at the Brunton Studios in Los Angeles, that, starting with her present production, a comedy-drama called "Two-Gun Betty," the star, will appear in a type of photoplays which are not only different from those in which she has hitherto appeared, but a sort of play new to the screen.

Howard Hickman is author and director of the current production, and Jack Cunningham, screen author, prepared the continuity.

Both Dalton and Bennett Complete Productions For Paramount

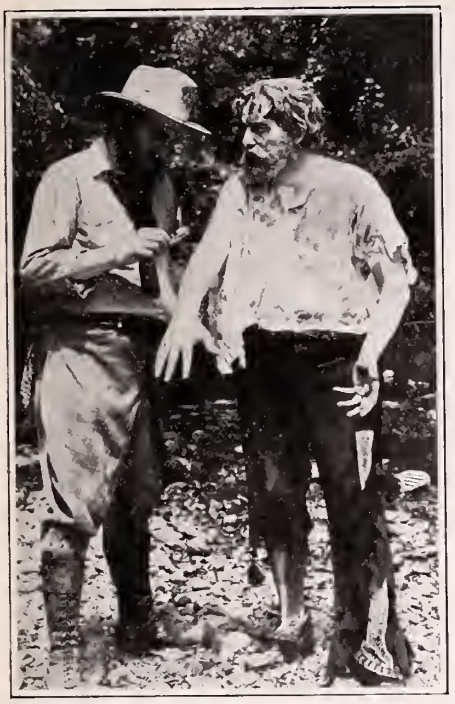
Dorothy Dalton has completed "Quicksand," her newest Paramount picture, and is all ready to embark on a new one at the Ince studio under the same director, Victor Schertzinger. "Quicksand" is the story of a wife's devotion and loyalty in the face of disaster. The new picture will be from a story by John Lynch.

Enid Bennett is on the last lap of "Fuss and Feathers" for Paramount, and will take a brief rest before starting work on her next, wherein she will again be supported by popular Douglas MacLean and directed by Fred Niblo.

W. H. Co. Releases Another Shorty Hamilton

W. H. Productions Company announce the release this week of another one of the series of Shorty Hamilton Western comedy dramas, "Shorty, the Bogus Duke," former title, "Shorty Falls Into a Title," in two reels.

In the several characterizations Shorty Hamilton portrays in this production he displays great ingenuity. Shorty is in London with the Selby circus from the Wild and Woolly West, and one day, because the cook annoyed him by merely pouring some hot coffee into his hat, Shorty had a bit of a tussle with him, and cook decided to get even. He therefore put a burr under Shorty's saddle. From then on the fun is fast and furious.



Vitagraph Presents Harry Morey in "The King of Diamonds"

"The Iron Test" Serial Starts October 21

"The Iron Test," the Vitagraph serial featuring Antonio Moreno and Carol Holloway, which is scheduled for release on October 21, is expected to be shown in more theatres than any of its predecessors, according to a statement from the offices of the Vitagraph distributing organization. Every record heretofore established by Vitagraph serials is said to have gone by the board.

The Vitagraph serials, beginning with "The Fighting Trail" a year ago, are said to be tremendously successful, and each succeeding one has gone its predecessors one better in the matter of bookings. "The Fighting Trail" was followed by "Vengeance—and the Woman," "The Woman in the Web," "A Fight for Millions," and now "The Iron Test" is ready to start.

First Frederick-Chautard Paramount October 20

"A Daughter of the Old South," the first of the series of Paramount pictures which Pauline Frederick recently completed under the direction of Emile Chautard, has been scheduled for release October 20. This release is also the first made by the French producer under his present contract with the Famous Players-Lasky Corporation.

New Wolfville Release

Plenty of action with a background of mystery and romance is promised in the next release of a Wolfville Tale in the October program of Broadway Star Features, distributed by General Film Company.

"The Canyon Holdup" again brings favorite characters of Alfred Henry Lewis' books into a class of motives.

Coming Program Offerings

Mae Marsh in "Southern Pride"

Goldwyn Star Appears in a Racing Story of the South, Released November 18, and Directed by Emmett Flynn

FOR her next release, on November 18, Goldwyn announces that Mae Marsh will be seen in "Southern Pride." Again the star appears in a decidedly different play and in a novel role.

Written by Tex Charwate, author of Geraldine Farrar's "The Turn of the Wheel," and Mabel Normand's "Peck's Bad Girl," the story is said to embody points of originality and dramatic interest in keeping with the promise held out by this new writer in his earlier works.

"Southern Pride" is a racing story, and Mae Marsh is a plucky girl of Kentucky who, in a series of crises, proves that she is a true daughter of the blue grass state. Apparently overwhelmed by difficulties brought on by her father's advanced age and poverty, the girl conquers many obstacles and wins happiness for both.

Although "Southern Pride" is played before a background of the race course, the story does not depend upon the mettle of a horse for the excitement which is said to be found in great measure during the action of the play. There is a powerful clash of wills and absorbing character development, both of which constitute a strong appeal of "Southern Pride."

Mae Marsh, as the heroine, does not resort to anything usually found in racetrack plays. There is no suggestion of a situation where she might masquerade as a jockey and guide a horse to victory in the manner of the old stage plays. While everything depends on winning the Saratoga sweepstakes, Mae Marsh remains the personification of Kentucky girlhood.

Directed by Emmett Flynn, Goldwyn has provided a capable cast. Clarence Oliver, now an established favorite in Goldwyn Pictures, is the star's leading support. Clifford Bruce, W. P. Carlton and Edwin Sturgis add distinction to the cast, and Tammany Young, remembered for his work in Madge Kennedy's "The Service Star" and "Friend Husband," brings his talents to the new play.

Goidwyn predicts that "Southern Pride" will rank in popularity with "In Old Kentucky" and will surpass the stage play with respect to the wider scope afforded by the silent drama.

"'Ception Shoals" Completed by Nazimova

WORK before the camera on Mme. Nazimova's production, "'Ception Shoals," to be presented by Richard A. Rowland and Maxwell Karger, respectively president and director general of Metro Pictures Corporation, has been completed. There now remains the task of cutting and assembling and preparing this production for the public.

Director Albert Capellani will finish this work before leaving for California to produce further Nazimova pictures, the first of which will be "The Red Lantern," adapted by himself and June Mathis from Edith Wherry's novel published by the Bodley Head.

A cast of sterling players supports the distinguished Russian star in this picturization of the brilliant drama. Charles Bryant, who plays Capt. Blake, appeared opposite Mme. Nazimova in both "Revelation" and "Toys of Fate," her Screen Classics, Inc., productions, as well as in "War Brides," and he has also been a leading member of her stage productions ever since the appearance of "Bella Donna."

Henry Harmon, who has the part of Job Coffin, keeper of the light, played the same part in Mme. Nazimova's stage production of "'Ception Shoals." Nancy Palmer is cast as Maude Standish, wife of Philip Blake's first mate. George W. Davis plays Brad Standish himself. Tom Blake plays Jim Smoot, a "Caliban" man, whose avowals of love alarm Eve; Elijah Allen is played by John A. Smiley; T. Morse Koupal is Luke Allen, the sweetheart of Faith, Eve's mother; Hugh Jeffrey is the constable, and fisher folk are played by J. O'Connor, Ada Scovill, Amelia Burleon, Marie Grant, Harry Weiss and Lydia Wellmore.

Emily Stevens, Metro Star, Is Said to Surpass Herself in Her Latest Picture

Varied Pathe Program Week October 13

The Pathe program for the week beginning October 13 is headed by the opening episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird with Sheldon Lewis. It is called "The Torture Trap."

Harold Lloyd appears in one of the most laughable of these creations, called "Why Pick On Me?" With Mr. Lloyd appears Miss Bebe Daniels.

The Official War Review, in its variety of scene and its movement of men and operation of guns, covers a wide area of Europe.

The Post Travel Series takes us in an odd and interesting trip to Barbados, British West Indies.

The ninth episode of "Hands Up," called "A Leap Through Space," has a big thrill and ends in a quiet, dark scene full of dramatic suspense.

The seventh issue of "The Far-Flung Battle Line," released by Pathe on October 13, is a war story in human colors, called "The Egyptian Contingent Behind the Lines."

Bluebird Rearranges Its Release Dates

The Bluebird schedule has been rearranged a trifle in order to give Violet Mersereau's latest picture, entitled "Together," an earlier release. In this picture Miss Mersereau has a dual role, as a beautiful little heiress and as a wandering youth, recently freed from Sing Sing.

The rearranged schedule for the Bluebirds is as follows: Ruth Clifford in "The Lure of Luxury," October 7; Violet Mersereau in "Together," October 14; Monroe Salisbury in "Hugon, the Mighty," October 21; Priscilla Dean in "She Hired a Husband," October 28; Edith Roberts in "A Romance for Roma," November 4, and Ruth Clifford in "The Cabaret Girl," November 14.

It is expected the titles of the two last named pictures will be changed.

Vitagraph Releases for Week October 21

The Vitagraph program of reelases for the week of October 21 has been scheduled as follows:

Blue Ribbon Feature, five parts, "Everybody's Girl," featuring Alice Joyce. Adapted from a story by O. Henry. Directed by Tom Terriss.

Serial, two parts, "The Ring of Fire," Episode No. 1 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Serial, two parts, William Duncan in "The Sealed Envelope," episode No. 15 of "A Fight for Millions," supported by an all-star cast including Edith Johnson and Joe Ryan.

Big V Special Comedy, two parts, "Frauds and Frenzies," featuring Lawrence Semon.

Alice Brady Is to Be Presented by Select Pictures in "Her Great Chance"

October Short Subjects Listed by Paramount

Famous Players-Lasky Corporation announces that the release for October 6 is the Paramount-Mack Sennett comedy, "Beware of Boarders," in which Chester Conklin, Ford Sterling and Mary Thurman are featured, and on October 13 the third Paramount-Flagg satirical comedy, "Tell That to the Marines."

"Whose Little Wife Are You?" is the Paramount-Mack Sennett release for October 20, and on the 27th "Fatty" Arbuckle appears as "The Sheriff."

The four Burton Holmes Travelogues are: October 6, "Sights of Suva"; October 13, "Methodized Cannibals"; October 20, "Fifi Does Its Bit"; October 27, "Fire Walkers of Bequa."

The Bray Pictograph releases are: October 6, "Big Men Wanted—Perilous Occupations"—Cartoon, "Von Loon's Non-Capturable Balloon"; October 13, "Taking the Terrors Out of War—Our New Possessions"—Cartoon, "Bobby Bumps' Incubator"; October 20, "A Machine That Thinks—A Fine Nature Study"—Cartoon, "The Greased Pole"; October 27, "How Movies Move," Scenic—Cartoon, "Goodrich Dirt."

Pathe Releases Series "Winning the War"

The first of the series of Pathe's "Winning the War" is scheduled for release the week of October 20, and is called "The United States Boys' Working Reserve Solves the Great Farm Problem." The spirit that animates these youngsters is said to be clearly apparent—they work with a will, with enthusiasm and with the apparent determination not only merely to fill the job, but to do it in such a way as to accomplish the highest production.

They are a healthy, happy lot, and one realizes that it just the sort of spirit moving them in their occupation, far from the firing line, by which the war eventually will be won.

"Shoulder Arms" Has Showing October 20

"Shoulder Arms," the second million dollar Chaplin comedy to be released by the First National Exhibitors' Circuit under its contract with the famous comedian for a total of eight productions, will have a pre-release presentation for one week at the Strand theatre, New York, starting Sunday, October 20.

The actual release date throughout the country to all exhibitors holding first run contracts with First National for the Chaplin productions is October 27.

"Shoulder Arms" was made in an atmosphere entirely new to the Chaplin type of fun making. The humorous possibilities of life in the trenches, with the thousand and one little events that go to make up the average doughboy's day, have been thoroughly contorted by Chaplin to obtain the maximum in burlesque.

"The Lure of the Circus" Cast Announced

"The Lure of the Circus, Universal's new serial released November 4, has two leading women as heroines of the production. Molly Malone appears in the first four episodes as the chief feminine player. In the fifth episode Eileen Sedgwick enters.

Eddie Polo, who passed twelve years of his life in the sawdust ring, is the supreme star throughout. The picture will be virtually completed before the first of its eighteen episodes is released. J. P. McGowan, who formerly directed Helen Holmes in railroad dramas and serials, is directing this new serial. Notable players in the supporting cast are Charles Hill Mailes, Noble Johnson, Fred Montague, Duke Lee and Harry Carter.

Lockwood's "Pals First" Released October 7

Harold Lockwood's current appearance on the screen was made October 7, when Metro released the Screen Classics, Inc., production of "Pals First," an adaption of Lee Wilson Dodd's dramatization of Francis Perry Elliott's novel, published by Messrs. Harper & Brothers.

Edwin Carewe, Harold Lockwood's managing director, staged the picture, and in it, as support to the star, appear Ruby de Remer, James Lackaye, Richard R. Neill, Frank De Vernon, Anthony Byrd, Pauline Dempsey, Rollo Lloyd and Walter P. Lewis.

Release Dates Shifted on Two Goldwyns

Goldwyn announces a shift in release dates affecting "A Perfect 36," Mabel Normand's newest broad comedy vehicle, and "Thirty a Week," Tom Moore's second production as a Goldwyn star.

"Thirty a Week," originally scheduled for release October 28, has been moved up to October 21, the Mouday preecding, and "A Perfect 36," which was to have been released on that date, has been set for October 28.

In the Independent Field

Inter-Ocean Buys Many Foreign Rights

President Paul H. Cromelin of Inter-Ocean announces the acquisition of foreign rights to "Wives of Men," of the Casino theatre, New York, starring Florence Reid. Mr. Cromelin made final arrangements with Nathan Hirsch, the owner of this feature, within twenty-four hours after viewing it at the Casino .

Another big deal in which final contracts have been signed takes in the Anita King, Kathleen Clifford and Jackie Saunders, five-reel productions, many of which are now being presented with success in the United States under the name of "Plaza Pictures." The record Speer Carbon item since Inter-Ocean took over the foreign agency, comes in the announcement by Eugene H. Kaufman, office and accessory manager of Inter-Ocean, of the sale of 149,000 carbons this week to New Zealand and Australia.

Mr. Kaufman states that he has also added the Globe Steel Reel, manufactured in Pittsburgh, and known valuable because it permits the quick replacement of broken springs. The addition of the Burlingham Travel Series and the placement in Argentine, Uruguay and Paraguay of a large list of American features including, "Not Guilty," "The Manx-Man," "The Question," "Whither Thou Goest," "The Struggle," "Man of Bronze" and the serial, "Perils of Our Girl Reporters," constitutes the balance of current Inter-Ocean news.

Another probability of the not far distant future is that a great English war feature, of a novelty sort, will shortly be shipped by London Inter-Ocean to New York Inter-Ocean for intensive American exploitation. Last but not least is the report, corroborated but lacking details, that the New York house will shortly change from the purchase of foreign rights of big films to the acquirement of complete world rights.

"Velvet and Rags," Next Binney Feature

"Velvet and Rags" would signify great contrast. Moreover it is a meaning title in more ways than one for in addition to the bearing it has on the plot, Vangie Valentine is the star.

Harold J. Binney, who is personally directing his star in this production, sees in it an opportunity of making a picture-play that in spectacular attributes will rank with the most imposing screen productions.

The picture which is being presented by Harold J. Binney Productions, Inc., will be handled by the Wm. L. Sherry Service and released in the latter part of November.

"The Kaiser's Finish" Selling

A. L. Warner Reports That Territories Are Nearly All Sold for This Special Eight-Reel Production

WITH short-time purchase options on "The Kaiser's Finish" for several of the largest state rights territories granted and signed this week, and applications averaging three for every state received by wire and in person, A. L. Warner, sales agent for the eight-reel special state rights production, announces that another week will mark the completion of his work of disposing of the American and Canadian franchises.

From the offices of Hiller & Wilk, in charge of the foreign rights, comes an announcement to the effect that they have had offers from New York resident buyers representing distributing agencies in six foreign countries.

Considering the brief time that has elapsed since the first advertising offering "The Kaiser's Finish" as a state rights production was published, it is said by Warner Brothers to be one of the quickest national sales campaigns that has ever characterized the distribution of any special feature.

The territories of Western Pennsylvania, West Virginia, Michigan, New York State, New Jersey, Eastern Pennsylvania and New England have been sold, while purchase options ranging in time from three days to a maximum of a week are said to have been granted to New York representatives of state rights exchanges at a distance from the metropolis, to provide the local agents time in which to communicate facts, terms and recommendations to their chiefs and to allow for authorizations and acceptances to be returned to New York.

The entire New England territory, including Connecticut, Rhode Island, Massachusetts, New Hampshire and Vermont, has been sold to Gordon & Mayer, one of the largest of the independent exchange organizations in Boston. It is said that their application for the Northeastern territory was made several weeks ago, before the first announcements were made by the Warners in the trade journals. Their interest in the production was prompted by the statements made to Mr. Gordon on a recent trip to New York.

The state of Michigan has been sold to John Kunsky, of Detroit. In closing the agreement of purchase Mr. Kunsky advised the Warner Brothers that he intended to give "The Kaiser's Finish" its premiere in Michigan with an indefinite run at his new million dollar motion picture palace in Detroit.

Educational Completing Conservation Film

ON the final lap of their picture-taking expeditions the Educational's "Romance of Coal" players returned on October 5 to the West Virginia mining fields where the picture was begun in July last. The objective is their former Pocahontas mine location at Omar, near Logan, W. Va., after a week at which they will make the final "takes" of the pictures mid mountain-and-river scenes near Charleston, the capital of the state.

General Manager Hammons, Director William Parke and the members of the company and staff left New York in high spirits as the result of recent successful achievement. Seven weeks of intensive work in a metropolitan studio have completed all the interior scenes, including those in which the representatoves of the warring powers figure. Washington City spectacular scenes had been taken earlier, and the coalmining scenes were so far advanced on the first trip that a fortnight for the second West Virginia visit will complete the photography. Then will follow six weeks of cutting, editing and titling. This work will not be hurried, for it is believed that the play carries a great patriotic message to be put over with the utmost skill in the captions as well as in the story.

Aside from the great outdoor and mine effects, the outstanding feature of the production thus far is the way that Peggy Adams has registered in the role of Anne Blair. Director Parke saw her in a James Montgomery Flagg one-reeler and divined that he need look no farther for Anne. Although Miss Adams' pictorial career has been brief, she is said to have done some notable things. The opposite role to Richard Bennett in "The End of the Road," and a leading part in "The Spirit of the Red Cross," the picture made for the $100,000,000 drive, were two of them.

With such principals as Hugh Thompson, who plays Bruce Wendell, Anne's sweetheart; J. H. Gilmour, Stephen Grattan, Tom Burrough, Stephen Carr, Henri Rolf Otte, J. J. Dunn and L. F. Kennedy, Mr. Parke feels that his exacting requirements of histrionic ability have been more than fulfilled. Most of them are out on the West Virginia location, together with Assistant Director George A. Grimmer and the technical staff.

Maurice Tourneur's Newest Production, "Woman," is New Being Filmed at the Fort Lee Studios. Ethel Hallor is Eve, and George West is Adam

Julia Arthur Has Screen Debut

Actress Portrays Edith Cavell in "The Woman the Germans Shot," a Plunkett-Carroll Production

"THE WOMAN THE GERMANS SHOT," is the photodrama produced by Joseph L. Plunkett and Frank J. Carroll, based on the shooting of Edith Cavell, the English Red Cross nurse.

Julia Arthur is the star, and much interest has been created in the picture by the fact that this is the motion picture debut of this dramatic artist, who has held a high position on the American stage for many years. Her latest stage appearance was in "The Eternal Magdalene."

Miss Arthur has, in the past, been approached many times with motion picture offers, but she has remained aloof from the screen until now, when the appeal of the character of Edith Cavell was too strong for her to resist.

The author is Anthony Paul Kelly, author of many screen plays, and author also of "Three Faces East," a melodrama, which is at present playing in New York. Mr. Kelly is said to have built up a stirring and dramatic story on the Cavell case, without departing in even the most minute details from the actual facts.

Leading in support is Creighton Hale, who has the role of a young English officer. Mr. Hale is one of the screen's leading men, having attained a reputation through many screen productions, notably the Pathe serial, "The Iron Claw," etc.

The director is John G. Adolfi, who is responsible for many of the Fox pictures. His most recent spectacle is "The Queen of the Sea," the new Annette Kellermann feature.

The cast includes George Majeroni, Paul Panzer, J. W. Johnson, Joyce Fair, Sarah Alexander, and scores of others, besides hundreds of others who are used in many spectacular scenes.

The picture has been completed, and will shortly be given a pre-release showing.

Gardiner of Buffalo May Open Albany Exchange

The Gardiner Syndicate of Buffalo, N. Y., is looking for a suitable location in Albany where a branch exchange will be installed. This concern is less than six months in the state rights field and bought out the interests and offices of The Veribest Photoplay Corporation, located at 47 West Swan street, Buffalo, N. Y.

T. R. Gardiner is general manager and John Sitterly is sales manager. The exchange specializes on short subjects and has a big line of re-issues. The Gaumont serial "The Hand of Vengeance" will be released October 20. Business is increasing rapidly with this new concern, according to Mr. Gardiner.

Arrow Groups Attractions for State Rights

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, devised a new method of State Right selling, which was first submitted to two out of town buyers, who immediately approved the plan.

Realizing that the number of productions being placed with the Arrow Film Corporation for State Right sale would amount to a figure that would require an exceedingly large force if each attraction other than an extraordinary one was separately exploited. Dr. Shallenberger determined to "bunch" all those attractions of similar grade and to deal exclusively with one State Right exchange on each set.

Several Changes Noted in Texas

J. J. O'Leary, former manager of the Superfeature Attraction Company, a Dallas state rights company, was last week named manager of the Royal theatre in Waco, owned by Louis Santikos. Mr. Santikos has announced that the films owned by the Superfeature Attraction Company are now are on the market for an outright sale, inasmuch as he probably will enter the army within a month.

Trice Sneed, of the S. and S. Film Company, operating in Main street, Dallas, has returned from a trip to New Orleans where he placed "God's Man" in the new Liberty theatre, which is under the management of Ernst Boehringer. In addition, Mr. Sneed secured several other important Louisiana bookings.

A shift has occurred at the Specialty offices, through which "Bunk" MasAuliffe, the popular office manager, will get on the road for a few weeks. Lou Baxley will manage the office in his absence. W. G. Underwood, another member of the firm, has taken to the road for a short trip.

"The Still Alarm," a production handled by the Specialty Company, opened in Dallas as first run at the Washington theatre, on September 27.

S. N. Dormitzer, road man for the Parex Company, has just returned from his maiden trip for this concern, and reports that business in the Kenyon and Anderson features is very good indeed.

"Ruling Passions" Draws at Trade Showing

"Ruling Passions," the latest screen drama of Abraham S. Schomer, and personally directed by him, was shown to the trade September 26 on the New York Theatre roof, and according to reports a very large, representative and keenly interested audience of critics was present.

It was by one of the officials that, although ordinarily, a trade showing of a photoplay in New York, is, because of its frequency, an unimportant event, the first screening of "Ruling Passions" was stirring and impressive, the representative assemblage gathered for a view of the production, filling the seating capacity and crowding the standing room of the theatre.

Undoubtedly the size of the gathering was occasioned by the fact that Mr. Schomer was the author of "Today," "The Yellow Passport" and "The Inner Man." To his work as a writer he has added that of a director.

American Rights Offered on British Films

S. Levy, of Sol. Exclusives, Ltd., Birmingham, England, has two British features on hand of which he is desirous of selling the American rights.

"Way of an Eagle," by Ethel M. Dell, produced by Samuelson, and "The Elder Miss Blossom," by Ernest Hendrie and Metcalfe Wood, both declared by Mr. Levy to be the two most important British productions of the year.

United Adds Men in Many Departments

United Picture Theatres of America announces the following additions to its managers and branches: E. J. Farrell will be in charge of the Boston branch, G. J. Trask goes to Detroit and William Ctiron and W. Bailey have been appointed managers in San Francisco and Cleveland respectively.

Louis M. Noto, lately with Universal and former manager of Mutual office in Chicago, and H. Burnstine, former manager of the Motion Picture advertising department of the *Chicago Daily News,* have been engaged as United salesmen-representatives attached to the Chicago office.

Homer Howard is to represent United in a similar capacity in the territory of Western New York, with headquarters in Buffalo, and left for that city this week.

With two of its stars, Kitty Gordon and Dustin Farnum, at work on their respective superpictures in the Brunton studios, Los Angeles, and with the progressive extension of its co-operative activities on the Coast marked by the enrolment of a formidable list of theatres, of which the most recent is a group in California with the magnificent new California theatre in Los Angeles at its head, United Picture Theatres of America announces increases in its Western staff of representatives.

Recent staff additions include the appointment of William Alexander as manager of the Western Coast Division, and the selection of H. M. Lentz as manager of the Los Angeles office. An important appointment is now announced in the engagement of William Lord Wright, well known as a scenario writer and author of "The Art of the Scenario" and other publications, whom President Berst has just selected as special representative in Los Angeles and for Southern California.

"Sporting Life" Selling Foreign Rights

Maurice Tourneur Productions announce the sale of their initial feature, "Sporting Life," which had such a successful showing at the Rivoli theatre recently for Scandinavia. The rights to "Sporting Life" for Great Britain have been sold and negotiations have been completed for the sale of the Australasian rights.

Artcraft Pictures Corporation has secured the exploitation rights to the United States and Canada.

Poster Campaign Starts on "Wives of Men"

The Pioneer Film Corporation announces that the pictorial 24 sheets advertising their great attraction, "Wives of Men," will be posted on the boards about October 20.

As the campaign calls for quite an elaborate display this publicity should add a great deal to the popularity of the feature. The paper which will be available for exhibitors on "Wives of Men" is said to be some of the best stuff of its kind that has ever been turned out.

United Sells Foreign Rights to Howells

THAT President Berst omits no opportunity to further the interests of the exhibitor-members of United Picture Theatres of America is claimed to be evidenced by the announcement of an agreement just entered into between United and David P. Howells whereby an additional source of revenue is to be promptly brought to bear fruit to the benefit of all exhibitors enrolled with United.

By the terms of the contract just announced, Mr. Howells is to have the sole and exclusive disposition of the foreign rights to United's star products, commencing with "The Light of Western Stars," now on the point of release and further comprising the forthcoming Kitty Gordon and Florence Reed superfeatures, together with the series in which Dustin Farnum is directly under contract with United to star.

With the picturizations already announced for these screen stars rapidly progressing a large revenue should accrue to the exhibitor-members of President Berst's organization—a salient feature of which is the provision that the income resulting from the sale of foreign rights is said to go entirely to United's exhibitors in the form of dividends.

The decision to place the business conduct of United's foreign rights in the hands of Mr. Howells' firm was arrived at only after a careful survey of the whole field, and the arrangement was concluded in furtherance of the interests of United's exhibitor-members because it was felt that Mr. Howells' rank among the prominent leaders in the foreign rights branch of the industry together with the enterprise he has shown in handling the foreign rights of the First National Exhibitors' Circuit assured for United an efficient and effective foreign outlet for its product.

This centralization of its foreign business brought about by placing the exclusive rights solely in the hands of Mr. Howells is declared to be a further evidence of President Berst's practical belief in conservation of overhead, and enables the foreign buyer concentratively and conveniently to localize his attention on the whole of the forthcoming United output.

This is considered a big step forward.

Rolfe Productions Opening Own Exchanges

THE B. A. Rolfe Productions are opening their own exchanges throughout the country by means of a novel plan which was instituted by Harry Grossman, general manager of the organization. In an interview Mr. Grossman stated:

"I have carefully considered the various methods for distributing the Houdini serial and have come to the conclusion that the plan we have worked out will prove both advantageous to state right dealers and ourselves inasmuch as this serial is merely the beginning of a series of novelty productions which we have under way or in the course of production.

"Consequently when the time came for me to decide on the distributing facilities offered by other people I came to the conclusion that the most effective manner of releasing our production would be a combination of the liveliest state rights dealers throughout the country and ourselves."

"With this point in view I have carefully selected the organizations which I believe will serve the exhibitors interests to a great degree and incidentally establish a standing for us in the industry.

"The men I have picked to be affiliated with us have opened exchanges in the various centers under the name of B. A. Rolfe Productions, and it is our plan to make this word a by-word in the motion picture world."

Further announcements are expected soon.

The Bacon-Backer Organization Has Produced "A Woman's Experience," for the Independent Market

Territory Goes Fast on Houdini Serial

Mr. Harry Grossman, general manager of the B. A. Rolfe Productions, announces that the following territory has been sold on the Houdini serial:

Samuel Grand, president; B. A. Rolfe Productions of New England, 48 Piedmont street, Boston, Mass.; M. A. Lightman, president, B. A. Rolfe Productions of Atlanta, 65½ Walton street, Atlanta, Ga.; Harvey B. Day, president, B. A. Rolfe Productions of Pittsburgh, 412 Ferry street, Pittsburgh, Pa.; M. Goodstein, president, B. A. Rolfe Productions of Philadelphia, 1134 Vine street, Philadelphia, Pa.; H. F. Jans, president, B. A. Rolfe Productions of northern New Jersey, 729 Seventh avenue, New York City, N. Y.; Mr. Aronson, president, Regal Films, Ltd., 21 Adelaide street, Toronto, Canada.

"I am more than gratified at the calibre of the film men who are affiliated with us," stated Mr. Grossman, "and I believe that the exhibitor will welcome these affiliations particularly as a tend toward greatly augmented service in the matter of distribution. In each instance I have considered the exhibitors, and I know that the affiliations we have made will be welcomed by the exhibitors throughout the country."

Gaumont News Service Boosts Loan Drive

Not alone to prove that the motion picture industry is essential, but because every official and employee of the Gaumont Company in the United States, France, England and the many other countries of the world, where it has long established branches, are anti-Huns to the last breath, the Gaumont Company is doing all it can to make the Fourth Liberty Loan campaign doubly successful.

Without any preliminary advertising about the event, the Gaumont Company prepared for this issue of the *News* what is without doubt one of the most attractive Liberty Loan subjects ever filmed. This was posed by the famous beauties of the Ziegfeld Midnight Frolic.

Gaumont News No. 28, released on Tuesday, October 1, shows the opening of the campaign by President Wilson, who visited our largest and richest city for that purpose; the dedication of Liberty Altar by Vice-President Marshall and the Belgian Minister, and a rousing demonstration in Baltimore, where Colonel Roosevelt, with one of his characteristic addresses, helped raise more than half of that city's quota the first day of the campaign.

Cohen Buys Jester Rights

Negotiations have been closed between Milton Cohen, of the Interstate Films, Inc., and William Steiner, of the Jester Comedy Company, whereby the Interstate Films, Inc., of 729 Seventh avenue, New York City, New York, takes over the territorial rights to the Jester (Super) Comedies featuring Twede-Dan, the Interntional Mirth Maker, for the territory consisting of Greater New York and northern New Jersey.

Greenblat Joins Forces with Frank Hall

Upon the eve of the first release of the Producers' Distributing Corporation, confining its activities to the distribution of special productions at the fixed rental prices of ten, twenty and thirty dollars per day, comes the news of the active interest in the corporation of a group of Bostonians, who will be represented in the New York headquarters by A. Morris Greenblat.

Frank G. Hall, president of the Producers' Distributing Corporation, announces that Mr. Greenblat has been elected treasurer of the company and will take an active interest in its affairs, making his headquarters in the New York offices on the third floor of the Leavitt Building.

Evelyn Nesbit in "Her Mistake," the first special picture under the new Hall plan, is now being prepared for release, to be followed by eleven more productions of a special nature booked at the franchise-fixed rental prices of ten, twenty and thirty dollars. The exchanges through which these pictures will be distributed have all been announced and bookings are now being arranged for in every section of the country.

Mr. Hall is authority for the statement that the majority of the big circuits in the East and Middle West have already contracted for all of the features and that news from the South and West, where the General Film Company has just taken over the distribution of the pictures, gives promise of excellent results in every territory.

W. H. Injects Patriotism in Film Titles

Hereafter W. H. Productions Company will label each series of productions they release with some patriotic word or phrase, in addition to the actual name of the series.

The importance of keeping before the public eye continually the great purpose for which we are fighting, which is suggested in those forceful words that stand so paramount in the world's utterings and thoughts, cannot be sufficiently emphasized and impressed on every mind. Each series will, therefore, have some patriotic word or phrase to designate it. In this way, too, can the fact be brought home to the public in general that even motion pictures, by their diversion from the reality of life, are doing their bit to help make the world free for democracy.

The series of one-reel Keystones, featuring Mabel Normand and Ford Sterling, which will be released shortly, are to be known hereafter as the Series of Liberty Keystones.

The series of two-reel Kay-Bee western comedies will be known as the Series of Victory Kay-Bee western comedies. Other series will be named accordingly.

Holmes Back from France

Burton Holmes of Travelogue fame has just landed from France. He begins his Travelogue season early in November, his series of five subjects to be the results of his recent travels in England, France and Italy.

Exclusive Features Sells Many Territories

Exclusive Features, Inc., reports that it has disposed of the following territories for "Who's Afraid of the Hun?"

New England States, Eastern Features Film Co., 57 Church street, Boston, Mass.

Delaware, Maryland, District of Columbia and Virginia, W. H. Film Co., 412 East Baltimore street, Baltimore, Md.

Western Pennsylvania and West Virginia, Quality Film Co., 413 Ferry street, Pittsburgh, Pa.

Greater New York, Exclusive Features, Inc., 126 West 46th street, New York City, N. Y.

Michigan, Strand Features, 201 Film Exchange Building, Detroit, Mich.

New Jersey, Frank Gersten, Inc., 126 West 46th street, New York City, N. Y.

Texas and Oklahoma, Southwestern Film Corporation, 1911½ Commerce street, Dallas, Tex.

Eastern Pennsylvania and Southern New Jersey, Masterpiece Film Attractions, 1235 Vine street, Philadelphia, Pa.

Alabama, Florida, Georgia, Tennessee, North and South Carolina, Queens Feature Service, 24 Potter Building, Birmingham, Ala.

Ohio and Kentucky, The Standard Film Servoce, Sloan Building, Cleveland, Ohio.

Blackton to Do No More Program Features

According to his recent announcement, J. Stuart Blackton will make no more feature films to be issued as regular subjects on a routine program of releases. Commodore Blackton, whose newest special production is "The Common Cause," which he is now completing under the auspices of the British-Canadian Recruiting Mission, had its first taste of big productions while actively associated with the Vitagraph Company.

From now on, however, his time will be devoted to longer and more ambitious productions, handled under specially arranged distribution plans. He expects to present four and perhaps six superfeatures a year.

"The Common Cause" is the first of these specials. It is in seven parts and will be distributed through the Vitagraph Company, beginning about November 1st. Then will come "The Battle Cry of Liberty," another war subject.

Burlingham Releases "The Pilatus Railway"

"The Pilatus Railway," the third release of the Burlingham travel pictures, was shown at the Strand theatre in New York City, where it is said to have caused considerable comment.

It is described as a wonder film showing a cog-wheel train climbing one dizzy mile above Lake Lucerne. It is a complete record of one of the most famous and classical excursions in the Swiss Alpine Republic, the land of scenic marvels.

Pilatus is known to every globe-trotter, and no tourist would think of going to Lucerne without climbing this weird peak.

It is released through the Sherry Service.

Equipment Service

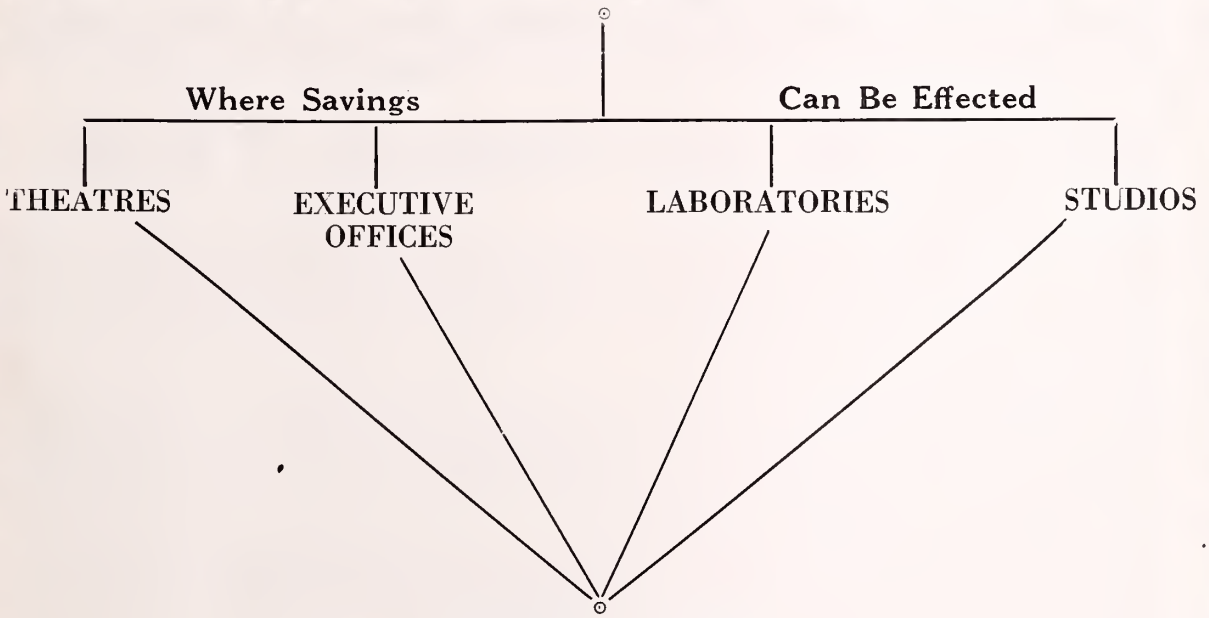
THE FUEL ADMINISTRATION

REQUESTS

A MAXIMUM SAVING

in ELECTRIC CURRENT from the

MOTION PICTURE INDUSTRY

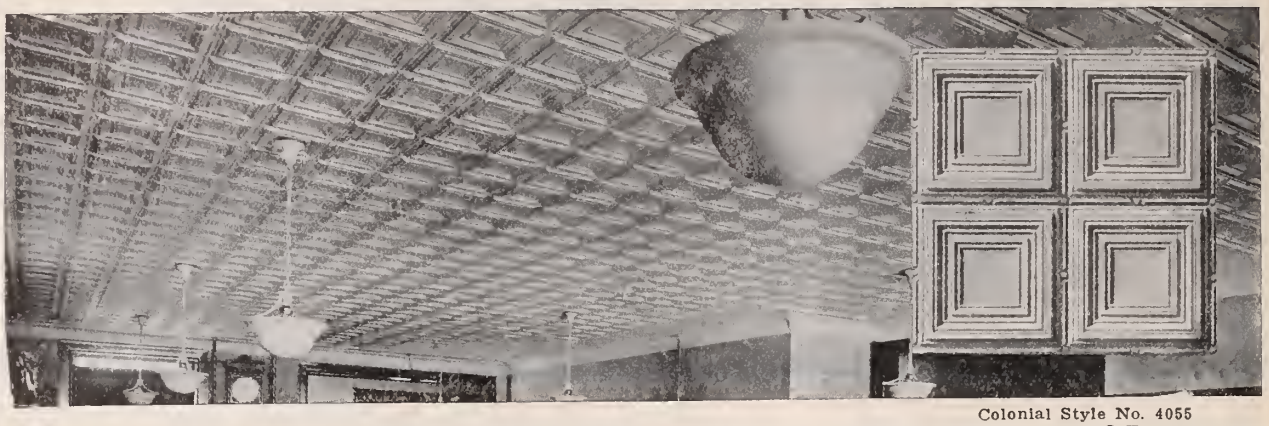


CURRENT SAVING
eliminates
COAL WASTE
which means
the
CONSERVATION
of the

MOTION PICTURE INDUSTRY

See PAGE 2577

Projection Music Laboratory Studio Theatre



Colonial Style No. 4055

The Modern Perfected Steel Ceiling

It's a vastly different product from the Steel Ceiling of years ago. If you are not familiar with

"BERGER'S Classik" STEEL CEILINGS

consider these points.

ABSOLUTE ACCURACY of detail is secured on a draw-press under a pressure of 900 tons—replacing the old drop-hammer process.

EASE OF ERECTION is secured by this accuracy and by the bead and button construction which guides the workmen in placing and nailing.

ATTRACTIVE APPEARANCE—"Classik" Steel Ceilings are accurate reproductions, in steel, of beautiful molded plaster. Every beautiful detail and sharp relief is faithfully reproduced.

FIRE RESISTANCE, SAFETY from falling plaster and permanence are other Steel Ceiling advantages possessed in fullest degree by "Classiks."

Design Catalog and information on request.
Address Dept. D-45

BERGER

The Berger Mfg. Co., Canton, Ohio

BRANCHES: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

EXPORT DEPARTMENT: Berger Building, New York City, U. S. A.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
29. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instrument
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

Conservation

AS applied to the Motion Picture Industry what does this word mean?

To conserve according to the Century Dictionary means "to keep in a sound state," "to preserve from injury." This is interesting.

When a picture man uses the word he seldom thinks of it in this way—conservation to him means almost anything except the preservation of the industry as a whole. It is his own business alone which interests him.

If we are to win the position which we deserve we must forget ourselves, our own selfish interests and start a campaign to conserve the industry.

One of the principal things in the public eye today next to winning the war and putting over the Fourth Liberty Loan is the saving of coal.

The industry is asked how this can be done.

The fuel administration wishes to make recommendations to all the film interests.

To start with let us realize that no great saving can be made in any one place. It is by the accumulation of small amounts that great fortunes are started.

The fact that one lamp is turned out in a studio will not in itself conserve the coal supply, but if one lamp is turned out in every studio, every store, every home, in fact in every place where lamps are burned, the coal pile will be conserved.

The recommendations, therefore, for conservation, if followed by the film interests, and tied up with similar recommendations made to other industries will result in the saving desired.

Conservation of coal in the film industry aside from that used for heating purposes means the saving of electric current or energy which is created by burning coal.

Where can this be done?

This is the very simple question which Washington asks.

1. In the Theatre.
2. In the Executive Office and Exchanges.
3. In the Studio.
4. In the Laboratory.

1. THEATRE

A. By eliminating all auditorium lights until the actual admission of the public.

B. No tinted or special lamps shall be used in rest rooms, auditorium or lobby.

C. One watt per square foot shall be the maximum limit for lobby illumination.

D. No lights for decorative purposes except when such light is for general illumination or safety.

E. A maximum of 300 watts shall be allowed over each of the main entrances for exterior lighting and this simply for the purpose of safety.

F. The elimination of all but high efficiency incandescent lamps for general illumination.

G. By the installation of motor generator sets, transformers, and rectifiers.

H. By keeping the lens system absolutely clean, and free from dust.

I. The substitution where possible of high class prepared screens to take the place of plaster walls and cloth screens. This increases brilliancy and decreases the required illumination.

J. Careful are adjustment and focusing, keeping the crater at the exact focal point of condenser lens.

K. Careful setting of the relative position of the upper and lower carbons to cause as little shading of the positive crater by the negative carbon as possible.

L. The adjustment of the distance between condensers and aperture plate to give minimum spot on the latter.

M. Limiting the time for warming up the carbons of an incoming projector.

N. The establishment of a table stating the amount of current necessary for the proper illumination of a picture of given dimensions projected on a standard surface at different distances.

O. Omission of all slides other than those used to promote Government interests.

P. In some theatres the substitution of the incandescent lamp as a source of light for protection in place of the carbon arc is a saving. This, however, is a sales problem and not a matter to be forced on the industry as the original installation expense would be more of a burden than many small houses could stand and for the largest houses it is not suitable.

2. EXECUTIVE OFFICES AND EXCHANGES

A. The elimination of unnecessary illumination throughout the offices.

B. Holding of all film to be viewed and edited so that it may be projected continuously.

C. Installation of efficient forms of current controlling devices in the projection rooms.

All the recommendations made for the projection rooms of theatres apply to all projection rooms in offices as well and are equally important for them.

3. STUDIO

A. The use to as great an extent as possible of day light.

B. The elimination of all photographic lights until the scene is prepared and the camera is actually ready to be turned.

C. By the cutting down of general illumination about the studio, dressing rooms, etc.

4. LABORATORY

A. The elmination of all unnecessary illumination.

B. By the turning out of the lamp in the printing machines when not in use.

C. The elimination of all tinting which takes added current in projection.

* * *

These four classifications contain all the important methods by which coal can be saved through the motion picture industry. A recommendation sent out from Washington to all theatres and other motion picture interests covered by them will be a step in the right direction at this time.

If this is done and those who receive the instructions carry them out the current saved will be beyond belief.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Photoplast, a Method of Projecting Pictures in Relief

THE production of motion pictures of the ordinary variety which will, when projected, appear to possess all the depth and plasticity of good views seen in the stereoscope, appears to be quite far from realized as yet, but various inventors have given us some processes and methods whereby a partial stereoscopic effect is imparted to projected motion pictures, by restricting themselves to special apparatus or to films of a special character quite different from the ordinary cine positive.

We have just had the opportunity of witnessing a method of imparting relief to the actors, or objects, in projected images which is called "Photoplast," and is the invention of Charles E. R. Schneider, of New York City (U. S. Patent No. 1,124,665). The process cannot now be called new, as it was patented in 1915 and has been demonstrated on a number of occasions; however, the manner in which Mr. Schneider achieves his results is not without interest, and we proceed to outline his *modus operandi* and to describe the visual quality of the results.

In an exhibition of Photoplast an ordinary motion picture projector is used, and both motion pictures and lantern slides may be shown. Special films and slides are required, however, and in addition to the usual projection screen a stage setting comprising a scenic background and a large, transparent reflector of plate glass are employed.

Briefly described, an exhibition of Photoplast shows the projected photographic image standing out in apparent relief from the painted scenic background, which forms part of the stage setting. The process, which appears best suited for vaudeville, as a specialty, has no power to make the objects in an ordinary film or slide stand out from their natural background; consequently, the films used in a Photoplast exhibition show the action of characters only, and each image on the film shows the characters surrounded by a black background.

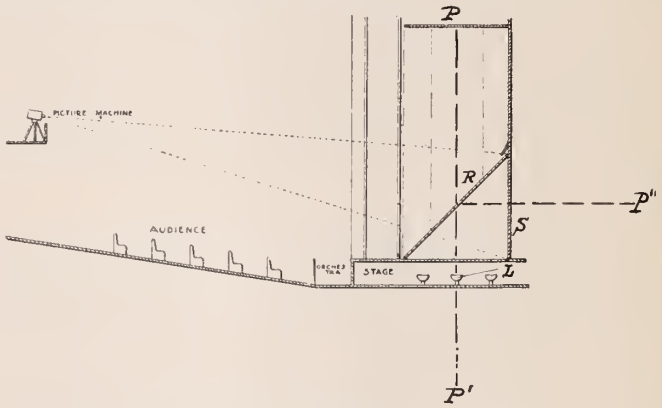
The manner in which the moving characters are apparently caused to stand out from the scenic background of the stage setting will be best understood by a study of the accompanying diagram, which is a sketch of the necessary arrangements.

In the diagram, S is the screen upon which the motion pictures are projected; R is a transparent plate-glass reflector of about the same size as the screen S, and making an angle of approximately 45°, with its normal, while P is a painted scene or picture which is situated a suitable distance above the plate-glass reflector, R, and is laid horizontal so as to face the reflector. The painted scene or picture, P, is brightly and evenly illuminated by lamps, L, placed on each side of the stage, which are of the projector type and concentrate the light on the picture, P, above, but throw little or no light on the projection screen, S. So long as the screen, S, is fairly dark, conditions are favorable for seeing the Photoplast effect, and if the performance is given in a theatre it is customary to have the footlights and proscenium lights burning. The projecting machine may be in direct line with the screen, S, or projection may be accomplished at a moderate angle, the location of the projector being no factor in the final effect, although an excessive pitch to the throw might upset the results. This, however, is always guarded against, as the distortion introduced would rob the characters on the screen of their proper dimensions and appearance.

When the painted scene or picture, P, located horizontally at the top of the stage-setting, is brightly and evenly illuminated by the lamps, L, and a Photoplast film, showing characters in action against a black background, is projected through the glass reflector, R, to the screen, S, a spectator in front sees the painted scene, P, and apparently well in front of this the moving characters projected to the screen, S. A typical scene, for instance, may represent people walking around before some well-known building, or we may have girls dancing before a sylvan background.

The backgrounds or scenes used in the Photoplast demonstrations are painted in colors and resemble the usual theatrical scenery, but their full richness of coloring is not revealed to the spectator because the reflection by the plate glass reflector, R, is only partial (*due to its transparency*), as will readily be inferred. The images of the characters in movement on the screen, S, which are viewed through the inclined glass reflector, R, appear bright and vigorous if the films are of suitable photographic quality, if the projecting light is sufficiently intense, and if the screen, S, is suitably darkened; but if any of these conditions is not satisfactorily fulfilled the characters will appear ghostly and the scenic background will be seen right through them.

The primary requisite for a good exhibition of Photoplast appears to be a film of suitable quality, so it may not be amiss to dwell briefly upon the essential characteristics of such films. It is necessary that the figures in Photoplast films be very clear and white, while the background must be as opaque as possible. In photographing such subjects the actors or objects must therefore be brightly lighted and posed before a tunnel or "cave," lined with black velvet, in order that no exposure will be recorded in the background portions of the resultant negatives. It requires careful adjustment of the lights to secure this intense lighting of the figures whilst excluding all light from the background, and for the purposes of the Photoplast process it is necessary for the persons photographed to whiten their faces, hands, etc., because modern negative films will not record skin as white under ordinary circumstances, but a clear white appearance is necessary to avoid a ghostly appearance in Photoplast projection. Thus a contrasty negative must be secured, from which a positive is made, showing vigorous transparent images of the characters photographed, surrounded by the blackest, most opaque background which can be produced without robbing the picture portions of their transparency. The production or accumulation of an extensive number of films having these necessary qualities is not at all an easy task, and we were interested to note that some of the best offerings in Mr. Schneider's demonstration were sections of elaborate trick films made by the French Pathé Company many years ago.



Arrangements for Projecting "Photoplast"

When the films are of the character outlined above, and the other necessary conditions are rigorously complied with, there is no doubt whatever that the arrangement devised by Mr. Schneider (*shown in elementary form by the digram*), will cause the image projected upon the screen, S, to appear sensibly in front of the reflected image of the scenic background, P, but, while relief is apparent, there may not be any appearance of roundness or solidarity to the moving objects or characters occupying the foreground, which sometimes appear as flat, two-dimensional figures, standing in relief from a flat background, the latter always appearing devoid of depth. If care is taken, when protographing the Photoplast films, to so light them that an appearance of roundness is achieved, then the projected results are very creditable indeed, as regards the plasticity of the moving objects; thus it is again apparent that the success of the scheme is very much dependent upon the quality of the films and slides used.

After viewing a Photoplast exhibition and studying the arrangement shown in the diagram, one is naturally interested in learning just how the image received on the projection screen at S appears to the spectator to be well in front of the image of the scenic background, P, reflected from the inclined glass reflector, R. Mr. Schneider says in his patent: "This is accounted for by reason of the distance between the inclined glass showing the background and the back screen, on which the projected image is reflected, and which being viewed through the glass, acquires the aspect of bulk, relief and distance." This statement of the inventor's is not the correct explanation; in fact, it is no explanation at all of how the effect is produced, but we proceed to supply the explanation, reference being again had to the appended diagram.

An elementary optical law tells us that the virtual image formed by a mirror or reflector will always be located just as far behind the reflecting surface as the object is in front of the reflecting surface. Now, in the Photoplast stage setting the painted scene, P, is the object and the inclined plate glass, R, is the partial mirror or reflector. If the reflector, R, were rotated so as to lay horizontal so that the light from P were to fall on it normally, then the virtual image of P would be located at P', which is the same distance from the center of the reflector, R, as is the object P. As, however, the mirror is inclined at a 45° angle, the virtual image will likewise be formed at a 45° angle with respect to the normal of P, and we consequently find the virtual image at P", which is again the same distance from the centre of the reflector, R, as is the object or scenic background, P. If, now, we view the results from in front of the reflector, it is apparent that the real image projected upon the screen at S is in advance of the virtual image of the scenic background at P"; thus the relief effect is readily accounted for.

In the practice of Photoplast projection the exact angles of the reflector and the scenic background are, of course, adjusted to the requirements of individual theatres, but the foregoing description outlines the underlying principles, and emphasizes the factors upon which its successful presentation depends.

"Projection Engineers"

THE motion picture industry, like any other of size and importance, has had its share of fakery and misrepresentation, and while it would take a volume to expose and comment upon all the frauds which have been perpetrated upon the industry, and upon exhibitors in particular, we propose upon the present occasion to comment upon only one kind of misrepresentation—the self-styled "projection engineer."

During the past few years the number of "projection engineers" has increased enormously, and it may prove instructive, and in some instances amusing, to put on record the classes of activity from which these assorted "projection engineers" are recruited. First we have the designers and builders of projecting machines and other apparatus and devices intimately connected with the projector, who are clearly bona-fide mechanical experts, if not graduate mechanical engineers. Likewise, the designers of the electrical apparatus used as projection accessories are technologists in the truest sense of the word, and so, likewise, are graduate electrical engineers who have studied the electrical problms of motion picture projection, and have fortified their studies with intimate knowledge of the theory and practice of the subject.

Our point here is: that a graduate engineer or skilled technologist of real standing in any profession intimately related in some way with motion picture projection has some claim to the title of "projection engineer," because a professional engineer or a factory technologist of high standing is always possessed of a sufficient amount of academic training to enable him to handle all problems on an exact and scientific basis, instead of having to resort to guess work or empirical approximation.

Further recruits to the ranks of the self-styled "projection engineers" are journeymen and even apprentice electricians or wiremen, machinists and electrical workers from factories making motion picture apparatus, and operators of more or less experience, including the ever-present "old-timers." Few men of these limited qualifications are possessed of the bona-fide technical training necessary to the correct and efficient solution of engineering problems, and while we have all respect for those who are students of projection, some of whom will undoubtedly reach their goal, still it is a misrepresentation bordering on fraud for men of this class to proclaim themselves "projection engineers," as many an exhibitor discovers when he consults an "engineer" on some matter which involves abstract reasoning. Not being equipped with sufficient scientific knowledge, the pseudo engineer "falls down," but his failure to solve the problem saves the exhibitor an extortionate fee which the "engineer" proposed to collect if successful. As to the exhibitor's difficulty, or problem—that will, in many cases, be solved free of charge by some chance visitor or friend, who possesses the requisite scholastic training or technical experience, and so welcome are strange problems to active-minded men that they would seldom think of charging a fee for their assistance.

Now we come to the real comedy of "projection engineering" as a dignified and honorable profession. Scores of the self-styled "engineers" who have foisted their advertisements, their business cards and their elaborate letter-heads upon the unsuspecting exhibitor are none other than machine and supply dealers, clerks or errand boys in supply houses, and green operators, who from their very utterances and correspondence are at once seen to be on a very elementary footing, even as regards the operation of a projector, and who are not even aware of the existence of many subjects whose study and consideration are comprehended in the term "projection engineering."

Some self-advertised "projection engineers" among the machine and supply dealers are gentlemen of highest business integrity, and are noted for their fair dealing and the continued "service" which they accord their customers, but a man must be able to solve problems beyond the scope of a table of wire sizes for various amperages or a table of picture sizes for assorted throws and objective foci, and must be able to cope with problems not comprehended in any catalogue or projection handbook published to date, before he can proclaim himself an "engineer" without subjecting himself to ridicule and the charge of actual misrepresentation. Under the circumstances the self-advertising of some alleged "projection engineers," who should know better, is of doubtful value, for while he who reads may respect the parties as competent and honest merchants or business executives, they cannot but be amused at the idea of experience in "projection engineering" being gained behind a counter.

The real comedy in "projection engineering" resides, however, in the letter-heads of some misguided, although enterprising, operators, usually of very limited experience and lacking a common school education, whose elaborate stationery assures one that they are experts in electricity, optics, wiring, installations and every other conceivable activity which can be considered as having any relation to motion picture projection. These elaborate and mirth-provoking letter-heads come to hand when their supposedly highly trained sponsors require to know "for their own information" what is the difference between a rheostat and a transformer, or whether the convex condenser surfaces should face the arc or the screen, or some other equally "difficult and abstruse question," and it would be painful to contemplate an installation entirely directed by such an "engineer," although we imagine that the prospective customer generally gets suspicious before the contract is closed, and propounds a few "hypothetical questions," whereupon the engineer appeals to the Projection Departments of the trade journals for the answers to these questions.

We feel sure that by this time the reader has grasped the comedy aspects of modern "projection engineering," but the serious phase of this subject is that the buffoonery and misrepresentation of these fraudulent and incompetent practitioners casts the slur of suspicion on the status of those gentlemen who may have some right to be termed "projection engineers," and it is surely an obstacle to the status of the profession itself, if, indeed, projection engineering can be recognized as a distinct profession.

We are of the opinion that the term "projection engineer" of itself is misleading, because it would imply extensive knowledge of a business combining a number of professions, the complete mastery of any one of which could engage the entire ability of most any man. To profess oneself a projection engineer is, therefore, to proclaim oneself a "jack of several trades and a master of none of them," which is the case with many engaged in the so-called profession of "projection engineering." But a graduate in any one line of engineering related to motion picture projection, or a technologist of standing in an allied branch of industry, could with propriety call himself a "motion picture engineer." This term, it is seen, embraces all those branches of engineering which are related to the production or exhibition of motion pictures, and an organized body of such men already exists—the Society of Motion Picture Engineers.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

"NEWMAN" BRASS FRAMES AND RAILS

MR. EXHIBITOR:—
Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?
We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.
YOU will eventually use brass frames. WHY not now?

Get our Latest Catalogue.
It is yours for the asking.

The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Corner Unit Hinged Frames

We manufacture the frames in various finishes which do not require polishing.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, ex changes, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 184
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
Addressing *Multigraphing* *Printing* *Typewriting*

We consider that in the best interests of the industry incompetent charlatans posing as projection engineers should be brought to light and weeded out or held up to ridicule, as they deserve, and that those men of sterling ability in ordinary business routine who have advertised, or permitted themselves to be advertised, as "projection engineers" should cease such foolishness in the interests of honesty and common sense.

The Westinghouse "Fixtfokus" Equipment for Mazda Projection Lamps

IN the use of the Mazda lamp as the illuminant for motion picture projection it is of course necessary to renew the bulbs occasionally, when they burn out, and the matter of quick and accurate replacement of the bulb is one of importance to users of the Mazda light sources.

Not only must it be possible to replace the bulb with celerity, as for instance when it burns out during a performance, but the new bulb must be so installed that its filament is at the proper focal distance from the rear condenser, and its filament exactly perpendicular to, and centered with, the optical axis of the projector, otherwise the full power and efficiency of the lamp will not be available for projecting the pictures.

Realizing the importance of an arrangement which would permit the rapid and accurate replacement of Mazda lamps in motion picture projectors, the Westinghouse Lamp Works, Bloomfield, N. J., undertook to apply these desiderata to the design of their Mazda projection equipment, and as a result they are now able to announce that the requirements of practice are completely fulfilled by their "Fixtfokus" equipment for motion picture projection.

The "Fixtfokus" equipment for adapting motion picture machines to the use of Mazda lamps consists essentially of two parts. One part of the equipment comprises a base which fits into the lamphouse proper. This base supports a lamp holder which is adjustable in three directions. The adjustable feature is necessary in order that the filament of the lamp may be brought exactly to the optical center of the system of lenses and mirrors which are ordinarily used in the projection machine. Instead of adjusting the lamp filament to this position by trial, it is adjusted by means of a small telescope on a holder outside of the lamphouse, the image of the filament being brought to a definite position on the ground glass of the filament by means of cross lines. Any movement of the filament away from the optical center will change the position of the image on the screen, and this affords a very definite indication of the accuracy with which the filament is positioned. When the filament has been brought to the correct position as shown by the focusing jig or telescope, the lamp carrier may be placed in the lamphousing and the filament will be situated at the optical center. This scheme enables an operator to always obtain the very best possible illumination on the screen. Lamps can be changed in a very few seconds by merely removing one holder and replacing another holder in which the lamp has been properly adjusted.

Lucas Busy with Simplex Installations

SEPTEMBER was a busy month for the Lucas Theatre Supply Company, Atlanta, Ga., exclusive distributors of Simplex projectors in the states of North Carolina, South Carolina, Georgia, Florida, Tennessee, Mississippi, Louisiana, Alabama and southern Virginia, as they report a total of 24 Simplex installations for the month in their territory.

These Simplex projectors were installed at the following places: Southern Textile Exposition, Greenville, S. C.; Republic theatre, Jacksonville, Fla.; Dr. C. S. Burden, Hogansville, Ga.; Simmons & Whitton, Charlotte, N. C.; T. L. Lester, Columbia, S. C.; Rialto theatre, Jacksonville, Fla.; South Boston Amusement Company, South Boston, Va.; J. M. O'Dowd, Florence, S. C.; H. M. Mitchell, Pelham, Ga.; New Imperial theatre, Florence, S. C.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Strand theatre, Birmingham, Ala.; Liberty theatre, Jacksonville, Fla.; Chickasaw Ship Building Company, Birmingham, Ala.; Bertha Mineral Company, Austinville, Va.; American Red Cross, Spartanburg, S. C.; American Red Cross, Camp Wheeler, Ga.; A. B. Babb, Johnson City, Tenn.; G. S. Heringdine, Washington, Ga.; American Red Cross, Ft. Oglethorpe, Ga.; S. A. Lynch Enterprises, Augusta, Ga.; A. S. Guckenheimer, Savannah, Ga.; J. A. Snider, Bessemer, Ala.; Enlisted Ordnance Detachment, Penniman, Va., and J. R. Taylor, Big Stone Gap, Va.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

O. L. Davis.....Cleveland, Tenn.
Henry T. Kimmel.....Winston-Salem, N. C.
Russell E. Wilson.....New Philadelphia, Ohio
W. H. Hulbert.....Leesburg, Fla.
A. C. Edwards.....Salisbury, N. C.
Shaler T. Stanley.....Darlington, S. C.
Walter Hanch.....Cicero, Ill.
R. J. Merry.....Red Cloud, Neb.
Burton A. Thomas.....Norwich, Conn.
A. J. Walden.....Springfield, Ill.

Members Previously Recorded..... 928
Members Recorded This Week..... 10

Total Membership to Date..... 938

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's Name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

GUARANTEED REBUILT MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

REGULAR SIMPLEX		
Hand drive	New price $335.00	Rebuilt price $175.00
Motor drive ..... (110 volt, 60 cycles)	New price 400.00	Rebuilt price 225.00
POWERS 6-A		
Hand drive	New price $280.00	Rebuilt price $125.00
Motor drive ..... (110 volt, 60 cycles)	New price 338.00	Rebuilt price 175.00
MOTIOGRAPH 1908 MODEL		
	New price $225.00	Rebuilt price $25.00
MOTIOGRAPH 1909 MODEL		
	New price $225.00	Rebuilt price $30.00
MOTIOGRAPH 1915 MODEL		
Hand drive	New price $250.00	Rebuilt price $125.00
Motor drive	New price 285.00	Rebuilt price 150.00
MOTIOGRAPH 1916 MODEL		
Hand drive	New price $265.00	Rebuilt price $150.00
Motor drive	New price 305.00	Rebuilt price 175.00
FT. WAYNE A. C. TO D. C. GENERATOR		
110 v., 60 cyc., 1 phase	New price $450.00	Rebuilt price $200.00
MERCURY ARC RECTIFIER		
110 to 220 volt, 60 cycle, 50 ampere	New price $480.00	Rebuilt price $150.00

ALL ORDERS SUBJECT TO PRIOR SALE

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the
MOTION PICTURE TRADE

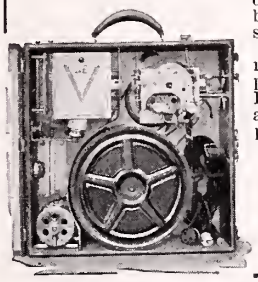
300-02 Mallers Building — 5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Motion Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.



Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

No. 4 PHOTO CINES OUTFIT

Never successfully equalled at the exceptional pre-war price of

$250.00 *Complete*

CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.

Send for Descriptive Catalogue

PRINTERS

We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.

Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago Los Angeles

Camera Laboratory — Picture Making — Studio Technique

High-Speed Cinematography and Some Notes on the Efficiency of Camera Shutters

IN reviewing the history of cinematography it is interesting to note that the earliest efforts to record sequences of motions by photography were all carried out by scientists in their quests for exact information, and with no thought whatever of the future motion picture and its entertaining possibilities.

To record distinctly the motions of trotting or pacing horses, as was done by Muybridge, or the details of bird flight, as was accomplished by Marey, required very rapid exposures, indeed, compared with those now employed in practical cinematography, but in view of the constantly increasing use of the motion picture camera in scientific investigations and analyses it may prove useful to compare the capabilities of high speed cinematography with the capabilities of the limited taking rate (*16 per second*) universally employed in practical production.

The rapid exposures of 1/1.500 to 1/2.000 of a second employed by Muybridge and Marey were secured with cameras using plates but as such apparatus has not much significance from the present viewpoint of practical cinematography, we shall consider only the use of flexible films.

In recording the flight of rifle bullets and allied subjects by cinematography, as high as 2,000 separate pictures per second have been taken by M. Lucien Bull, a Frenchman, while Dr. Kranz of Berlin has secured pictures of this class at the rate of 5,000 per second. Cine cameras of the usual type cannot, however, be used in this kind of work, nor are the usual conditions under which motion pictures are photographed conducive to success when making pictures at such speeds as this.

If the usual cine film strip were handled by an intermittently acting camera mechanism it would be torn to pieces long before a speed of even 1,000 pictures per second was attained, but the procedure employed by the European investigators permits a movement of the film strip of any desired rapidity, without subjecting it to any liability of tearing. This is accomplished by securing the strip around the periphery of a revolving drum, or by allowing the film to pass, like a belt, around two drums placed a suitable distance apart, the latter method permitting a longer strip to be handled. It is obvious that an enormous velocity of movement can be imparted to the film strip in this manner, and this constitutes the entire film movement mechanism of the ultra-cinematographic camera. If the pictures are to be taken in a lighted room, or outdoors, the drum over which the film passes must be enclosed in a light-tight casing to prevent the film strip from being fogged, but the method is hardly suited for outdoor work, because its successful use depends upon intermittent illumination of the object photographed, without which the pictures impressed upon the film would be hopelessly blurred and would overlap one another. Thus, in the work which has been done with this type of apparatus, the object to be photographed, or the path which will be traversed by the rapidly moving object (*projectile for instance*) is intermittently illuminated to great intensity by an electric spark controlled by an interrupter, which is tuned up with reference to the velocity of travel of the film so as to illuminate the object at rapidly recurring intervals just sufficiently spaced apart to allow the successive phases of motion to record themselves upon the film without overlapping. An objective is of course used to form the images on the film. A further limitation to the capabilities of this method now becomes apparent, for with electric spark illumination only a very limited field, suitable for laboratory investigations, can be sufficiently illuminated.

Remote as these ultra-cinematographic experiments appear to be from everyday practice, a valuable lesson is nevertheless to be gained from them, and that is the realization that in ordinary cinematography only part of the movements occurring before the camera are recorded and reproduced in projecting, and that the exposures secured with an ordinary cine camera are only a fraction of what it is possible to attain.

So far as the action or motion *not recorded* by the conventional cine camera is concerned, this does not seem to be a matter of much moment in ordinary motion picture work, because the amount of motion recorded in every day practice appears to be sufficient to satisfactorily reproduce the action photographed. But immediately the cinematograph is applied to the investigation or analysis of scientific phenomena, the failure of the usual apparatus to secure a complete record becomes a matter of concern, for without complete data the scientist cannot formulate rigorous rules or draw exact conclusions.

Let us, therefore, examine briefly the capabilities of the ordinary motion picture camera, and note the extent of its shortcomings as a faithful recorder of motion, and its percentage of efficiency as a photographic exposure instrument. The ordinary cine camera, when operated at standard speed, moves and exposes 16 separate pictures per second. As a shutter with a maximum angular opening of 180° is the usual arrangement, we see that in each second one-half of the total time only is employed in exposing the film and recording movement; the other half of each second being utilized in the substitution of successive picture spaces before the exposure aperture. Measured in units of time, each exposure is, under the above conditions 1/32 of a second in duration, while an equal period is consumed in substituting the pictures.

Suppose, now, that we keep the taking rate the same (*16 per second*), but install in the camera a more efficient intermittent (*which is a possibility*) having a ratio of 7:1; that is a movement which will permit the film to remain stationary for exposure during a period seven times the length of the interval necessary for substituting the next picture space. We may, with this movement, have a shutter aperture of 315° angular extent, and the exposure for each picture will be slightly more than 1/18 second, or in other words the exposure, for the same taking rate, (*other things also remaining equal*) is 1.77 times that secured with the usual camera, and a like increase in the amount of motion recorded also occurs. This latter, however, is a disadvantage, rather than an advantage, when the taking rate is as low as 16 per second, because at such slow exposures moving objects will be so blurred that they will not reproduce sharply upon projection, and any vibration in the taking apparatus will seriously affect the results in the case of these comparatively long exposures.

Since it is no advantage to record a high percentage of motion by slow exposures, which blur the resultant records so that detail is destroyed, it is at once apparent that when minute or rapidly occurring movements are required to be recorded as distinctly and completely as possible, a mere increase in exposure interval per picture will not suffice to accomplish this; the number of pictures taken per second must also be increased materially.

By increasing the taking rate a series of distinct and separate photographs are secured of the phases of a motion which, in its entirety, may be so slight, or so rapid, that it would only appear in one image of a film made at the usual rate, and the pictures recorded at a higher rate will also have the advantage of greater sharpness in the case of all moving objects which they portray By projecting these high speed results at the ordinary, slow projecting rate (*16 per second*) the motions appear slowed down to a degree which permits their close study or analysis, while if these films are projected at the speed at which they were taken, the natural appearance of the motions is reproduced, and high speed work has the advantage of superior definition, due to the sharper delineation of movements, while the fact that the record of motion is more complete will even impress a spectator who is not aware of the circumstances under which the picture was made.

For a large number of commercial reasons it would not be advantageous to introduce a materially increased rate for taking

and projecting motion pictures in general at the present time, and our present remarks are not to be considered as advocating increased taking or projecting speeds in routine cinematography, but as many cameramen and producers are of the opinion that high speed cinematography entails such brief exposures that good photography is impossible, it may be well to investigate numerically the possibility of securing sufficient photographic action when photographing at comparatively high speeds, so that those who may desire to attempt this class of work will not be deterred by previous misconceptions, but may have some preliminary data to guide them.

The first American motion picture apparatus to achieve a signal success was the Biograph, a ponderous machine which utilized a large sized film and projected the images at the rate of from 40 to 100 per second. The films were, of course, taken at a corresponding rate by the complementary device, or camera, known as the Mutograph. The taking and projecting rate was finally standardized for the old Biograph apparatus at about 40 pictures per second, and the quality of the old Biograph screen results is still well remembered.

A good, practical taking rate for many classes of work where a more complete record than that afforded by the usual cine camera is desired might, therefore, be in the vicinity of 40 pictures per second, following the old Biograph procedure but using cine film of the present standard as to width and dimensions of image. We will now proceed to see what are the chances of securing ample photographic exposures at this moderately increased taking rate. If we employ a camera of the usual type, with 180° maximum shutter opening, and drive it at the rate of 40 exposures per second, we will get 1/80 second exposure for each image, which would require the camera objective to work at considerable aperture in many instances, and, moreover, we will not be recording the greatest amount of movement possible, because the camera shutter is still obscuring 50 per cent. of this.

However, by maintaining the taking rate of 40 pictures per second, and installing a 5:1 movement in the camera, we will at once secure a greatly amplified exposure, and be able to record an equally increased amount of the movements being photographed. As, with the 5:1 movement, each picture will be exposed for a period five times the length of the interval required for the substitution of the next picture, we will have for the exposure of each image, under the improved condition, a period of 1/48 second, which is seen to be ample for most all classes of work. This means that with the 5:1 movement the exposure can be 1.66 times that with the conventional arrangement, other things being equal, and the amount of motion recorded is increased in like ratio.

The above considerations indicate the possibility of securing useful photographic exposures at still higher taking rates, and if the number of pictures recorded per second is increased to 100 or 200, and mechanisms devised which make this capable of accomplishment, a vast field of work is opened up forthwith to the scientist and the experimenter and investigator of practical problems.

When a taking speed of 100 or more pictures per second is desirable, it is seen that the records obtained at this rapid rate will not be worth the trouble of making them unless they record a high percentage of the motions photographed, and this requirement in conjunction with the very obvious necessity of sufficient exposure puts the ordinary camera intermittent and the 180° shutter entirely outside of all practical consideration.

If, however, we propose to take motion pictures at the rate of 100 per second, and choose an intermittent with a ratio of 7:1, we shall get as the exposure for each image slightly over 1/114 second, and if our mechanism permits us to make 200 pictures per second we still secure for each image an exposure equal to slightly more than 1/228 second. When, therefore, it is recalled that with focal-plane cameras developable impressions have been secured in 1/2.000 second, and that useful negatives are readily secured in good light, at 1/1.000 second, it is apparent that with the large-aperture objectives and the extremely rapid negative film commonly used in cinematography, there should be no difficulty at all in securing good records of well-lighted objects at the comparatively moderate exposure intervals, 1/114 and 1/228 second, which can be attained at taking rates of 100 and 200 pictures per second if an intermittent of high enough ratio is used in the camera. The success of very brief focal-plane exposures is, of course, largely due to the great efficiency of the focal-plane shutter, but in this respect the sector shutter of a cine camera is quite a close rival, for the entire aperture of the cine camera objective is available for illuminating the image throughout the

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

IT'S LIKE THIS

Your production requires the same quality of skill in DEVELOPING and PRINTING as it does in the making—if it is to meet with public approval.

Our service insures this. Investigate and be convinced that our service is indispensable to your success.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc
345 West 40th St., New York City
Bryant 5437 Bet. 8th & 9th Aves.

We have secured good advertisers to talk to YOU. Listen to them!

major extent of the travel of the exposing segment past the objective, and exposure difficulties need not, therefore, arise of necessity in taking motion pictures at the rate of 200 per second or anything lower than this figure.

A real difficulty in taking motion pictures with an intermittently acting camera mechanism at the rate of 100 or more exposures per second, arises in the fact that the film itself cannot stand the strain of being stopped and started so rapidly and so frequently, and cameras for this class of work must consequently be designed with the end in view of eliminating strain on the film.

It is not the purpose of this article to make any suggestions regarding camera design, but the possibilities along this line are apparent when it is recalled that the Marey Institute, in France, have a practical and portable camera, suitable for exterior work, which was constructed by M. Noguès and is capable of making upwards of 200 separate exposures per second upon the usual variety of cine film strip. This is accomplished without difficulty by the use of two claw movements of high ratio, which are located on opposite sides of the film and come into action reciprocally. The tension is, of course, minimized in this remarkable camera, so that no breaking down of the film occurs in its passage through the mechanism, but due to the nicety of construction the pictures secured with it are satisfactorily steady. The high ratio of the intermittents assures ample exposure and the maximum of recorded action; thus the performance of the Noguès camera demonstrates the entire feasibility of cinematography at high speeds. In this class of work it is obviously necessary to use a large roll (*1,000 feet or more*) of film in the camera if a record of useful and instructive length is desired.

Business Offerings

FOR SALE—Complete motion picture theatre equipment, Seats, Machines, Screen, Fountains, economizers, etc. Very reasonable. Write Louis Rosenthal, 1482 Broadway, New York City.

TransVerteR

Perfect Light Control

At the will of the Operator

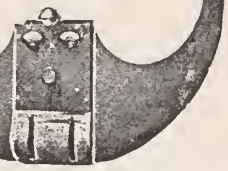
THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.

The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.



The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

MOTORS
and speed controllers for 6A, including switch and cover, 110 V., 220 V. A. C. and D. C. Guaranteed perfect, $40.00. A few used mechanisms 6A at bargain.
The Stern Manufacturing Company
1023 Race Street
Philadelphia, Pa.

WHEN THE WAR IS WON WILL YOU HAVE A RECEIPT FOR WHAT YOU DID?

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

WE FIX IT
Motion Picture Equipment problems. Every known accessory. Orders shipped day received. Let us quote you.
INDEPENDENT MOVIE SUPPLY COMPANY
729 Seventh Avenue, New York
Sixth Floor

Why are hundreds installing the Estey Theatre Pipe Organ? Ask for names of theatre near you.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the November 9th issue of the MOTION PICTURE NEWS

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE — 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

Has Each Key Its Own Individual Character?

THE question "Has each key its own individual character?" has been most widely discussed. Many of us, however, reach no satisfactory conclusion and are willing to look upon it as a dark, fathomless secret. This is due to the difficulty encountered in separating the physical side of the question from its psychological side; and even after making the distinction we find ourselves confronted by numerous contradictions.

We have assigned to the key of F sharp major a brilliant, clear character; to its enharmonic equivalent, G flat major, a soft and rich character. Given an instrument of fixed tones, tuned with absolute accuracy according to equal temperament, and given a means of producing tones upon it exactly alike in quality, it is a physical impossibility for any difference except that of pitch to exist. In other words, if a difference does exist, it is not due to the property of sound. It is due to some defect in the instrument employed. On the piano, the difference in leverage between the black and white digitals is capable of producing variations in the quality of tones. Moreover, the position of the black digitals demands different technical resources than those employed in playing upon the white digitals. This difference in touch influences quality of tone. In the human voice every difference of pitch varies the tone qualities. In bowed instruments the difference in material used, the length of the strings, whether opened or stopped, and their relative positions on the instrument, all influence tone quality. In wind instruments, the manner of producing tones varies sufficiently to greatly influence the quality of the tone produced. We come to the organ. Here it is difficult to find any physical cause. However, it is an acknowledged fact among musicians that on the organ the difference in character of keys is scarcely, or even not at all, noticeable. And even in the case of the voice, while pitch influences quality of tone, this influence is in no two cases alike. Consequently, key characteristics are likewise scarcely discernible in the voice.

Thus far we have analyzed the physical side of the question, and the above remarks show us that at present the solution of the question is to be sought from a psychological standpoint. This becomes evident when we consider those instances where, in the performance of works, the pitch was felt to be changed, yet the character of the composition seemed to remain with the original key regardless of the number of vibrations of each note. Thus the key of C major conveys the same feeling as it did years ago, although it has passed through several changes in pitch. This takes the question out of the realm of individual instruments, since orchestral performances are included. Here the difference in character of keys cannot be traced to a defect in any individual instrument. We have seen that the evenly tempered scale permits of no such difference, and, consequently, it seems that the difference exists in our minds, not in the orchestra.

Using the tables of key characters as compiled by recognized musicians of high standing, we find that those keys (on the piano) employing white digitals have a soft-veiled, almost sad effect. From the earliest time we have associated depth with strength and solemnity; height with lightness and gayety. This association is entirely natural. In architecture we find the massive portion of the structure lower than the lighter portion. In sculpture, strength, if not indicated by size itself, is often portrayed by contrast, which, in reality, is the same on a smaller scale. In physics, the heavier descends, the lighter ascends. And even in our conception of a Heaven and a hell, this relation is evident. We associate Heaven with light, height and purity; hell with darkness and depth. A flat lowers a tone—in other words, increases its depth; a sharp raises a tone—increases its height. Thus we have associated those keys where flats are employed (tones that have been lowered) with melancholy or sadness; those where sharps have been employed with brightness. This association, however, has not been the sole force at work in establishing difference among characters of the keys. If it were, we would have the key of G flat major expressive of melancholy; its enharmonic equivalent, F sharp major, expressive of joy always, and the matter would be explained. However, in practice, we find that the general character of a key may be changed by the mental attitude and the psychological desires of the composer. Thus it is not at all impossible that a composer today would write a composition, absolutely worthy, employing a key in direct contradiction to the above made deductions. In other words, he could employ C sharp major to express brightness and in another composition the same key, C sharp (not D flat), to express melancholy. And in reality this has occurred. We have compositions of a melancholy nature in major keys employing sharps, and we have scherzos, humoreskes and gavottes in minor keys, as well as major ones employing flats. Thus the question arises: "If this is so, why have we assigned certain characters to the keys? Why do we give G flat major a soft, F sharp a brilliant, character?" Because contact with countless compositions has shown that composers, in the far greater number of cases, employed G flat major as expressive of softness and richness. Further, that composers wishing to convey an idea of brightness or mirth employed other keys than F sharp. This would naturally make F sharp and C sharp especially little used. And so it is, C sharp being very rarely employed. (The most modern music offers somewhat of an exception.)

Whether or not the earlier composers in whose works this partiality in key selection is most noticeable, were influenced by physical or psychological forces, it is difficult to say. Certain it is that aside from any mental influences, there were quite a few physical defects, which could have and most likely did influence them. The defective state of the old mean tone temperament which created unequal differences of pitch among keys, necessarily tended to create a sort of hereditary prejudice. This has descended from generation to generation, and even today it is still felt. However, it is safe to say that the question of key characteristics today is not to be traced to a physical source, but purely to the reminiscences which we have of pieces in certain keys. The characters which we have assigned to the various keys have been deducted on a proportionate basis. For example, if seven of ten compositions examined in the key of E major conveyed a very high brilliancy we would describe that key as very brilliant. Thus, through years of tireless efforts, dependable tables have been formed and to each key we give its individual character.

Finally, we know of instances where our greatest composers directed performances of their own works in different keys. Handel, the voices being too high owing to difference in organ pitch, commanded the organist to play lower.

Had these composers any knowledge of difference in key characters? And if they had not, what is the use of all discussion?

Bartola Supplies Music at Riveria

THE Bartola Musical Instrument that has been installed at the new Riveria theatre, Chicago, was a noticeable feature of the opening of that house on October 2. The Bartola played the music for the greater part of the program, which has been heralded as one of the most pleasing ever presented in a motion picture theatre.

The instrument for the Riveria was especially constructed for this house, the variety of combinations being practically unlimited. This attests the great progress which the manufacturers have made since the instrument was invented by Dan W. Barton. Beginning with the smaller theatres of the country, the Bartola is now being used in the larger and better houses as well, and is said to be giving satisfaction universally.

Review of Latest Compositions

1—"Hunkatin"—by Sol P. Levy. This is a half-tone one-step founded upon harmonic semi-tones, unique and original in its development. For contrast and variety, nothing could be better in your library. (Belwin, Inc., 701 Seventh Ave., N. Y.)

2—"Indianola"—Song and Fox Trot by S. R. Henry (Composer of By Heck) and D. Onivas. It is a sweeping national hit. (Jos. W. Stern & Co., 106 W. 38th St., N. Y.)

3—"Pershing's March" by A. S. Watt. The sensational, stupendous, inspiring, thrilling, melodious success of the season. (Astoria Publishing Co., 505 Fifth Ave., N. Y.)

4—"Comedy Allegro" by S. M. Berg. An original and an extremely unique conception of a Comedy scene. (Belwin, Inc.)

5—"Fighting Tommies" (Great Britain's Pride) England's pride in her army, the bulwark of the Nation, musically told in a glorious march. Composed by John Boulton. (Belwin, Inc.)

6—"Howdy"—The Yankee Pep Step is the "Big Hit" whenever played. And it's going bigger all the time. A Great Novelty. (Sam Fox Pub. Co., Cleveland, O.)

7—"My Little Gypsy Wanda" by Levenson and Garton. This is the waltz song that has been sweeping the New England States, and is now being exploited extensively by our organization. (Shapiro, Bernstein & Co., 230 W. 47th St., N. Y.

8—"Blue Devils" (Alpin Chasseurs)—The champions of true Democracy "Vive La France" ever in the forefront of self sacrifice. Composed by Sol. P. Levy. (Belwin, Inc.)

9—"Some Shape"—One-Step by George L. Cobb. The one big dance favorite with New York Society right now. See the daily programs of the Waldorf-Astoria, Plaza Hotel, Biltmore, etc., for proof of the above statement. (Walter Jacobs, 8 Bosworth St., Boston, Mass.)

10—"If You Hear Them Calling Clancy, He's My Boy." The new patriotic Tipperary song. America's greatest patriotic song hit. A natural overnight song hit. The title alone spells success. Now is the time to play it. A record smashing New York Hit. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

11—"Irish Tune from County Derry." and "Shepherd's Hey" by Percy Grainger. The vim and refreshing originality of these British Folk Melodies are well nigh irresistible. Featured (for orchestra) by New York Symphony Orchestra. (Carl Fischer).

12—"Favorite Melodies" Selections—A medley arrangement of excerpts from famous and standard works, such as "Summernights Dream" by Suppe, "Naila" by Delibes, "Gioconda" by Ponchielli; "Aragonaise" by Massenet; "To Spring" Gounod; "Whispering Flowers" by Blon. (Belwin, Inc.)

13—"Sachem"—India Intermezzo—A catchy composition, equally effective for dance and concert purposes. (Belwin, Inc.)

Music

is one of the most important items of success when applied to the motion picture theatre. The Music Editor of these columns will answer all inquiries pertaining to music in connection with pictures.

A list of the most recent Cue Sheets will be found

On Page 2594

LATEST MUSIC CUES

"KILDARE OF STORM"

(Emily Stevens-Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Silent Sorrows" (Andante Pathetic), by Gaston Borch

1—Lento Allegro—Berge (Symphonette Suite) (1 minute, 30 seconds), until—T: At Screening.
2—Misterioso Dramatico—Borch (30 seconds), until—S: Men outside cabin.
3—Agitato No. 49—Shepherd (1 minute), until—S: When men steal child.
4—Turbulence (Allegro Agitato), Borch (2 minutes and 45 seconds), until—T: "Tomorrow I go for my bride" (glass-crash).
5—Theme (2 minutes, 45 seconds), until—T: In a town not many miles.
6—Melancolie—Granier (Andante Moderato) (2 minutes, 45 seconds), until—S: At the Storm mansion.
7—Dramatic Tension No. 36—Andino (2 minutes, 45 seconds), until—T: That night Kildare gave a—
8—Theme (1 minute, 45 seconds), until—T: With the passing weeks Kate—
9—Courtesy—Wiegand (Andante Intermezzo) (3 minutes, 30 seconds), until—T: "Where is your mistress?"
10—Sinister Theme—Vely (2 minutes, 45 seconds), until—T: "Kildare old fellow is."
11—Atonement—Zamecnik (3/4 Andante Con Expressione) (2 minutes), until—S: When Kildare returns to table.
12—Theme (3 minutes, 15 seconds), until—T: "Jacques, I came to you."
13—Idilio—Lack (Allegretto Grazioso) (1 minute, 45 seconds), until—S: When Kate enters house.
14—Arabian Night—Mildenberg (Andante Sostenuto) (2 minutes, 45 seconds), until—T: "I'll give you something that."
15—Dramatic Agitation No. 38—Minot (1 minute, 30 seconds), until—T: "Mose come quickly."
16—Agitato No. 69—Minot (2 minutes, 15 seconds), until—T: "So you refuse to explain."
17—Dramatic Tension No. 67—Shepherd (2 minutes), until—T: "He came upon me."
18—Theme (2 minutes, 45 seconds), until—T: Five years later at the office.
19—Wandering—Atherton (Sostenuto Con Moto) (2 minutes, 15 seconds), until—T: "Doctor Benoix left." (Train effects).
20—Entreaty—Atherton (Andante Con Moto) (3 minutes, 45 seconds), until—T: "Hahaly."
21—Dramatic Agitato—Hough (2 minutes), until—T: "You killed my baby."
22—Theme (1 minute, 15 seconds), until—S: When Kate sees Jacques, until—END.

"THE APPEARANCE OF EVIL"

(June Elvidge-World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Serenata" (Characteristic Moderato Serenade), by Crespi

1—Theme (2 minutes and 15 seconds), until—At Screening.
2—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "Dere's a funny lady."
3—Theme (2 minutes and 30 seconds), until—T: "Great news I've got."
4—"Adieu Waltz" (Valse Moderato), by Friml (2 minutes and 45 seconds), until—T: "And we have never given."
5—"Sweet Jasmine" (Melodious Allegretto), by Bendix (3 minutes and 45 seconds), until—T: "I guess she selected this."
6—"Serenata" (Allegretto Mosso), by Cajani (3 minutes and 30 seconds), until—T: "You are dismissed, you can."
7—"Pasepied" (Allegro Moderato), by Delibes (3 minutes and 30 seconds), until—T: Mr. Quimby, Elsie's father.
8—Dramatic Recitative, by Levy (2 minutes and 15 seconds), until—T: "My Elsie is a good girl." (Telephone bell.)
9—"Romance" (Moderato Con Espressione), by Mericanto (3 minutes and 45 seconds), until—T: The Purity League.
10—Gavotte (Tempo Characteristic), by Mericanto (2 minutes and 45 seconds), until—T: "And that's what I saw with."
11—"Cardenia" (Andantino Moderato), by Densmore) (3 minutes), until—T: "Thus does rumor like."
12—Intermezzo (Moderato 4/4), by Huerter (3 minutes), until—T: "I can't believe Maida."
13—Theme (2 minutes and 45 seconds), until—S: When Louis returns to apartment.
14—"Valse Divine" (Valse Lento) (3 minutes), until—S: When Maida leaves. (Telephone bell.)
15—Dramatic Narrative, by Pement (2 minutes and 30 seconds), until—T: "This is unbearable, I do." (Telephone bell.)
16—"Dawn of Love" (Intermezzo Moderato), by Bendix (3 minutes and 30 seconds), until—T: "I—I told them that I was."
17—Theme (2 minutes and 15 seconds), until—T: "They are arresting many."
18—Organ Improvising (1 minute), until—T: "A little later near." (Wedding scene.)
19—"Joy of Youth" (Moderato Intermezzo), by Raymond (1 minute and 45 seconds), until—T: "Why—why, we knew we would."
20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "At least you can defer."
21—"The Dansant" (Tone Poem Moderato), by Moquin (1 minute and 45 seconds), until—T: Later in the week.
22—Theme (2 minutes and 15 seconds), until—T: "I'm so glad to have you." Until—END.

Klein Completes Score for Blackton

MANUEL KLEIN, composer and musical director and brother of Charles Klein, the playwright, who perished on the Lusitania, has completed the musical score for J. Stuart Blackton's forthcoming superfeature, "The Common Cause." During its production Mr. Klein has been one of the most interested visitors at the Blackton studios in Brooklyn. He declares he finds his greatest inspiration for the musical arrangement of a photoplay in watching the scenes rehearsed and filmed, and meeting the players, who, for the time, are the characters in the story. The propaganda theme of "The Common Cause," which is to be distributed by Vitagraph, has an unusual appeal for Mr. Klein, and his musical setting will reflect his enthusiasm for the cause of war as expressed in this British-Canadian recruiting feature.

"A SOUL WITHOUT WINDOWS"

(Ethel Clayton-World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

1—"Tulips and Pansies" (Andante Moderato), by Bennet (2 minutes and 45 seconds), until—At Screening. (Train effects.)
2—Slow Broad Gavotte for Quaker Air (1 minute and 45 seconds), until—T: A mile from the village was.
3—"Dramatic Tension No. 67," by Shepherd (1 minute 15 seconds), until—S: When woman faints.
4—"Andante Doloroso, by Borch (3 minutes and 45 seconds), until—S: When woman is laid on bed.
5—"Impish Elves" (Winsome Intermezzo) (Theme) (2 minutes and 45 seconds), until—T: The years pass and as no.
6—"The Music Master" (Allegretto Grazioso), by Hegner (3 minutes), until—S: When Ho-Pama enters kitchen.
7—"The Wedding of the Rose" (Intermezzo Characteristic), by Jessel (3 minutes and 15 seconds), until—T: "You will find Ho-Pama."
8—Theme (2 minutes and 30 seconds), until—T: In the Shaker colony the.
9—"Serenata" (Moderato Serenade), by Crespi (1 minute and 15 seconds), until—T: As the Shakers condemn. (Violin, guitar and mandolin only.)
10—Pathetic Violin Solo (1 minute and 45 seconds), until—T: And strange, tender, sobbing. (Violin only according to action.)
11—"Gavotte Piquante" (Allegro Grazioso), by Pierson (3 minutes), until—T: Scott Mallory and his mother.
12—Bright violin solo (30 seconds), until—S: When Ho-Pama steals violin.
13—Theme (1 minute), until—T: "How do you do, little Miss?"
14—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—S: When musicians miss instrument.
15—"Nola" (Capricious Allegretto), by Arndt (1 minute and 15 seconds), until—T: Week-end guests at the Mallorys. (Wave effects.)
16—"Agitato Appassionato No. 55, by Borch (2 minutes), until—T: "Where is Faith?"
17—"Dramatic Tension No. 36," by Andino (4 minutes and 15 seconds), until T: Later an examination by local.
18—"Dramatic Agitato No. 38," by Minot (2 minutes and 45 seconds), until—T: "I will not tie."
19—Repeat: Quaker air (3 minutes and 45 seconds), until—T: Once every year strangers are.
20—Theme (2 minutes and 30 seconds), until—T: "If of her own free will."
21—"Chiffonette" (Moderato Con Grazia), by Atherton (3 minutes), until—S: When Ho-Pama enters house.
22—Theme (1 minute and 45 seconds), until—S: "When Ho-Pama enters Scott's room. (Note thump on piano.)
23—"Garden of Love" (Moderato Caprice), by Ascher Mahl (2 minutes and 15 seconds), until—T: "Brother, save me!"
24—Theme (1 minute), until—T: "I have come to ask your."
25—"Legende" (Moderato Con Expressione), by Friml (2 minutes), until—T: "Six months pass the famous.
26—"Celtic Dance" (Andante Grazioso) (3 minutes and 15 seconds), until—T: "Love makes one happy."
27—Violin Solo (2 minutes), until—S: When Ho-Pama takes violin (violin only according to action).
28—Violin Solo with Piano Accompaniment (1 minute), until—T: Time passes and one day—(violin only according to action).
29—Melodie—Heuter (Andante Canstabile) (3 minutes), until—T: While buried in his books.
30—Angel's Serenade—Braga (Andante Con Moto) (3 minutes, 15 seconds), until—T: "It is the same as the one."
31—Theme (1 minute, 45 seconds), until—T: "I remember them as if it," until END.

"FOR THE FREEDOM OF THE EAST"

(Lady Tsen Mei-Betzwood-Goldwyn)

Spy Theme: "Sinister Theme" (Andante Molto e Misterioso) by Vely

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "Love Song Orientale" (Characteristic), by Kiefert

1—"Chinese Serenade (Moderato), by Puerner (1 minute and 55 seconds), until—T: Princess Tsu-Kin-Su.
2—Love Theme (5 minutes and 50 seconds), until—T: The German spider.
3—Spy Theme (1 minute and 45 seconds), until—T: Trust German honor.
4—"The Crafty Spy" (Plotting Mysterioso), by Borch (2 minutes and 15 seconds), until—T: The dragon sharpens.
5—Continue to action (1 minute and 40 seconds), until—T: Kenyon seeks to.
6—"Chinese Allegretto," by Winkler (1 minute and 55 seconds), until—T: For accepting in faith.
7—"Intermezzo Pittoresque" (Characteristic), by Kocian (2 minutes and 15 seconds), until—T: In my country to give.
8—Love Theme (1 minute and 45 seconds), until—T: He sees the bait.
9—Spy Theme (35 seconds), until—S: Silhouette of Chinese lover.
10—"Chinese Characteristic," by Winkler (55 seconds), until—T: While in Hong-Kong.
11—"Savannah" (American One-Step), by Rosey (55 seconds), until—S: Interior of room.
12—"May Dreams" (Moderato Romance), by Borch (3 minutes and 10 seconds), until—T: Tell me something of your country.
13—"Over the Top, Boys" (American One-Step), by Berg (1 minute), until—T: I knew the Kaiser's lap dog.
14—Continue pp. (45 seconds), until—S: Chinese servant trying to stab American.
15—Spy Theme (1 minute and 30 seconds), until—T: The shrine of Buddha.
16—Weird Oriental Theme, by Levy (1 minute and 10 seconds), until—S: Interior of office.
17—Love Theme (1 minute and 30 seconds), until—T: The German spy talks.
18—Spy Theme (2 minutes and 50 seconds), until—T: Mrs. Henry Emmons.
19—"Evening Breeze" (Characteristic Allegretto), by Langey (1 minute and 50 seconds), until—S: The fight.
20—"Hurry" (Half Reel Hurry), by Levy, pp. or ff. to action (1 minute and 10 seconds), until—S: Chinese Prince leaves lady near river.
21—"Pizzicato Bluette" (Characteristic), by Lack (2 minutes and 55 seconds), until—S: Princess sees girl's picture.
22—Love Theme (1 minute and 30 seconds), until—S: German spy drinking.
23—Spy Theme (3 minutes and 10 seconds), until—T: Herr Von Richtman is of.
24—"Dramatic Tension," by Levy (5 minutes and 20 seconds), until—T: Kenyon surprises his chief.
25—Melody (Moderato), by Rachmaninoff (1 minute and 30 seconds), until—S: Princess in garden.
26—Love Theme (2 minutes and 20 seconds), until—T: Such words do you no credit.
27—"Appassionato," by Borch (4 minutes and 15 seconds), until—S: Kenyon reading letter.
28—"Chinese Characteristic," by Hosmer (2 minutes and 45 seconds), until—T: You have bewitched the man.
29—"Turbulence" (Allegro Agitato), by Borch (1 minute), until—S: Kenyon fighting.
30—Continue ff. (25 seconds), until—S: After the fight.
31—Spy Theme (3 minutes and 5 seconds), until—T: Commond the maid.
32—"Le Retour" (Characteristic Allegretto Mysterioso), by Bizet (2 minutes and 40 seconds), until—T: With China far.
33—"Mysterioso No. 29," by Andino (3 minutes and 15 seconds), until—T: The East awakes.
34—"Chinese Patrol," by Fliege (45 seconds), until—T: Our boys on their way.
35—"Over the Top, Boys" (American March), by Berg (30 seconds), until—S: On ship.
36—Love Theme (45 seconds), until—S: Spy talking to Princess.
37—Spy Theme (3 minutes), until—T: The sight of the golden gate.
38—Continue pp. (35 seconds), until—T: Guardian of the Freedom.
39—"Columbia, the Gem of the Ocean" (45 seconds), until—T: In the very shadow.
40—"Visions" (Characteristic Intermezzo), by Buse (2 minutes and 45 seconds), until—S: At reception.
41—"Ein Maerchen" (Dramatic Fantasie), by Bach (3 minutes), until—S: Kenyon being trapped in library.
42—"Agitato Appassionato," by Borch (2 minutes and 35 seconds), until—T: We have met before.
43—Love Theme (3 minutes and 40 seconds), until—END.

LIBERTY BONDS
Pay You for Being an American Patriot
What Better Investment Can You Find?

THE BARTOLA
You ARE SELLING PICTURES AND MUSIC. Be sure your music is as good as your pictures. Investigate our Instrument
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

All Woman
A Nymph of the Foothills
A Woman of Impulse
Appearance of Evil, The
At the Mercy of Men
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
Diplomatic Mission, A
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Falr Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the East
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Graln of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Kildare of Storm
Laughing Bill Hyde
Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Power
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
Return of Mary, The
Soul Without Windows, A
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"A DIPLOMATIC MISSION"

(Earl Williams-Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" (Characteristic Ballad Moderato), by Lee

1—"Exhibitor's Review March" (Maestoso), by Berb (2 minutes and 45 seconds), until—At Screening.
2—Love Theme (Characteristic Ballad Moderato) (Theme), (2 minutes and 15 seconds), until—T: "Say, shes' smiling at me."
3—"Barchetta" (Allegretto Grazioso), by Nevin (2 minutes), until—T: Prince Rudolf was the son.
4—"Allegro Agitato No. 1," by Kiefert (2 minutes and 45 seconds), until—T: "By heaven, if you won't be."
5—"Patrol Orientale" (Characteristic), by Kiefert (2 minutes and 30 seconds), until—T: While on the little island.
6—"Valse Divine" (Valse Moderato), by Rosey (4 minutes), until—T: In some mysterious way known.
7—"Gondoliera" (Andante Con Moto), by Moszkowski (1 minute and 45 seconds), until—T: "So to this little hot-bed."
8—"Agitato No. 6," by Kiefert (1 minute), until—T: "Sahib, Von Goetz has touched."
9—"Stampede," by Simon (3 minutes and 30 seconds), until—T: The English owner of the.
10—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: The conference.
11—"You Mustn't' (Polka Capriccioso), by Puerner (3 minutes and 15 seconds), until—T: And then a great event.
12—"Galop No. 7" (Characteristic), by Minot (45 seconds), until—T: "I know this Mr. Todd."
13—Theme (1 minute and 15 seconds), until—T: "He is absolutely incorrigible."
14—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes), until—T: The war council at which.
15—"Allegro Agitato No. 8," by Andino (1 minute and 45 seconds), until—T: "Do not believe him, go back."
16—"Pizzicato Bluette" (Andantino Gracicso), by Lack (2 minutes), until—T: Morning.
17—"La Comedienne" (Moderato e Rubato), by Hosmer (2 minutes), until—S: When Todd greets Diana. (Shots.)
18—Theme (45 seconds), until—T: "Do you know Mr. Todd all."
19—"Furioso" (Half-Reel Hurry), by Levy (3 minutes and 15 seconds), until—T: In the black tropical night. (Shots, Fire effects.)
20—"Wild and Woolly" (Characteristic Western Allegro), by Minot (3 minutes), until—T: "Take the ladies to the cellar."
21—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "For God's sake, stand."
22—Theme (45 seconds), until—T: Nothing like a few thousand.
23—"Agitato No. 37," by Andino (1 minute), until—T: "He thinks I am dead." (Wave effects.)
24—Theme (1 minute and 15 seconds), until—T: The false and treacherous.
25—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Sahib, they are coming."
26—Theme (1 minute), until—S: When Todd descends to cellar.
27—"Furioso No. 60," by Shepherd (3 minutes), until—T: The wireless station. (Wireless flashes. Glass-crash.)
28—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: Knowing the jig was up. (Shots.)
29—Theme (45 seconds), until—T: When the warship's officers. Until—END.

"HIDDEN FIRES"

(Goldwyn-Mae Marsh)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "May Dreams" (Moderato Serenade) by Gaston Borch

1—"Dramatic Recitative"—Levy. (2 minutes 25 seconds), until—T: 'I love you, Stephen."
2—Continue pp. (35 seconds), until—T: The home which Louis left.
3—Theme (2 minutes 5 seconds), until—T: And the Boulogne sailed.
4—Continue ff. (1 minute 25 seconds), until—T: But the Boulogne did not reach.
5—"Babillage"—Castillo. (Allegretto.) (2 minutes 35 seconds), until—T: And all that Peggy.
6—"A Summer Dream"—Flath. (4/4 Moderato.) (4 minutes 45 seconds), until—T: Get the girl at the cigar stand.
7—"Andante Dramatico No. 62"—Borch. (2 minutes 30 seconds), until—T: I knew a girl.
8—Theme (2 minutes 50 seconds), until—T: But Louise had not sailed.
9—Continue pp. (25 seconds), until—T: Two weeks later.
10—"Capricious Annette"—Borch. (Moderato Caprice.) (2 minutes 35 seconds), until—T: At Doctor Granville's suggestion.
11—"Golden Youth"—Rosey. (Melodious Valse Lento.) (1 minute 55 seconds), until—T: Underwood has taken up.
12—"Sweet Ponderings"—Langey. (Andante Moderato.) (55 seconds), until—T: And Louise tired.
13—Continue to action (2 minutes 5 seconds), until—T: Louise, dear, aren't you going?"
14—"Scherzetto"—Berge. (From Symphonette Suite.) (2 minutes 40 seconds), until—T: And he stepped up.
15—"Adagietto"—Berge. (From Symphonette Suite.) (3 minutes 25 seconds), until—T: And Louise walking away.
16—"Melody"—Rachmaninoff. (Dramatic.) (2 minutes 30 seconds), until—T: Who are you?
17—Theme (5 minutes 15 seconds), until—T: "I don't understand it."
18—Continue pp. (45 seconds), until—T: An hour later.
19—"Love Theme"—Lee. (Melodious Andante.) (1 minute 35 seconds), until—T: Louise! Louise!
20—Continue ff. (55 seconds), until—S: Near cigar stand.
21—"Frills and Furbelows"—Crespi. (Rondo Rococo.) (2 minutes 30 seconds), until—T: George Landis, Sr.
22—Continue to action (1 minute), until—T: And it seems that.
23—Theme ff. (1 minute 25 seconds), until—END.

"THE KINGDOM OF YOUTH"—GOLDWYN

"A Splendid Attraction" Is Harrison's Verdict on This Goldwyn

A FEELING of perfect satisfaction envelopes you while looking at this picture. It remains imprinted on your memory long after you have left the theatre. This effect is accomplished neither by murders, nor by violations or suicides, but simply by the portrayal of a page from real life in a human way. Its humanness reaches the deepest lying emotions and causes the leading characters to become encircled with your sympathy, while on the other hand it intensifies your dislike for the villain.

The basic idea of the plot, by Charles A. Logue, is the unsuccessful attempt on the part of an elderly woman to bring about the separation of a young couple, so she may marry the husband.

In as much as the quarrel of husband and wife is the result of misunderstandings, engineered by the *other* woman, your foremost desire is to see a reconciliation take place between them. As you are not sure how the case will turn out, your attention is held focused on the screen all the while.

The elements of comedy, pathos and suspense are intermingled in the majority of the situations, which, coupled up with intelligent direction and good acting on the part of the principals as well as of the supporting cast, make a splendid attraction.

The picture offers clean and wholesome entertainment for any audience. People who possess artistic tastes, however, may appreciate it much more.—Released Sept. 23.—Length, 4,550 feet.—*P. S. Harrison.*

THE CAST

Ruth Betts.....Madge Kennedy
Jimmy Betts.....Tom Moore
Mrs. Ella Rice.....Marie de Wolfe
Count Duval.....Lee Baker
Aunt Sophronia.....Jennie Dickerson
By Charles A. Logue.
Directed by Clarence G. Badger.
Photographed by Ned Van Buren.

SUGGESTIONS

The exhibitor receives a fine pair of box-office magnets when he books "The Kingdom of Youth," for the leading parts are taken by Madge Kennedy, star, and Tom Moore, now a star in his own right under the Goldwyn banner. There combined drawing power should at this time be more than usually great, for Moore's starring picture, "Just for To-Night," has already gone out ahead of this picture acting in a capacity similiar to the advance man.

The author's name, Charles A. Logue, might also be prominently displayed, as his name has appeared on a number of recent Goldwyn pictures. The story is of a light romantic character with plenty of comedy—the sort of production that many people hanker for these days, so it can stand a good bit of boosting. The title, too, is exceedingly attractive, and should be prominently displayed.

AD TALK

Madge Kennedy, the popular star in Goldwyn productions will return to the ——— theatre on ——— of ——— week in her latest picture, which bears the engaging title of "The Kingdom of Youth." Miss Kennedy is seen to striking advantage in the role of a young wife who makes a desperate effort to free her husband from the toils of a middle-aged widow and who succeeds. It is rather a mean trick she plays on the widow, but when marital happiness is at stake the means to the end are small bother. The desperate wife builds a smudge beneath the door of her rival's bedroom as she is about to retire. Said rival believes there is a fire and dashes madly for safety. Of course, the young wife had it all prearranged that her husband should meet the widow at this precise moment, and, oh!—what a shock he receives!

You see hubby had been led to believe through the gentle art of feminine camouflage as practiced by middle-aged widows who desire to compete with first-year debutantes that this particular middle-aged widow was not middle aged—but quite young. So when he saw her for the first time minus the various subtle beautifying devices which adorned her in the day he realizes his foolery in thinking her better than his own little wife. Of course, it was a mean trick for the little wife to play, but when the enemy stoops to camouflage you know, one must, of a necessity, become desperate.

Miss Kennedy has as her leading man Tom Moore, now a Goldwyn star in his own right, whose popularity with local devotees of the silent drama approaches that enjoyed by Miss Kennedy. Charles Logue, author of such success as "The Service Star" and "Just for To-Night," has turned out even a better story in "The Kingdom of Youth." It is a comedy with an ideal amount of romance, and both characteristics of the production are brought out by the two young stars in delightful style.

THE STORY

Jimmy and Ruth Betts are happily married for a while, but jealousy causes them both to be unduly foolish, and so they part company, Ruth with the idea of going to Count Duval, a man who professes to love her. He is resting on his yacht in the harbor, and Ruth puts out to the boat in a skiff. While attempting to board the yacht her foot slips and she is precipitated into the water. Now it is common knowledge that a person about to drown or about to die in any other manner, or who believes he or she is about to die, sees in a swiftly moving panorama the principal happenings of the past. And so Ruth reviews her married career while struggling in the water.

Shortly after her marriage, Jimmy had met Mrs. Rice, middle-aged widow who had fallen in love with him, and had turned his head through flattery. She schemes to win him away form his wife by proving to him that Ruth is unfaithful, and to this end she presses into service the Count Duval previously mentioned. Ruth notices Jimmy's constant attentions to the widow, but is unaware of her scheme in which the Count figures so prominently. In an effort to win Jimmy back she builds a smudge under the door of Mrs. Rice's hotel rooms. The frantic widow rushes down into the lobby without any of her beautifying trimmings, and as a consequence Jimmy's eyes are opened.

And Ruth after visualizing all this in her mind's eye decides to drown when Jimmy, who has followed her, plunges in to the rescue as does Count Duval. While waiting for her to regain consciousness they decide that to whoever she turns first, shall she remain with. And Ruth revives and turns to—the identity of that man, this startling secret, is only to be revealed on the screen itself.

ADVERTISING AIDS

PAPER:—There are one, three and six sheets on this production as well as a good 24-sheet. This contains large head of Miss Kennedy at right end of the stand with other portraits of the star filling the remainder of space at this end. On the other end is place to hold six-sheet announcing this particular production. Rotogravures in one-sheet size also provided.

LOBBY DISPLAY:—There are 8 x 10, 11 x 14, and 23 x 28 photographs (all colored) provided for framing in the lobby with a title card.

CUTS AND MATS:—There is a good assortment of advertising cuts in one and two-column sizes provided of this production with scenes and poses of star indicative of light character of picture, well worded display type and spaces left for name of theatre. The usual good one and two-column text cuts are also provided at Goldwyn exchanges.

SLIDES AND MUSIC CUE SHEETS.

CATCH LINES

"The Kingdom of Youth" is the kingdom of the world.

Written by Charles Logue, author of such successes as "The Service Star" and "Just for To-Night."

There are thrills, romance and comedy in this latest of Madge Kennedy's Goldwyn picture, "The Kingdom of Youth."

The situation was this: Ruth's husband was attracted by a widow who looked young, but who was in reality middle-aged, yes, even a little bit more so. Could you blame Ruth for building a smudge under her rival's door, and scaring her out into the hall after her retiring time? It was a mean trick, but not until then did Hubby see his widow quite un-camouflaged. And, you're right, he awoke.

Kingdoms aren't worth an awful lot these days. Kings and kingdoms are going out of favor, but there is one kingdom that never will, and that is "The Kingdom of Youth."

One and Two-Column Cuts as Above at Goldwyn Exchanges

Madge Kennedy supported by Tom Moore in her latest and most attractive Goldwyn picture.

"ON THE JUMP"—FOX

Liberty Loan Touch Given a Sure-Fire Walsh Subject

FAST physical action, the acrobatic stunts of the star, thrills and suspense, especially in the last two reels, constitute the entertaining elements in this attraction.

The plot has been constructed with the purpose of also serving as propaganda for the Fourth Liberty Loan. The subtitles have been written cleverly and with that object in view. Many of them will arouse the enthusiasm of patrons, besides amusing them.

Our hero is introduced in the story as a newspaper reporter who is discharged by the secretly seditious editor, because he shows too much patriotism. He then becomes a Liberty Loan solicitor with successful results. In the end he unearths the German propaganda and arrests the editor while the latter is trying to make his get-away.

The star is shown as performing some dangerous stunts, chief of them being the scaling of a tall building.

It is a clean picture and will undoubtedly appeal to Walsh fans.—Released Oct. 6.—Length, 6 reels. —*P. S. Harrison.*

THE CAST

Jack Bartlett.....GEORGE WALSH
William Desmond.....James Marcus
Otto Crumley.....Henry Clive
Margaret Desmond.....Frances Burnham
President Wilson.....Ralph Faulkner
Written and staged by R. A. Walsh.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Paper gives good idea of the combined patriotic and comedy tenor of the production.

LOBBY DISPLAY:—Ten 8 x 10 photographs, ten 11 x 14, three 22 x 28 (colored).

SCENE CUTS AND MATS:—There is a two-column of Walsh shaking hands with President Wilson (Ralph Faulkner); a two-column with Walsh and girl at wheel of ship; a two-column of Walsh rising from bed; a two-column of Walsh with sword. There is a good one-column of Walsh diving from rigging of ship; a one-column of Walsh and girl; and a pose of Walsh.

ADVERTISING CUTS AND MATS:—There are two and one-column ad cuts, all giving good idea of comedy and patriotic trend of action.

SLIDES, MUSIC CUE SHEET.

AD TALK

George Walsh certainly is always on the jump. The smiling Fox star is never still. If we invited him to our office we would expect him to go over the top of the desk flying. And George, besides being on the jump, is in "On the Jump," the feature which we have selected to show at the ——— theatre on ——— of ——— week. "On the Jump" was directed by R. A. Walsh, George's older—we were just going to say bigger but on second thought R. A. is the smaller—older brother. R. A. is responsible for such fine pictures as "The Honor System" and "The Prussian Cur" and he is just the right man to direct the screen destinies of George. Sort of family team work makes "On the Jump" the fine comedy-drama it is.

And this comedy-drama has a peppery dash of patriotism that makes it all the more welcome. The world is changing every day. Instead of the old adage, "All the world loves a lover," it is now "All the world loves a patriot"—that is, all the world except Germany. Over there they don't know what one looks like—yet. However, and be that as it may, we digress. "On the Jump" shows George as a newspaper reporter and what does he do but help the Fourth Liberty Loan over the top to the little tune of $100,000,000, track a German spy to his lair, blow up an enemy submarine, rescue a precious formulae (all formulae are precious, you know) and besides winning for himself a pretty girl.

That's true patriotism from start to finish and it is served up in fine comedy style. George even goes so far as to give an imitation of Paul Revere while soliciting cash for his country and he rides the country side leaving a trail of bond subscribers behind him. We earnestly hope all our patrons took a slice of the Fourth Loan. If they didn't they'll have a hard time enjoying this picture—it will hurt.

THE STORY

Jack Bartlett, a reporter on the Express, interviews the President with regard to the Fourth Liberty Loan. His story never appears in the paper, as Otto Crumley, its new owner, head of the local bank and a pro-German tears it up. Thereupon Jack resigns and announces his intention of entering the tank corps. A friend suggests that before he go he campaign for the Loan and Jack seizes upon this plan with a vengeance. His original methods of solicitation net a large sum for the loan. As a climax to his canvassing he dons an ancient costume, mounts a horse and dashes through the streets a la Paul Revere of Revolutionary days. In this outfit he nears his home town where Crumley has brought the workers of a munitions plant to the point of striking. In a patriotic speech Jack advises them to go back to work for the sake of their country—and they go. Crumley then attempts to spoil the credit of the company but the Government comes to the rescue and prevents this plot.

Desmond, the former owner of the Express has completed the formulae for a gasoline substitute which Crumley steals. Margaret Desmond pursues the thief. In his bank he over-powers her. Jack, now on another paper learns of the story and immediately gets on it. He rescues Margaret from the bank where she is bound up and then swims out to a boat that Crumley has boarded. He fights off the crew and makes the German spy a prisoner. Incidentally, and for good measure, he turns the ship's gun on a German submarine and makes short work of it. Later it develops that Jack has brought to justice, a powerful German agent, who was made custodian of a German fund to establish newspapers in the United States.

CATCH LINES

Have you made the Fourth Loan completely glorious by subscribing?

George Walsh combines comedy and stunts with patriotism in this, his latest Fox picture. Just watch him boost the Loan, foil the German plotters by destroying one of their submarines and win the girl besides.

Do you like good healthy fights? Good thrills? Patriotism? Jump around and see "On the Jump" with the energetic George Walsh doing the major share of the jumping.

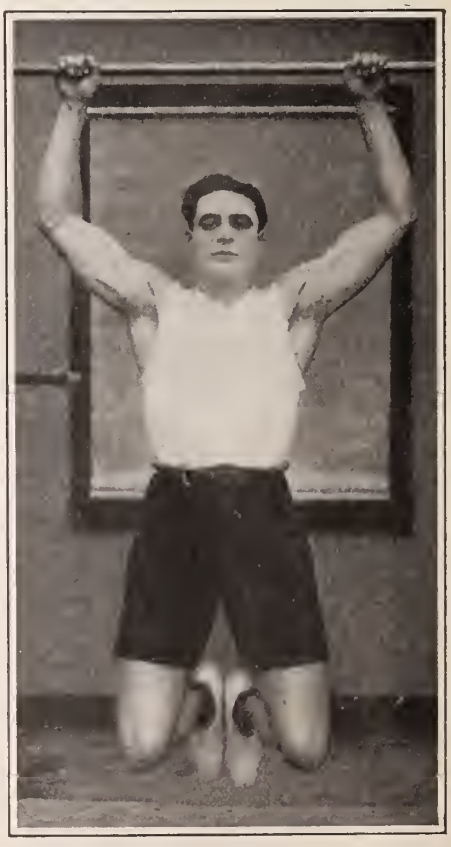
George Walsh works best when directed by his brother, R. A. R. A. produced "The Prussian Cur" and he's bound not to stop producing patriotic features until the Kaiser writes him a personal note of hatred. But R. A. does a little strafing of his own in "On the Jump" and George is both his right hand and his left.

SUGGESTIONS

If you play this picture during the present Liberty Loan drive tie up with the committee in your town and help push the Loan over the top. Invite representatives of the committee around to see the picture at a private showing and get their opinions on how to boost it. In all probability they will be enthusiastic over the idea and will help you in return for helping them.

The picture lends itself well to display advertising. A cutout of Walsh leaping a fence, on the top rail of which could be the words "Fourth Liberty Loan" would be attractive. Another one could be gotten from a scene in the picture wherein Walsh sinks an enemy submarine from the deck of a vessel. You could have Walsh manning the gun. It could be painted so as to represent belching smoke and flame. On this have printed the words "Fourth Liberty Loan." Then in the distance could be the shattered submarine with the words "German Peace" or "German Domination" over it.

If you can get a good two-reel drama, run this on the same bill. "On the Jump" has a plentiful supply of comedy, and as good short comedies are scarce, save any you may have in mind for the day that a straight dramatic feature comes around.



George Walsh, Star of "On the Jump"

"THE MAN FROM FUNERAL RANGE"—PARAMOUNT

Wallace Reid's Latest an Unconvincing Melodrama

THE story in this picture is too illogical to believe and too unappealing to entertain. In the first place, for a man to have assumed the blame for a murder, in order to save the woman he loves, when she denies having committed it and he has no concrete evidence to make him disbelieve her, sounds too dime novel-like. In the second, the basing of the story on the conviction of the hero, who is innocent, just to give a shyster lawyer a chance to prove his devilish theory possible, that an innocent man can be condemned and sent to the gallows, is not the kind that has the slightest appeal.

A woman of the fast type kills a man because he tires of her. Thinking his sweetheart, a cabaret singer, has committed the crime, and in order to save her, the hero incriminates himself. He is convicted, but escapes. Twenty years later he returns and causes the villain to confess.

After the lapse of twenty years, the characters appear as young, fresh and vigorous as they did before.

Mr. Reid grins, and otherwise presents a happy countenance, in the most dramatic situations—the trial for his life.—Released Oct. 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Harry Webb, a Prospector.....Wallace Reid
Janice Williams, a Cabaret Girl.....Ann Little
Dudlong, Webb's Partner.....Willis Marks
Mark Brenton, a Sharper.....George McDaniel
Frank Beekman, a Lawyer.....Tully Marshall
Dixie.....Lottie Pickford
Freddie Leighton.....Phil Ainsworth
From the play by Ernest Wilkes.
Adapted by Monte M. Katterjohn.
Directed by Walter Edwards.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one star stock twenty-four-sheet, one rotogravure one-sheet.
All paper is of average order. One-sheet is straight picture of Reid. One-sheet shows Reid and Anna Little in serious pose. Three-sheet shows stars smiling. Three-sheet shows stars in serious scene. Six-sheet shows stars embracing.
LOBBY DISPLAY:—Eight 8 x 10 black and white photographs, eight 11 x 14 sepia, one 22 x 28 sepia and 8 x 10 photos of star.
CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. Scenes are generally dramatic or poses of star from production.
STOCK CUTS AND MATS OF STAR:—Five one-column, three two-column, two three-column.
SERIES OF ADVERTISING LAYOUTS:—These in one, two and three-column sizes dressed in the usual Paramount style.
SLIDE, MUSIC CUE SHEET.

AD TALK

Wallace Reid, the handsome and talented young Paramount star, will appear at the ——— theatre on ——— of ——— week in his latest photoplay, a western, entitled "The Man from Funeral Range." Contrary to a number of Mr. Reid's late pictures, "The Man from Funeral Range" is drama and not comedy. Mr. Reid is successful as much in one as in the other and his versatility has never been so well displayed as by his performance here compared to his previous characterization in "Believe Me, Xantippe." "The Man from Funeral Range," like many another photoplay, is an adaptation of a play. The original was written by Ernest Wilkes and on the boards was known as "Broken Threads." It was first produced in New York in 1917 and played to considerable success.

However, as with the case with many plays, the picture version proves to be the better of the two forms of presentation. In particular with this subject does the scope and power of the camera assert itself in almost every scene. The subject calls for extensive western exteriors and such magnificent scenes as are common in the five reels of the picture, were never in evidence on the stage when the story was seen there. Also the suspense that a skilled scenarioist is able to instill into a photodrama is often an absent quality on the stage. Suffice it to add that in "The Man from Funeral Range," suspense is raised to an unusually high degree.

Mr. Reid receives sterling support from such well-known players as Ann Little, one of the most popular leading women on the screen today who has held a place in the hearts of fans for many years; Lottie Pickford, sister of Mary; Tully Marshall, a noted character actor; Willis Marks and others. The scenario was done by that skilful artist, Monte M. Katterjohn, while the direction was in charge of Walter Edwards.

THE STORY

Harry Webb, a prospector, becomes enemies with Mark Brenton and Frank Beekman, two get-rich-quick men, because he refuses to sell his property to them at a ridiculously low figure. One night Webb, in a cafe in a nearby town, meets Janice, a singer, and is attracted by her. Brenton attempts to entice Janice to a room upstairs and to this end forges a note with Webb's name. Webb learns of the plot and rushes to the room where he discovers Janice standing over the dead body of Brenton, a revolver lying near by. Believing her guilty of the crime, Webb seizes the revolver and when the officers of the law enter he is arrested as the murderer.

Janice, however, swears that Brenton was killed by a woman whose shadow she saw on the wall of the room. As a consequence of this statement Beekman causes Janice to vanish. He prosecutes Webb himself and secures his sentence. On his way to prison, Webb escapes and hides in a distant place called Funeral Range. On Janice's return she is told that Webb was found dead near the tracks.

Later, when the affair has blown over, Webb emerges from his hiding place disguised by a full-grown beard. Under the name of Kendall he goes to the hotel to see Colonel Leighton, a man who wishes to take up his claim. Webb recognizes Janice at the hotel. He shaves off his beard and makes himself known to her. Beekman sees Webb as does Dixie, a chorus girl previously infatuated by Brenton, the slain man. In Colonel Leighton's room a struggle takes place between Webb and Beekman. A revolver goes off and Dixie drops, mortally wounded. Before she dies she confesses to the murder of Brenton because of jealousy. So at last, Webb is free to marry the girl he has always loved.

SUGGESTIONS

There are a number of names attached to this feature that are more or less well known with regular patrons of the motion picture. In particular the star's, of course. His last two or three Paramount pictures have been good ones and the public should be in a receptive mood for this, his latest. Then there is Katterjohn, the scenariost, one of the most extensively advertised men in the business, whose name has been connected with some of the most successful features ever produced. If your patrons have seen any of his previous pictures, be sure to mention his name. His last was "The Source," with the same star.

CATCH LINES

Funeral Range was where the living went to hide. When trouble had blown over they emerged, often changed men in everything from appearance to name. See what happened to Harry Webb after a sojourn there.

Wallace Reid, a handsome and versatile actor, in his latest photoplay, an adaptation of the stage success, "Broken Threads."

Such well-known players as Ann Little, Lottie Pickford and Tully Marshall appear in support of the star—only another proof of the excellence of the Lasky production forces.

The dramatic story of a man who shouldered the blame for a murder he did not commit, believing the girl he loved guilty of the crime.

The basis of all true love is self sacrifice—see how Harry Webb proved his love for a girl in "The Man from Funeral Range."

Wallace Reid's latest picture is laid in the unknown places of the great West. It is a production as pleasing to the eye as it is inspiring to the senses.

Two of the best known men in the art united efforts on this—Monte Katterjohn, scenarioist, and Walter Edwards, director.

Bond or Bondage?
You Know Which You Prefer
So Buy Another Bond

Ad Cuts Dressed as Above Obtainable in One, Two and Three-Column Sizes

"THE CAILLAUX CASE"—FOX

Sensational French Murder Case Treated Intelligently

TO audiences that are attracted by the sensational sort of photoplays, this will prove extremely interesting, thrilling and entertaining. No money has been spared in making it into a powerful photo-drama.

The chief points in the plot have been based on facts, the balance, have been conceived by the author.

The story carries an air of realism due to intelligent construction and good directing. It is a re-enactment of the shooting of Gaston Calmette, editor of the Parisian newspaper *Le Figaro*. by the wife of the then Premier of France, Joseph Caillaux, now awaiting trial for treason. What transpired behind the scenes before the shooting and at the trial, had to be supplied by the imagination.

There are five shots fired at the editor in the picture. No doubt this is based on facts. But one shot is enough to produce the dramatic effect desired without stressing the brutality. You may ask your exchange to remove part of the scene.

The opening scene, showing a skull, is anything but entertaining. It is unnecessary and should be eliminated.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Joseph Caillaux, Former Premier of France
Henry Warwick
Henriette Caillaux, His Ambitious Wife
Madaline Traverse
Bolo Pasha, Executed for Treason
George Majeroni
Gaston Calmette, Parisian Editor Slain by Mme. Caillaux.....Eugene Ormonde
Leo Claretie, Mme. Caillaux's First Husband
Philip Van Loan
M. Renouard, Father of Mme. Caillaux
Emile La Croix
Germaine Claretie, Mme. Caillaux's Daughter
Norma McCloud
Albert Calmette, Brother of the Slain Editor
George Humbert
The "Supreme Cause," Emperor William of Germany.....Frank McGlynn
Scenario by Adrian Johnson.
Staged by Richard Stanton.

THE STORY

Henriette, a middle-class French girl of great ambition is loved by Leo Claretie, a writer on the Parisian newspaper, Le Figaro. Leo paints a rosy future for the girl he loves and finally gains her consent to an elopement. She leaves her father's roof without giving her destination and in Paris they are married. Nineteen years later Claretie is a dismal failure in his chosen profession and Henriette is embittered toward him.

Through Gaston Calmette, editor of Le Figaro, she meets Joseph Caillaux, the French Minister of Finance. Both Caillaux and Henriette are impressed at their first meeting. That very night, Caillaux, unable to put Henriette out of his mind, pays a secret visit to her home. She yields to his advances and promises to share his future, whatever it may disclose.

Caillaux, through his political influence, easily obtains a divorce from his own wife and does the same service for Henriette. With this, Leo Claretie commits suicide. Shortly afterwards Henriette and Caillaux are married.

Then comes the war and with it one of the Kaiser's emissaries, Bolo Pasha, who makes Caillaux an offer of a huge sum of money if he will bring about a peace between France and Germany. Mme. Caillaux also is enthusiastic over the idea for she sees in France betrayed to her enemies, her husband as king and she herself as queen. But information of the plot reaches the editor of Le Figaro and he threatens exposure. Mme. Caillaux kills him before he can speak. Again, through her husband's influence, is the woman set free.

However, there is the United States to be reckoned with. Among papers left behind by the German Ambassador, Bernstorff, is discovered the entire plot between Pasha and Caillaux. Word is immediately sent to the French authorities with the result that Pasha is shot for treason, Caillaux sent to prison and his wife stoned out of Paris.

ADVERTISING AIDS

PAPER:—There are two one-sheets, two three-sheets, one six and one twenty-four supplied on this production. The twenty-four, the six and one of the three's are ultra-sensational in character and should pull patronage with certain audiences. The other three is more moderate while the ones, though not as sensational as the other paper, have good pulling scenes.

CUTS:—There are scene and advertising cuts prepared on this feature in one, two and three-column sizes. The three-column cut, which can be used in either advertising columns or text pages, appears particularly effective. Across the top is a reproduction of the front page head of Le Figaro, while below in circles are the four principal characters of the production. The other cuts are generally of a sensational nature.

Fox exchanges also possess the usual line of stills on this picture, together with other accessories, such as slides and music cue sheet.

CATCH LINES

Joseph and Mme. Caillaux and Bolo Pasha, arch-traitors against Civilization and France are the central figures in this historic, dramatic picture presented by William Fox.

See the strong sequence of dramatic occurrences that led up to the execution of Bolo Pasha as a German spy.

AD TALK

The old adage that "Truth is Stranger than Fiction" was never more startlingly exemplified than in the celebrated cases of Joseph Caillaux, the traitor to France, and Bolo Pasha, the German agent. All the world remembers the day when the plot to cut France off from her allies and make a separate peace with Germany was uncovered by the United States Department of Justice. The news was sent with all haste to the French authorities with the consequence that both Bolo Pasha and Caillaux were tried for treason. The former was executed and the latter sentenced to prison to await his fate from another court.

It is this famous case that forms the basis of the photoplay which the management of the ———— theatre will present on ———— of ———— week. William Fox was quick to see the dramatic possibilities in the entire case and immediately commissioned one of his scenario writers to delve into the case and emerge with a scenario. This difficult task was entrusted to Adrian Johnson and while the case of Bolo Pasha and his conspirators was still at its height in the French court he brought forth a scenario for Director Richard Stanton. Stanton immediately began work on the production of the picture with the result that by the time he had finished it up to the crucial point the trial was over and the ending of the case was known. This was thereupon added and as a result "The Caillaux Case" stands today as history—and one of the most dramatic passages that history has ever known.

The players selected to play the principal roles in this picture were chosen with a special eye to their appropriateness and resemblance to the original characters. There was not a detail overlooked in all the long case. "The Caillaux Case" is a bit of photodramatic history that none can afford to miss.

SUGGESTIONS

While the news stories of the trial of Joseph Caillaux have now disappeared from the papers, the exhibitor still has a wonderful box office asset in William Fox's "The Caillaux Case." The central figure in this historical drama is really Bolo Pasha. At least, he is the figure that was the most prominent during the trial. With this fact in view, it would be wise for the exhibitor, in advertising this, to run a subtitle beneath the given title of the film, refering to Bolo Pasha. The immense amount of publicity received by this German spy will help stimulate interest in the picture even to a greater extent than the name of the treacherous Premier who thought to betray France into the hands of the Germans.

A suitable lobby display might be made of newspaper clippings centering around the cases of the two men. These you should be able to procure from one of your local newspapers. Arrange these around your frame and use in the center, stills and photographs that your local Fox exchange will supply you. Newspapers too, should be glad to co-operate with you on this picture as soon as they are aware of its authenticity. Invite representatives to a private showing. They will probably devote more space to it than they would to the average feature.

At this writing a 'phone call has come to the office asking the connection between "The Caillaux Case" and "The Clemenceau Case," an old Fox picture. Do not confuse these two. They are different pictures, the present one being a drama based on recent disclosures by the United States Department of Justice, the previous one being an adaptation of a famous drama.

Edna Goodrich, Star in "Treason," Released by Mutual

"TREASON"—MUTUAL

Another Spy Subject with a Good Title and Action Aplenty

THIS is an average program offering. It contains hardly any situations with human appeal, its entertaining values being derived more or less from physical motion as well as from the fairly speedy action of the plot.

The story deals with German spies. The husband of the heroine is an inventor of a high explosive, the formula of which the spies are trying to get possession of. She serves unwittingly as their instrument, but becomes aware of the fact in time to repair the damage done before it is too late.

The picture is clean, but will not stand over-advertising.—Released Sept. 29.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

"The Wife".....Edna Goodrich
The Husband.....Howard Hall
Their Child.....Mildred Clair
Major McClintock.....Clarence Heritage
Graf von Aachen.....Stuart Holmes
Author: H. R. Durant.
Director: Burton King.

CATCH LINES

Edna Goodrich, supported by Stuart Holmes and Howard Hall, in a spy play of the most intense character.

"The Wife" resented the fact that her husband was giving all his time to an invention for the government. Piqued and desiring to win him back to herself she stold his plans at the suggestion of a false friend. Witness this thrilling picture at the ——— theatre and see how the invention is saved for the United States.

George Cohan may have been the first to wave the American flag on the stage but come and see Edna Goodrich put "that feminine touch" into the flag waving at the ——— theatre where "Treason" is shown.

Edna Goodrich, famous dramatic beauty of screen and stage, in her latest Mutual production, "Treason."

The husband was mixing high explosives with one hand and trying to calm his wife with the other—can you imagine the results?

In his laboratory he worked on the formula of an explosive that would be stronger than TNT. His wife stole the formula and handed it over to a German spy. But still she was not guilty.

AD TALK

Edna Goodrich, the brilliant dramatic star of Mutual productions, is to be seen once more on the screen of the ——— theatre on ——— of ——— week when "Treason," her latest photo-drama, is first exposed to the public gaze and delectation. As the title implies, "Treason" is a drama of these war times, the central characters being an inventor, his wife, who is discontented when he neglects her for the important business of war, and a German spy who seeks to obtain the plans of the invention by playing on the wife's sympathies. While these characters, or their counterparts have been seen in other spy photoplays and stories, written long before the war, the author of "Treason" has handled them in a highly dramatic and sustained manner so that they apparently take on an originality and refreshingness before the eye of the spectator.

Harry Durant, author of "Treason," is one of the most prolific screen writers of the day and has, as well, many stories of various lengths to his credit. His works appear in several of the popular priced magazines of today. Mr. Durant knows his public and writes entertainingly for it. Whether it be a story of such high powers as "Treason" or one of a more subdued nature, he is well at home in dealing with it.

Miss Goodrich acts with rare ability and grace in "Treason," spiritedly defining the character of the wife who is unable to realize her husband's neglect and who, as a result, almost causes the ruin of his reputation while seeking to attract his attention again. She is supported by such well-known players as Howard Hall, long a dramatic actor on the stage who appears as her husband; Stuart Holmes, the best-known villain of the screen, who is seen as the German spy; Clarence Heritage, another popular figure of the stage, and Mildred Clair in a child part.

THE STORY

"The Wife" is happy with her husband and child until after the outbreak of the war, when the husband busies himself in his laboratory, working on the formula for a new explosive. He is able to devote small time to her and as the days pass she becomes irritated at his lack of attention. When the explosive is nearly completed the husband receives word from the government that Major McClintock will visit him, supposedly as a guest, but in reality as a precaution against the activities of enemy spies who have heard of the tremendous power of the new compound.

The wife is unaware of Major McClintock's mission in her home but is further angered when he monopolizes her husband all the time and pays little, if any, attention to her. The Major realizes the situation but is unable to explain the whole affair to the wife as he is bound to secrecy. It is then that the wife meets Graf von Aachen, a German spy, traveling under an alias. He immediately assumes a strong interest in her and pays constant attention to her and sympathizes with her lonely life.

She finally confides in him the reason for her husband's neglect of her—explains that he is working on a tremendously high explosive. Von Aachen suggests that she steal the papers containing the formula, just for the moral effect it will have on her husband. He will keep them safely for her he says and after her husband has come to a realization of the cruel manner in which he has neglected his wife he will return them. So the wife decides on this plan but soon learns her folly and the real identity of von Aachen. She demands that he return the papers to her but he insists on her paying the price. However, it is at this crisis that Major McClintock intervenes and von Aachen is led away a captive of the government. The papers are recovered and a reconciliation between husband and wife effected.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. Three-sheet is effectively designed pose of Miss Goodrich, one and six show star and Holmes in dramatic scenes.

CUTS AND MATS:—There are one, two and three-column cuts available on this production. Cuts are rented and mats are sold at same prices. There is also a half-column star cut and a program cover cut 4 x 4 inches.

LOBBY DISPLAY:—There are six 11 x 14 photos supplied with title card. Another set of six 22 x 28 hand-colored photos are rented the exhibitor. Title card also goes with these.

An announcement slide also available on this production. Press sheet contains music cue sheet.

SUGGESTIONS

This is another spy play and if you have offered others of this type in the past you are going to have difficulty in doping out anything original in the way of advertising, as it is based on a rather worn situation. However, the fact of the jealous wife leads to a certain line of advertising that could be effectively used, while at the same time you could disregard the spy stuff or else put it in second place if you wanted to.

You could run a line something like this across the top of your advertising: If you are a married man don't try to keep any secret from your wife. She'll find it out anyway and then you may regret your silence." This serves to give a light touch that will be remembered. Follow this with your advertisement of the picture and below that use this line: "In which an inventor who refused to take his wife into his confidence almost came to grief at the hands of spies."

If you have played other features starring Miss Goodrich, and even if you have not, mention her in featured position as she is quite a well-known player. The Mutual Company also offers the exhibitor a striking title in "Treason."

"SALOME"

(Continued from page 2592)

two thumb cuts and one single-column circle cut for dressing advertisements.

OTHER ACCESSORIES:—The Fox publicity department has prepared a particularly elaborate press book for agents who precede the show on the road, while one of the usual press books is also available. These contain much valuable news and advertising material together with suggestions on making a big display.

The musical score for "Salome" was prepared by George M. Rubenstein and may be obtained. It is a well arranged score as might be expected when this man's former work on Fox super-productions is recalled.

SUGGESTIONS

Any exhibitor can well spread himself on "Salome." Salome is a character that everyone will recognize merely by the display of the name and coupled with the star's name, it should prove a strong magnet over any theatre. Don't forget in billing it that it is more than a spectacle. Many people fight shy of pictures so billed because they have learned through experience that many productions of a spectacular character contain little drama. Play up the story side of it more than the other. "An absorbing story of Salome and her passion for John the Baptist, laid in a setting of spectacular magnificence," might be a good line to use. Thus is the story given prior place.

The publicity prepared by Fox on this contains practically every aid and suggestion that the exhibitor can use. And too the book has been compiled with the idea of giving the smaller exhibitor a chance as well as the man who plays it as an attraction at advanced prices and for an extended run. If the exhibitor cares for comparisons he can truthfully say that "Salome" is better than "Cleopatra."

Stock Cut of Miss Goodrich at All Mutual Exchanges

"THE GODDESS OF LOST LAKE"—HODKINSON

Built on Principle That's Sure to Please Public

A FATHER'S love for his daughter and his great desire to provide for her future forms the basis of this entertainment. It is a principle that has a sure appeal to human emotions.

The picture opens by showing a man among the Indians, being thanked by them for the curing of a sick baby. In gratitude they grant him the right to take a certain amount of gold from a secret spot in the Lost Lake. He marries a squaw and eventually dies. His daughter also marries a white. The baby girl born becomes the heroine of the story.

Her father toils hard hunting for gold to educate his daughter, finally being shown as having graduated from college. She meets a white man, while he comes hunting. They fall in love and marry. The father is killed by an Indian just as he discovers the secret spot where the gold is. Thus the death of a member of their tribe, killed by whites, becomes avenged.

The forest scenes, forming the background in most of the picture, are almost marvelous.

It is a clean attraction and should have a wide appeal.—Released Oct. 14.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mary Thorne.....Louise Glaum
Mark Hamilton.....W. Lawson Butt
Chester Martin.....Hayward Mack
Marshall Thorne.....Joseph J. Dowling
Eagle.....Frank Lanning
Story by M. Van de Water.
Scenario by Jack Cunningham.
Directed by Wallace Worsley.
Photographed by L. Guy Wilkey.

SUGGESTIONS

If you dress your theatre and your advertising according to the character of the production you play, "The Goddess of Lost Lake" offers you a good opportunity to follow along this line. Newspaper advertising might show the figure of an Indian woman before a forest in the background. A girl dressed as an Indian could serve as a good ballyhoo, distributing announcement cards regarding the production. There is the usual trick of dressing your ushers as Indians but we are not much in sympathy with any such idea. If the exhibitor followed all such plans out he would be obliged to run a costuming establishment in connection with his house.

Implements used by the Indians could, however, be procured as an exhibit in your lobby if there is a society in town that would furnish you with them.

Don't get the idea that "The Goddess of Lost Lake" is altogether an Indian picture from the foregoing suggestions. The fact that the girl, only a quarter-breed, poses as an Indian, at first to fool two hunters, is the main situation. But this Indian atmosphere might be created. It would at least attract attention, as there has been little done in this line for some time.

AD TALK

Louise Glaum, one of the prominent stars in Hodkinson pictures, comes to the ——— theatre on ——— of ——— week in her latest production, "The Goddess of Lost Lake," a photoplay that departs far from the beaten path in everything from story to production and acting. Miss Glaum has the role of Mary Thorne, a woman in whose veins runs a slight portion of Indian blood. Her father, an old prospector, sends her East to receive a college education and four years later Mary returns to her home, a modern young woman.

However, when two hunters, Mark Hamilton and Chester Martin, pass that way she can not resist the temptation to dress as an Indian and pretend that she is an uncouth native of the forests. Hamilton, despite her clever disguise, falls deeply in love with her while his companion is overcome with a desire to possess her. However, he looks down upon her as "just a half-breed" and this hurts Mary considerably. One day Martin pursues her to her room and attacks her. Hamilton comes to the rescue and it is then that he discovers that she is, in reality, the most highly civilized sort of person.

How this photoplay is brought to an end is interesting, indeed. Its latter events are based on an old Indian legend, the working out of which on the magic screen, makes an ideal entertainment. Miss Glaum faithfully portrays the role of Mary Thorne and is supported by an entirely adequate cast, including such well-known players as W. Lawson Butt, Hayward Mack, Joseph J. Dowling and Frank Lanning.

The author of "The Goddess of Lost Lake" is M. Van de Water. Jack Cunningham adapted it for screen purposes while Wallace Worsley directed the production. L. Guy Wilkey has done wonders in the way of photographic effects.

THE STORY

Mary Thorne, quarter-breed daughter of Marshall Thorne, a prospector, returns to her father's home after completing a college education in the East. She has become a modern young woman in all outward appearances, although at heart she still retains the love of freedom that has been hers since childhood. Mark Hamilton and Chester Martin invade the West on a hunting expedition. Mary, for the fun of the thing, dons her Indian costume and is taken by the two men to be an Indian native. She enjoys creating this deception for a while. Hamilton is deeply impressed by the girl; Martin admires her for herself alone.

Under the care of Eagle, her half-breed uncle she accompanies the two men on their hunting trip. However, one night she hears Martin advise Hamilton against her as he believes her an Indian. Seeing her position which is, from Martin's viewpoint, at least, despised, Mary leaves the expedition and returns to her father's home.

During Mary's absence, Marshall has started off on a search for gold, which, according to an old Indian legend, lies at the bottom of a certain lake far in the forests. A white man once stole some of this gold and slew an Indian prince. As a result there is a tradition in the Indian tribe that a white man must be killed before any more gold be taken from the lake. While Marshall is still away, Martin and Hamilton hurry back to the cabin. Martin arrives there first and attacks her in her own room—a boudoir of modern design. Hamilton comes to the rescue and realizes her social position.

Marshall, in his search for the gold, is shot by an Indian who guards the lake—and so the ancient debt of blood between the white man and the red is paid and the gold is left for Mary.

CATCH LINES

Louise Glaum, one of the most talented actresses on the screen, in the best role of her career.

The legend of Lost Lake forever menaced the white man who ventured near its waters—see how this terrible legend was broken forever in "The Goddess of Lost Lake."

Though she won her degree in college she went back to the Indian costume of her grandmother when she returned to her home.

How Mary Thorne, a quarter-breed Indian, posed as a full-blooded member of the tribe to test the love of a man.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, two six-sheets. These are all selected scenes from production with inserts of Miss Glaum. They are procurable at all General exchanges handling the Hodkinson product.

LOBBY DISPLAY:—Photos are obtainable in the standard sizes of 22 x 28 and 11 x 14. These show scenes of star and production.

CUTS AND MATS:—One and two-column cuts have been prepared for use on this production and are suitable for either the advertising or the text columns of your newspapers.

Two-Column Cut That Can Be Used in Either Text or Ad Pages

"JUST SYLVIA"—WORLD

A Comedy-Drama That Sums Up as Average

THIS five-reeler starts off with some good comedy in which a newly-rich family figures prominently. The humor is derived from its three members, all exceedingly well played by Johnny Hines, Gertrude Berkeley and Jack Drumier, being initiated into good clothes, butlers and the like. Hines manages to continue along with his comedy even after the situations become more or less entangled in setting forth only mildly entertaining complications. After the film passes its meridian it suffers a slight let down in interest due to this slacking up of the comedy, but manages to get through to a satisfactory ending without causing undue restlessness.

Barbara Castleton, featured with Hines, has a straight role which she handles satisfactorily. The story is by Harry O. Hoyt, who wrote two of the Blackwell-Greeley comedies. While this does not measure up with them it provides average entertainment when all is considered. Travers Vale directed the production and it appears that he attempted to accentuate the melodrama in the final reels rather than the lighter side. The picture is attractively set with a number of pretty exteriors, while the photographic work is always commendable.—Length, 5 reels.—*Peter Milne.*

THE CAST

Sylvia.....Barbara Castleton
Henry.....John Hines
Zebulon Hicks.....Jack Drumier
Octavia Hicks.....Gertrude Berekley
J. Orlando Dell.....Franklyn Hanna
Danglar.....Heny Warwick
Frank Hayward.....Anthony Merlo
Annie.....Eloise Clement
Mrs. Layton Du Roc..Theresa Maxwell Conover
Story by Harry O. Hoyt.
Scenario by Hamilton Smith.
Directed by Travers Vale.
Photographed by Philip Hatkin.

ADVERTISING AIDS

PAPER:—One six-sheet, two three-sheets, two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 colored; eight 8 x 10 black and white. Title card furnished with these to complete display.
CUTS AND MATS (SCENE):—There are two three-column scene cuts and one two-column (comedy scene) among the accessories supplied on this feature. The two-column with the stars is the best.
CUTS (ADVERTISING):—There is a two-column ad cut containing dramatic scene from production; a one-column dramatic scene and a one-column comedy scene. A number of one and two-column type advertisements are also suggested in the World press sheet.
SLIDE, MUSIC CUE SHEET.

AD TALK

"Just Sylvia," a World picture co-starring Barbara Castleton and Johnny Hines will be the featured attraction at the ———— theatre on ———— of ———— week. "Just Sylvia" is the work of Harry O. Hoyt, author of a number of comedies featuring Carlyle Blackwell and Evelyn Greeley, which patrons of the ———— theatre have already enjoyed. Mr. Hoyt has a particularly good ability for writing comedy and his work along this line is always marked by original and refreshing situations. In "Just Sylvia" he has taken as his principal characters, a family of new-rich folk from the Middle West and a foreign princess masking in America under an assumed name. His handling of this quartet or protagonists is amusing as well as highly sustaining, and our patrons are guaranteed a thoroughly pleasant entertainment in the five reels that compose this feature.

Barbara Castleton is a thoroughly likable young woman whose work in World pictures has already stamped her as an accomplished actress and a rising star. Her opposite, Johnny Hines, is one of the best comedians on the screen today. Under the careful direction of the World producers he is rapidly developing and we would not be at all surprised to hear considerable regarding him in the near future. Another noted player in the cast is Gertrude Berekley who plays the role of the new-rich mother. Miss Berekley is one of the most versatile players on the screen. Her work in "War Brides," in which she played the mother, is still a lingering memory. That was a dramatic role of the severest sort. In "Just Sylvia," however, she turns her attention to comedy with equally successful results.

"Just Sylvia" is, in fact, one of the best rounded pictures it has been our pleasure to present this season.

THE STORY

Sylvia, just Sylvia, lives in a cheap lodging house and has rather a hard time making ends meet. She finally secures employment as a maniken in Madame Lilian's modiste shop and it is here that she meets Zebulon Hicks, an old man who shortly before discovered iron on his farm and made a million. Zebulon's wife and son are vainly attempting to crash into society but find the going hard. Mrs. Hicks calls on Mrs. Aster several times and then finally accosts her on the steps of her home but Mrs. Aster asks freezingly: "Who is this creature?"

However, the Hicks are destined to entertain "Royalty." Frank and Annie, two persons of leisure, pose respectively as Count de Boeuf and Princess Karalyn, heir to the throne of Sylvania. They thrust themselves upon the astonished Hicks family, which is, to put it mildly, overwhelmed. In the meantime Hicks junion, Henry, has met Sylvia at the country club where she is posing as a Countess to display some of Madame Lilian's gowns. Later she accepts an invitation to spend a few days with the Hicks. She is astonished to discover that Annie is posing as Princess Karalyn.

Frank and Annie finally manage to wheddle sixty thousand from Hicks for a supposed castle in Europe. They plan to get away with Mrs. Hick's jewels besides. Sylvia prevents this but is herself accused of stealing the jewels. Her name is saved, however, and the whole affair straightened out by the appearance of a representative of Sylvania who addresses Sylvia as Princess Karalyn. The crooks are exposed and beat a hasty retreat. Sylvia refuses a kingdom's crown to marry Henry, preferring to remain just Sylvia than to be burdened with a title.

CATCH LINES

Barbara Castleton and Johnny Hines in one of the most pleasing comedy-dramas that the season has brought forth.

Written by Harry O. Hoyt, author of "The Road to France" and a number of Carlyle Blackwell-Evelyn Greeley comedies.

You who had been complaining that there were too many war pictures, too many spy pictures and too many hectic melodramas these days, step around and see "Just Sylvia." It is a comedy-drama—and light from beginning to end.

Octavia Hicks found it extremely difficult to break into society even though her husband had made a million. But she had the laugh on all those who previously snubbed her when her son married a princess.

Johnny Hines, is a natural comedian from his toes to his nose—don't miss him in "Just Sylvia"—with Barbara Castleton as the girl.

(Continued on page 2602)

Two-Column Ad Cut Obtainable at World Film Exchanges

"LITTLE MISS GROWN-UP"—GENERAL

Satisfying If Not Up to Gloria Joy's Past Performances

JUDGING this in its entirety, one can only call it a fair program offering. The little star is handicapped by a poor story. It does not come up to the level of the ones furnished her in the past. Towards the last of the picture the action becomes forced. Is too far fetched and drags. Besides, the leading part is taken away from her.

There are individual situations in the picture that will prove entertaining. The grandfather's telling a spooky story, for instance, which is weird and at times comical. Also the appearance of the little heroine's big friend, covered with a white sheet and looking like a ghost. It scares the colored butler and the cook out of their wits.

The first reel showing scenes of a farm and incidents from the life of little children will prove entertaining.

Where this star is popular this attraction will get by.—Released in October.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Nan Griffing.....Gloria Joy
Grace Griffing, her aunt.....Ethel Pepperell
Ethel Griffing, her mother.....Mary Northmore
Robert Griffing, her father.....Neil Hardin
Anna Griffing, her grandmother..Mollie McConnell
James Griffing, her grandfather...Daniel Gilfether
Morgan Thornton, Grace's fiance
Edward Saunders
Simple Simon Magee.....Charles Dudley
Directed by Sherwood McDonald.

SUGGESTIONS

If you have been running this series of productions featuring Gloria Joy, and providing the people have received the previous numbers well, your work on "Little Miss Grown-Up" merely constitutes of seeing to the fact that the people know this is another picture with the same star.

Children's matinees might be in order, providing your house is located in a residential district of the better class. Children don't like children's matinees as a rule, but after looking "Little Miss Grown-Up" over for yourself you can form your own opinion on how the youngsters in your neighborhood would receive it. It is a chance for publicity that is well not to overlook.

If you want to get the full benefit out of this series and the personality of the star, accentuate the fact that she is by no means the stereotyped child actress but a natural, easy-going little girl who seems to be absolutely oblivious of the camera in every scene.

AD TALK

On ——— of ——— week, the management of the ——— theatre will offer something new to its patrons in a production made by the Oakdale Film Company, entitled "Little Miss Grown-up." This picture, as the title might imply, features a child star by the screen name of Gloria Joy. The little actress is, in passing, both a glory and a joy to look upon and this high compliment is paid her only after the most serious consideration. As our readers are doubtless well aware, the average child star is usually so sophisticated that she is no more a child. A few years before the camera and she or he becomes as well versed in its art and tricks as the mature player of the films. It is this which detracts from the child's charm. With the case of Little Gloria Joy, however, it is altogether different.

To begin with, this child player has only been before the camera for a few months. So any chance of her becoming unduly sophisticated is reduced to a minimum. She is exceedingly natural, never conscious of the fact that she is a "star," and far from being sophisticated in gesture or expression. As a result, her pictures are realistic, human, and appealing, particularly, as their authors have taken pains to avoid the usual type of child story. They have made a happy effort to get away from the "little child shall lead them" idea, and as a result, the pictures show a certain refreshing originality that is highly commendable.

"Little Miss Grown-Up" tells the story of a little girl who proposed to her aunt's fiance. This gentleman accepts her gracious request in all good fun and with this the girl becomes so impressed with her own importance and "age" that she is ready to believe herself a real rival of her aunt. Here is a situation full of the surest sort of humor—and one which has been developed richly by both scenarioist and director. The star is supported by a number of capable grown-ups for sure, while the direction was in charge of Sherwood McDonald, a man well able to guide the screen destinies of a juvenile favorite.

THE STORY

Nan is the daughter of a young couple, the Griffings, who devote much of their time to farming. Nan, as a result, is rather neglected and turns to Simple Simon Magee, a thirty-year-old man with a two-year-old brain, for companionship. The scant opportunities he affords her, however, soon force her to seek elsewhere for entertainment. She rummages about in the attic and discovers an old dancing costume, once worn by her mother when she was on the stage. Little Nan persuades her mother to teach her some dancing steps, but this new pleasure is not for long. Members of the local church society visit the farm house and are more than horrified. As a result, Nan's lessons come to a stop. Her parents finally send her to visit her grandmother in the city.

Nan takes Simple Simon along with her, though this she is not supposed to do. She hides the gentleman in the orchard but at night he becomes a prowler and scares the very wits out of the negro servants who care for the place. Morgan Thornton, fiance of Nan's aunt, Grace, is naturally a constant visitor at the Griffing home. One day Nan proposes to this gentleman for the sheer fun of the thing. Morgan jokingly accepts Nan's gracious offer and this so turns the young lady's head that she believes she is really grown-up.

So Little Miss Grown-Up prepares for the elopement and sneaks out of the house to Morgan's home. There, however, she is detained, much against her will, until members of her family are sent for. They carry the joke through and pretend to be most indignant toward Morgan. Nan, who must have visited the movies in her time, dramatically insists that Morgan choose between her and her aunt. So when Morgan chooses the older of the ladies Nan decides that city life is not for her and returns to her parents in the country.

CATCH LINES

Something new—a child star in a picture that gives her opportunities to perform as any little child would.

Gloria Joy, a new juvenile star, who is both a Glory and a Joy to look upon on the screen.

Probably you have avoided kid pictures because the principals were often too sophisticated to be natural. Gloria Joy in "Little Miss Grown-Up" will alter your opinion, we feel sure.

"Little Miss Grown-Up," the first (second) in a series of six happy productions featuring Gloria Joy.

The authors of the Gloria Joy series have written stories that are real children's stories—something which a good many authors seem unable to do.

The charming little star of "The Locked Heart" in a still sweeter production.

ADVERTISING AIDS

PAPER:—There are one, three and six-sheets provided on this production, procurable at all General exchanges handling the series.

CUTS:—There is a one-column stock star cut of Gloria Joy reproduced herewith, as well as some two-column scene cuts obtainable at the General office.

LOBBY DISPLAY:—There is a set of 11 x 14 photographs furnished with title card.
SLIDE.

"JUST SYLVIA"

(Continued from page 2601)

SUGGESTIONS

If you have played World Film's picture built around the ship building industry in the United States entitled "The Road to France," and if you have scored success with the later comedy-drama featuring Carlyle Blackwell and Evelyn Greeley you can create interest in "Just Sylvia" by mentioning the name of Harry Hoyt who wrote these pictures as well as the present one. Play him up as a writer of fine comedy for this has been the predominating element in the majority of his recent pictures.

Johnny Hines, featured with Barbara Castleton, is a comedian coming into favor rapidly. Feature him prominently. He will make many friends by his performance in this picture. The film suggests no tremendously original possibilities for advertising. A cutout of Miss Castleton might be made and underneath printed so that the title in large type falls beneath the figure: ."She was 'JUST SYLVIA' in the United States, but a Princess in Europe." If the comedy angle is desired use a cutout of Hines being struck on the head by a golf ball, labelled "Romance." Underneath run this line: "'Romance' hit Henry hard when it finally reached him in 'Just Sylvia.'"

GLORIA JOY
Oakdale~Productions
Stock Star Cut Available for All Gloria Joy Pictures

"BATTLING JANE"—PARAMOUNT

Story Above the Average, But Plot Lacks Body; Intelligent Handling

TO begin with, this offering is fairly above the average. There is hardly any body to its story, however. It is chiefly an aggregation of situations placed together in an admittedly intelligent way.

Barring the first half and the last one and a half reels, the plot is almost stationary. The entertaining values in that part of the picture depend entirely on comedy, which is derived wholly from the acting of the star, assisted occasionally by a cleverly constructed subtitle.

The central figure in the story, besides the star, is a baby. The presence of an infant on the screen never fails to bring forth murmurs of approval from an audience.

The situation where the heroine attempts to milk the cow, the latter's swinging tail hitting the star on the face is very comical. It will cause a great many laughs.

The picture is clean and, where the attendance is good, will give excellent satisfaction.—Released Oct. 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jane .....Dorothy Gish
Dr. Sheldon.....George Nicholls
Mrs. Sheldon.....May Hall
Pollett's Daughter.....Katherine MacDonald
Baby Sheldon.....Ernest Marion
The Crook.....Bertram Grasby
Mrs. Pollett.....Adolphe Lestina
Chairwoman.....Kate Toncray
Author: Arnold Bernot.
Director: Elmer Clifton.

CATCH LINES

Dorothy Gish, always remembered as the Little Disturber in Griffith's "Hearts of the World" in a similar character, "Battling Jane."

The vivacious little star of "The Hun Within" and many other features in a picture that affords her an ideal role.

Jane was dubbed "Battling" because she fought like the very mischief to save a baby from its no-account father and she was well dubbed too, for she emerged victorious.

A sparkling picture that combines comedy, romance, heart appeal and drama—a regular Dorothy Gish picture.

"Battling Jane"—Dorothy Gish's first Paramount production and one that stamps her as one of that organization's foremost stars.

When Dorothy Gish landed in the midst of the village Thrift Stamp drive, there was a boom that didn't stop until Thrift Stamps had gone "over the top."

A photoplay that combines patriotism and humor—a combination quite ideal as set forth in "Battling Jane."

AD TALK

Dorothy Gish, a star new to the Paramount program, but vastly popular due to her skilled work in other features, will be the ——— theatre's star on ——— of ——— week in a delightful comedy-drama entitled "Battling Jane." This is the first of her Paramount pictures and it may safely be said that if the producers continue supplying her with such exceptional vehicles she will soon attain an even greater fame than that which is now her possession. "Battling Jane" tells the story of a girl wanderer who arrives in a Maine village at the time that a Thrift Stamp drive is at its height.

Startling circumstances call upon her to remain in the village and care for a baby, deserted by his father. Jane goes to work with a vengeance to care for her charge. In the baby show it wins the five hundred dollar prize. The father, on hearing this, returns to town and attempts in various ways to get hold of this money. But Jane manages to keep it intact and with the end she has invested it in Thrift Stamps, thus putting the little village "over the top" in the drive.

Miss Gish's role in "Battling Jane" recalls her delightful performance in Griffith's "Hearts of the World" when she took critics and public by storm as the Little Disturber, the epitome of the light hearted women of France. It was one of the most unique parts ever created on the screen and the Battling Jane she portrays here is a first-cousin to the Disturber. A fine cast was assembled to support Miss Gish in this subject, every member of which appears to exceptional advantage under the skilful direction of Elmer Clifton.

Other features on the bill of the ——— theatre include ———.

THE STORY

In a little village in Maine a Thrift Stamp drive is in full progress when Jane rides into town on a bicycle. She is from nowhere and going in the same direction. A tire puncture causes her to halt on her journey and make repairs. She overhears Dr. Sheldon quarreling with his wife. The upshot of this is that the worthless doctor leaves her flat. Mrs. Sheldon faints and Jane assists her into the house, there to be greeted by Baby Sheldon. Soon afterwards Mrs. Sheldon dies and there is nothing for Jane to do but to stay on and take charge of the infant's welfare.

To make ends meet Jane goes to work in the town restaurant and it is in this capacity that she is first dubbed "The Battler." When a theatrical troupe comes to town Jane encounters Wilbur, one of the actors and a bit of romance comes into her life. However, her time is largely occupied with the Sheldon baby. A feature of the Thrift Stamp drive is a baby show and, with all the other infants of the town, Jane's young charge is entered for the prize—and he wins it. Jane discovers herself the possessor of five hundred dollars as a result.

When Dr. Sheldon hears of this he makes all haste to return to the village and claim the money. He encounters Jane, however, who drives him away with a gun. He goes for the sheriff. Jane sees them approaching the house and takes refuge in a shack. But the baby is suddenly taken violently ill. Realizing that Sheldon is a doctor, Jane makes him tend the baby's needs at the point of the gun. He again tries to get the money but detectives are summoned and carry him away.

Jane, to insure the little one's future, invests the five hundred in stamps and as a result the town goes "over the top" in its drive.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet. One sheet shows Dorothy Gish in a beautiful pose. The other is comedy poster with Miss Gish and another character. The three-sheets show Miss Gish with baby in comedy scenes, while the six has the same pair in a dramatic scene.

LOBBY DISPLAY:—Photos are eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. The three and two-column cuts show Miss Gish in comedy scenes from the production while the single columns are scenes and poses of star from the production.

CUTS AND MATS ON STAR:—These issued in same sizes and number as those on production.

SERIES OF ADVERTISING LAYOUTS:—There are one, two and three-column advertising layouts.

SLIDES AND MUSIC CUE SHEET.

SUGGESTIONS

Dorothy Gish was by no means an unknown quantity even before her appearance in "Hearts of the World" as the Little Disturber. However, in big cities she made a tremendous hit in this role and exhibitors will do well to recall her success in this part when advertising this subject. The part is similar to the other. In smaller localities where the big production has not been shown it would be to better purpose to recall some of her earlier Fine Arts successes as well as her most recent appearance in the war melodrama released by Artcraft entitled "The Hun Within." Mention of the manner in which she captivated audiences in "Hearts of the World" might come in handy here as well.

The fact that a small town Thrift Stamp drive comes in for some little exploitation in the production provides an avenue for special advertising. Many advertisers always accompany the announcement of their wares with appeals to buy stamps. Start this policy in advertising this production. A little appeal in one of the corners of the ad will suffice.

It would be a thing of patriotism to get your town authorities to co-operate with you in the sale of Thrift Stamps during the run of the production. A booth could be placed in the lobby of your house, over which you might place a sign reading: "Battling Jane invested her only $500 in Thrift Stamps. Follow her example and dig down." This would act as an appeal to patrons leaving the house as well as a stimulus to the curiosity of the patrons entering.

Plan Book Help
Takes All the Worry Off
Your Own Shoulders

Bank On It

The Artist Has Brought Out the Humorous Side of the Production in This Three-Sheet

"KISS OR KILL"—UNIVERSAL SPECIAL

Thrills Abound in This Crook Play from Universal

PICTURE patrons invariably derive pleasure out of crook plays, especially when produced intelligently. You can bank on this one pleasing your patrons, as it is based on an interesting story, it is thrilling, clever and, as you can't guess the action in advance, holds you in suspense. You wouldn't be making a mistake if you were to boost it stronger than you did "Come Through," as it is a better attraction.

In selecting one of the two stars to boost, you can choose the one that is most popular in your territory. It may be advisable to boost both if you don't intend concentrating your efforts on one.

It is a clean offering and it will undoubtedly have a universal appeal.

An extensive review was given in issue of October 5th on page 2243.

Released Oct. 21.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Henry Warner.....Herbert Rawlinson
Ruth Orton.....Priscilla Dean
Middleton.....Alfred Allen
Craig.....Harry Carter

Adapted by Elmer Clifton from story by Max Brand in All Story Magazine.
Directed by Mr. Clifton.

CATCH LINES

Herbert Rawlinson and Priscilla Dean in a picture that rivals even "Come Through" for sheer thrills and dramatic suspense.

Henry Warner decided that the world owed him a living and went out into the cold night in search of it. How he got the living is told in a series of thrilling episodes superbly acted by Mr. Rawlinson and Miss Dean.

Herbert Rawlinson, the star of "Come Through," and Priscilla Dean, the star of "The Brazen Beauty" in a production that rivals the combined force of these wonderful pictures.

If you hadn't a sou in your pocket and the landlady had been bothering you for the rent; if the night was cold and you shivered and thought of the overcoat you once had as you walked along the street; what would you do if you saw a fat wallet protruding from the pocket of a rich gentleman? Well, perhaps that's what Henry Warner did.

"Kiss or Kill"—Henry Warner didn't mind which of these acts he committed as long as he could get an overcoat and a little money—it was cold and he was hungry. Henry didn't have to kill.

AD TALK

Ever since the Universal Company released "Come Through," starring Herbert Rawlinson, fans throughout the country have been clamoring for another like it. Universal has responded in "Kiss or Kill," a production that for thrills and fast action, suspense and romance, equals, if it does not outclass, that previous production. And in addition to this, another tried and proven star is presented in the part opposite Mr. Rawlinson's. She is Priscilla Dean, the young lady who created such a great sensation in "The Brazen Beauty" and who is destined to be one of the foremost stars on the screen before many months have passed.

With these two leading players and with such a strong story, patrons of the ———— theatre are guaranteed an entertainment of an unusually high order when "Kiss or Kill" is shown here on ———— of ———— week. The story was written by Max Brand and was originally published in the All Story Magazine. The adaptation and the direction as well were entrusted to the skillful hand of Elmer Clifton, one of the youngest men whose business it is to stand back of the camera and give orders through a megaphone, and at the same time, one of the best.

We are not going to tell you much about "Kiss or Kill" in advance. It concerns a penniless young man who embarked on a mysterious expedition merely because he was given a warm overcoat and a bank roll. How he discovered that he was working for an unjust cause, how he righted the wrong done an innocent girl and eventually won her heart, is a series of engrossing events when told on the magic screen. Mr. Rawlinson and Miss Dean are supported by a capable cast headed by such well-known players as Alfred Allen and that prince of villains, Harry Carter.

THE STORY

Henry Warner, reduced in circumstances, is in a quandry about what to do to earn a living. His landlady asks for rent, as every penny counts, and so Henry goes forth in search of—anything. The first thing he sees is a gentleman's bulging wallet inviting the passerby to snatch it. And Henry, after deliberation, does snatch it. Pursued by the police, he takes refuge in a mysterious house where he is immediately confronted by Middleton, a middle-aged man, who cordially greets him. He explains to Henry a daring mission he has in mind for him, gives him a warm overcoat and a bank roll and bids him set about the work.

The job is to secure a will that Middleton's nephew, Craig, has stolen from him. Henry is told to get acquainted with Ruth Orton, a girl whom Craig desires to marry. He does, by entering her room via the fire escape. Ruth thinks him a crook but is strongly attracted by him, nevertheless. She hides him when Craig enters. Later, Henry asks her to secure for him an invitation to Craig's reception. It was here that Craig intends announcement of his engagement to Ruth. Henry refuses to drink their health. Alone with Craig he explains why—that he intends to marry the girl himself. They fight and Craig is bound up when it's all over.

Henry then secures the will and departs for Middleton's house. This will had been changed. It left Ruth property now controlled by Middleton. Craig had in turn stolen the will in order to change it to favor himself. Henry suspects Middleton and as the man is so eager to see the paper, Henry covers him with a gun and demands it back. Craig hurries to Ruth and tells her that Henry has stolen a paper invaluable to her. Disheartened, she promises to marry Craig at an early date. But when Henry tells Ruth the truth she prefers to take his word to that of the other man.

(Continued on page 2605)

Two-Column Cut Supplied at Universal Exchanges

"WHATEVER THE COST"—PLAZA-HODKINSON

Fair Program Picture Lacks Human Appeal; Good as Filler

THIS is only a fair program picture, which you can use to fill some vacant spot in lack of a more suitable one. It is based on physical action. It lacks the element of human appeal.

The death of the heroine's father, a whisky smuggler, forms the basis of the story. It is caused accidentally, by the discharge of a pistol held by the villain.

Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jess Farley.....Anita King
John Farley.....Bruce Smith
Uncle Dud.....Charles Dudley
Steve Douglas.....Stanley Pembroke
"Black Jack" Fanning.....Gordon Sackville
Paul Otard.....Patrick Calhoun
Belle.....Corenne Grant

Written by Captain Leslie T. Peacocke.
Directed by Robert Ensminger.

THE STORY

Jess Farley is the daughter of a whiskey smuggler, John, whose field of activity is a secluded section of the coast known as Glen Cove. The only other person with whom Jess is familiar is Uncle Dud, her father's partner in his illegitimate trade. Jess has been brought up in boys' clothes and until she ransacks the attic and finds an old dress of her mother's she knows no other kind. Enchanted at this discovery she dons the dress and while she is clad Paul Otard, a man from the town sees her. He attempts to embrace her but she repulses him and drives him away at the point of a gun.

Paul, a double crosser, had feigned love for Belle, the wife of "Black Jack" Fanning, owner of the saloon and dance hall. Belle, dissatisfied with her life, had agreed to find where the whiskey smugglers stored their supplies and then, bleeding them for money, elope with Paul.

Later Jess finds her father dead. She swears vengeance whatever the cost may be and to this end takes a position as dance hall girl in the saloon. Paul's advances toward her make Belle furious. Jess meets Steve Douglas, a revenue officer on the trail of the smugglers, and it is a case of mutual love at first sight. Paul forces his attentions on Jess again. She wards him off with the revolver she found by her father's dead body. Steve coming to her rescue recognizes the revolver as his own. On learning this Jess believes him the murderer of her father and is about to kill him when Fate intervenes and points to Paul as the guilty man.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets, showing scenes from production and poses of Anita King. These obtainable at all General exchanges handling the Hodkinson product.

LOBBY DISPLAY:—Photos are in sizes 11 x 14 and 22 x 28, and include reproductions of scenes and portraits of star.

CUTS AND MATS:—Cuts include one and two-column cuts suitable for use in either text or advertising columns.

AD TALK

Charming Anita King will be presented in her latest Plaza picture entitled "Whatever the Cost" at the ——— theatre on ——— of ——— week. In this picture Miss King is seen in the role of a whiskey smuggler's daughter who has been brought up in boys' clothes and who has been treated as a boy by her father and her old uncle, the only other human being she knows at all intimately. Miss King makes much of this character and gives a sustaining performance straight through the picture. The latter part calls for some difficult emotional acting which Miss King undertakes with sincerity and signal success.

The girl's father is found dead one day and it is then that Jess (Miss King) determines to avenge herself on the unknown muderer whatever the cost may be. In order to further her ends she takes a position as dance hall girl in the town saloon. Here she meets a revenue officer, and another, Paul Otard, a despicable character. Jess finally comes to a realization that one of these men is the guilty party, and to discover which is the culprit she plays her cards carefully. However, she needs the assistance of Fate, for when she feels sure that the revenue officer committed the crime, a kindlier hand intervenes and points to Paul as the guilty man. As a result, Jess and the officer are married, with no shadow hanging overhead.

The story for "Whatever the Cost" was prepared by Captain Leslie T. Peacocke, a skilled writer and a strong cast which includes, Stanley Pembroke and Pat Calhoun, was assembled in Miss King's support.

CATCH LINES

She swore to avenge her father's death "Whatever the Cost." When the facts seemed to point to the man she loved as the guilty one, what did she do?

Anita King in her latest and best Plaza production.

A story of illegitimate traffic in whiskey and how a Revenue Officer won the hand of the daughter of the chief offender.

A thrilling drama enacted in the dance halls on the edge of the lonely coast.

Anita King appears first as a tomboy-girl, and later as a full-grown woman with a terrible mission.

SUGGESTIONS

Use the title as a feature in the advertising. It can be played on in several ways. A suggested advertisement follows:

"WHATEVER THE COST"
She had sworn to kill her father's slayer.
But
She found him to be the man she loved.
The solution of this story is to be found at
THE.....THEATRE
Where
"Whatever the Cost"
is playing
starring
ANITA KING

"KISS OR KILL"

(Continued from page 2604)

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet.

LOBBY DISPLAY:—Stills of scene and star are furnished in standard sizes on this production, title card included with each set.

ADVERTISING:—Cuts and electros in one and two-column sizes are furnished on this production.

SLIDES, MUSIC CUE SHEET AND WINDOW CARD.

SUGGESTIONS

Remember that both the stars of this production, Herbert Rawlinson and Priscilla Dean, appeared individually in two of the most successful attractions ever released by Universal, namely and respectively, "Come Through" and "The Brazen Beauty." If you are a regular user of Universal service you know the merit of the former production while the latter one was acknowledged one of the most perfect dramatic features ever turned out. Both the stars have profited by these previous pictures. Rawlinson, for instance, has been prominent in productions of one company or another ever since "Come Through." If you plan an elaborate advertising campaign it would be well to bring these facts in so as to emphasize the importance of their joint appearance here.

Again has the Universal come to the front with a title that has punch and that instantly arouses the curiosity of the passerby or the reader of the newspaper. It offers many opportunities for distinctive advertising. One very simple one would be to have a picture of a couple (preferably the stars) kissing underneath the first word of the title while under the third a scene of Rawlinson holding up one of the other two characters in the production.

Cuts Available at General Exchanges

"TOGETHER"—BLUEBIRD

A Pleasing Heart Interest Drama, with Star in a Dual Role

HEART interest, good plot action and suspense, due to the inability to foretell how the story is going to turn out, constitute the entertaining factors in this attraction. You can also add to the above fine acting by the star as well as the supporting cast, intelligent directing and good photography, including some splendid outdoor scenes.

The plot is of the dual role type. Pictures based on a story of this character are not popular with picturegoers. They fail to please chiefly because of the spectator's knowledge that both roles are assumed by the same person. The fact that no two persons could look exactly alike in real life destroys the illusion, bringing vividly to the attention of the mind the fictitiousness of the whole affair. It doesn't happen so in this picture, however, for the reason that the two characters are distinctly different, not only in appearance, but also in actions.

The basic idea of the story is the kind that not only holds the interest, but also attracts the sympathy. It is about the reuniting of a brother and a sister, who have been separated since childhood. It is a subject that holds one even when reading an account of such an occurrence in newspapers.

Miss Mersereau portrays both roles most convincingly.—Released Oct. 14.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mrs. Richard Standhope, the Mother, Violet Mersereau
Laura Standhope, her Daughter. Violet Mersereau
Larry, the Kid, Laura's Brother, Violet Mersereau
Andrew Brean.....Bernard Randall
Jim Watson.....Chester Barnett
The Snail.....Lindsay J. Hall
Story by Lewis Wolheim.
Scenario by C. A. C. Lund.
Direction by Mr. Lund.

THE STORY

Laura Standhope has been reared believing that she is the only child of a wealthy family. She is called from boarding school by a message from Andrew Brean, one of the executors of her estate. Brean is in possession of the true facts of the ca e. He is well aware that Laura has a brother, Larry, bearing a startling resemblance to her. In the will there is a clause reading that both Laura and Larry must be at a certain place on a certain day or else the entire Standhope fortune reverts to the grasping executor. Being a villain, Brean naturally does not wish the two to come together.

Larry, known as the Kid, is the protege of the Snail, a well-known crook. They are introduced just after leaving Sing Sing. The Snail and Larry both desire to go straight, but believe Laura stands in the way. A a consequence, they steal the will from her home, but later discovering its conditions return it to her. The Snail, realizing that Brean is crooked suggests to him that Larry, who he says closely resembles Laura's brother, be introduced to her as such. Thus will the real brother and Laura be cheated out of their inheritance.

Brean falls into the trap, and the principals meet in a low barroom. There is a general free-for-all fight between the adherents of the right and the adherents of the wrong. When it is all over Laura and Larry have changed clothes. Eventually they arrive at the appointed place and on the appointed time to hear the reading of the will. Brean realizes that his cause is lost, and ungracefully drops out of the affairs of the other people. Laura and Larry are happy in their reunion. The Snail is retained in the family, not as crook, but as butler, while Laura is happy with Jim—we almost forget Jim, but he was the faithful to her throughout all the heroine's hardship .

AD TALK

Violet Mersereau, the charming Bluebird star who has been absent from the screen for some few months returns next ———— in her latst feature, "Together," which will be shown at the ———— theatre for a period of ———— days. Miss Mersereau has earned many favorites during her career on the screen, and we doubt not but what they will give her a royal welcome when "Together" is shown. Miss Mersereau has the distinguished privilege of playing three roles in this picture—that of mother, daughter and son—truly a wide variation of characters for a single actress to assume. The first mentioned—the role of the mother—is a minor character, but the other two run throughout the picture. This is, perhaps, the first time that an actress has played a boy character—that is a character really a boy—who doesn't take his cap off and unfold a wealth of curls in the last reel. Her success in this part is striking.

"Together" is an exciting tale of a grasping old executor who seeks to keep the brother and sister apart in order that on a certain day and date he may lay claim to their fortune. It is not until the last minute that the old man is put to route, and the two young people come together and find their fortune intact. There is a pleasing romance running through the five reels of this picture, and the introduction of a kind-hearted crook allows room for good suspense and heart interest. In fact, "Together" is a picture that is ideally balanced from start to finish.

It was written for Miss Mersereau by Lewis Wolheim, and produced under the careful direction of Oscar A. C. Lund, one of the oldest directors in the business from point of experience. Miss Mersereau receives capable support from Chester Barnett, Lindsay J. Hall and Bernard Randall.

CATCH LINES

Violet Mersereau essays a dual role—different from the usual one—for she plays sister and brother.

Violet Mersereau, popular Bluebird star, returns to the screen of the ———— theatre after an absence that has made all our hearts grow fonder toward her.

Miss Mersereau plays mother, daughter and son. There is one scene in which she appears on the screen in each character—one of the most remarkable achievements yet recorded by the motion picture camera.

"Together" can be applied to this picture in other respects than its title. For one thing it brings the patrons of the ———— theatre and Violet Mersereau together again after quite a long separation. Don't miss this change for a reunion!

Violet Mersereau, the popular Bluebird star, in her latest and best picture for this company.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is an attractive portrait of Violet Mersereau; two three-sheets and two six-sheets on this production. All paper is printed in the attractive style of past Bluebird subjects. The colors are good, the lettering striking and the selected scenes most suitable for this type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills of the usual standard sizes supplied by Bluebird exchanges on this production. These are suitable for framing and form an attractive lobby display. A title card is supplied with each set.

AVERTISING CUTS:—Scene cuts are provided on this production in one and two-column sizes. These can be used in either the text or advertising columns of your newspapers, and are also suitable to use in any special advertising you may get up for the house. There are also stock star cuts of Violet Mersereau always procurable at the Bluebird exchanges.

SLIDES, music cue sheet, window cards and press sheet are among the accessories procurable of this production as on all Bluebird offerings.

SUGGESTIONS

Violet Mersereau and the three roles she essays at one time or another through the run of this production are the points to feature in all advertising. If Miss Mersereau is a favorite in your section, don't fail to spread yourself on this picture, for it is the first new one she has appeared in for a number of months.

The fact that she plays three roles—mother, daughter and son—offers you an opportunity to get in some striking lines in your newspaper advertising. She appears in one scene in all three characters—quite a feat; while in addition to this her other parts are widely different. Not only does she remain a boy in one character, but it is said that she plays this role skillfully. Looking at this picture from these angles, it appears unusually different from the usual dual role release.

One-Column Cut at All Bluebird Exchanges

"The Forbidden City," with Norma Talmadge

(Select—Released in October. Length, 6500 ft. Directed by George Scarborough)

PERSONALLY, I consider this production a masterpiece. There are three factors in it that make me come to this conclusion. One of them is the most realistic Chinese atmosphere, accomplished by the use of elaborate settings, impressing the mind as being an exact reproduction of originals, and the real Chinese costuming, the kind worn by wealthy Mandarins and other Chinamen. The second is, the interesting story, barring two points on which there might be a difference of opinion. The third one is, the almost unequaled emotional acting of the star, including that of the capable supporting players who impersonate the Chinese Emperor and the Mandarins in the most convincing manner ever attempted on the screen by players of the white race. You can't tell them from real Chinamen.

The story is divided in two sections. In both of them the leading parts are played by Norma Talmadge. In the one she is the mother, while in the other, the daughter. It starts in Pekin, China, introducing the heroine as a young girl, the daughter of a Mandarin, who has fallen from the grace of the Emperor. She meets the assistant secretary to the American representative, and they fall in love.

To win back the Emperor's grace, the father promises him the hand of his beautiful daughter. At the presentation it becomes known that she has a child, the result of the union with the American. The Emperor orders the execution of the father and the lancing of the daughter. The baby is kept to be brought up in scorn. The lover, unable to communicate with his sweetheart, comes to the conclusion that she has been done away with. Just then he is transferred to another post.

In the other section, which takes place eighteen years later, the daughter, aided by a Chinaman, escapes to Manila. There she becomes a nurse, meets her father, who is the Governor General, and marries his ward.

The points that may cause difference of opinion are the following. It is not made clear whether there was any legal marriage performed between the hero and the heroine, in the first part of the picture. The impression left is that the child is the result of pure love.

It should be a known fact to the producers by this time that a number of you, limited though it may be, will not play a picture that exhibits an illegitimate baby. It is not wise, therefore, to leave this point ambiguous, thus embarrassing such among you and doing harm to your business, when a few words in one of the subtitles could make it clear whichever way it should be preferred.

The other point is the death of the heroine, at the end of the first section. The Emperor's guard, hidden behind curtains, thrust lances into her body, killing her. Such a scene will undoubtedly be considered too horrible by a great many picture patrons. There are more than one close up scenes showing the dead body, where one would suffice to produce the dramatic effect. Both of the above referred to points could be easily remedied.

This picture will undoubtedly please all picturegoers, excepting those who, on account of racial prejudices, are prevented from rendering the right verdict, based solely on its merits. The employment of several Chinese children, used as companions to the heroine, is quite amusing.—*P. S. Harrison.*

"Double Crossed," with Edith Roberts

(Bluebird—Nov. 18. Directed by Tod Browning)

THIS is a delightful little romantic drama with light comedy contained in some of the situations. It is not a big picture, but will furnish pleasing entertainment to care-worn minds.

The story is by Joseph Franklin Poland. It introduces the heroine as a young girl of a romantic disposition, who runs away from home to lead the life of a wandering gypsy. She has quite an adventurous career. She meets a young man, but she tells him he is not gypsy-like and romantic enough to suit her. Thereupon he stages a fake scene with several crooks dressed as gypsies, and himself the leader. But his seconds actually rob a bank during his absence. This furnishes a real thrill toward the end of the picture.

The little dog that is used furnishes a great deal of the entertainment.

This attraction is clean and should prove satisfactory, especially to high-class audiences. Length, 5 reels.—*P. S. Harrison.*

Latest Christie Comedies

(One Reel Each—State Rights)

THE latest shipment of Christie comedies to be received in New York and shown for review was composed of five single reelers entitled, "Oh! Bobby, How Could You!" "Look Who's Here," "Does Your Sweetheart Flirt"? "Know Your Neighbor" and "Just Plain Folks." Of these, the third mentioned is the best. It is laid on one of the always decorative California beaches, and with a cast headed by Dorothy Dane and Bobby Vernon, and including Mildred Lee and Harry Edwards, revolves around the practical joke played on a young man by his fiancee and her friends to cure him of his flirtatiousness. It has several really amusing situations, handled in Al Christie's best style.

"Just Plain Folks," with the same starring team, is also a bright reel in which the family of the girl is possessed of the idea that the boy is marrying "it" as well as the girl he loves. Mr. Christie has served this plot a number of times heretofore, but he has treated it well here and it registers humorously from start to finish.

"Know Your Neighbor," with Jay Belasco, Ethel Lynne, Leota Lorraine and Harry Edwards, offers a fine opportunity for the fellow at the one-man orchestra to show her versatility as it concerns the crucifixion of music in a number of styles. "Oh! Bobby, How Could You"! and "Look Who's Here," respectively featuring Bobby Vernon and Dorothy Dane, Billy Mason and Ethel Lynne are also acceptable offerings well up to the standard which Mr. Christie has maintained for so long.—*Peter Milne.*

"Rosemary Climbs the Heights"

(American—Available at Pathe. Oct. Directed by Lloyd Ingrahm)

THE story in this picture is about the most dramatic ever furnished Mary Miles Minter. It is well constructed and maintains the interest tense throughout, especially in the last reel, where the heroine finds herself in a tight fix.

The acting of the boy, who is supposed to be a Russian, and cannot speak English, is remarkable. He is natural and convincing.

Most of the picture has been taken in a canyon with beautiful wood scenes forming the background.

This attraction is clean and offers satisfactory entertainment to all tastes.—*P. S. Harrison.*

"Light of Western Stars"—Dustin Farnum

(United Picture Theatres of America. Directed by Charles Swickard)

THE first thing pertaining to this production that will interest you as an exhibitor, is the fact that the plot has been based on one of the best known books of the American literature, by Zane Grey. The second, that Dustin Farnum, a popular star, is in the lead. Besides the above, however, the fact that it is a Western picture, ought to prove of additional interest, as these sort of subjects seem to be in demand right now.

As far as quality is concerned, it is excellent. The picture has been produced well, the beautiful desert scenes and cactus country used in it forming a fascinating back-ground.

The only fault one can find with it is the bad continuity in the first half of the picture. The situations seem to lack inter-relation. They appear rather spotty. There has been an attempt to tell too much of the book in sixty-six hundred feet. It is a fault, however, that can be easily remedied, before it reaches the exhibitor, by slightly altering some of the subtitles.

The fact that the last part of the production contains good dramatic values, with plenty of action of the plot offering thrills and suspense, will help one to forget whatever miner deficiencies there might be.

The picture is clean and should furnish a very satisfactory entertainment to all lovers of the Western drama, besides those who have read the book.—*P. S. Harrison.*

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City **55 to 59 River St., Newark, N. J.**

In and Out of West Coast Studios

By J. G. Jessen

Vitagraph News Bits

"The Iron Test" serial company, headed by Antonio Moreno and Carol Holloway, is going merrily on its way and has reached the completion of practically all its episodes. "Water and cliff stuff" has been the program for this troupe for the last two weeks.

Joe Rock and Earle Montgomery have started work on a new two-reel Big V Comedy under the direction of Gilbert Pratt.

Grace Darmond, leading woman for Earle Williams, is enjoying a vacation while Mr. Williams is in the East. Miss Darmond is taking advantage of this fact to visit all the mountain and seashore resorts for which California is noted.

Bill Duncan is completing the fourth episode of Vitagraph's "The Man of Might" serial.

Frank Smith, the first son of Studio Manager W. S. Smith at the Vitagraph Hollywood studio to enter Uncle Sam's service, wrote his father last week that he had been in his first battle and had "laughed, sweated, sworn and cried." Private Smith was a member of the 143d Artillery and later was transferred to the Nineteenth.

The Bessie Love company is back after two weeks of work on "The Dawn of Understanding" at Riverside on a chicken ranch. Working with untamed chickens (barnyard variety) is, in the opinion of Director David Smith, anything but an easy task. He is entirely satisfied with results obtained and had completed three-fourths of the picture before returning to the Vitagraph studio. "The Dawn of Understanding" will be Miss Love's first Blue Ribbon feature and is to be released November 4.

Fox Studio Doings

Miss Madelaine Traverse arrived in Los Angeles last week and arrangements were completed for her to begin work in some new William Fox productions at the West Coast studios. She leads the way of the migration of Fox forces from the Eastern studios to the West. The next stars to arrive, it is announced, will be Jane and Katherine Lee. Miss Traverse, it will be recalled, had the leading role in "The Callaiux Case," which was produced by Richard Stanton. Frank Beal has been selected as her director. The story selected for Miss Traverse has not been named.

Tom Mix will be seen in his next production as a two-fisted man instead of a two-gun man. His next picture will be titled "The Coming of the Law," and it will be filmed under the direction of Lynn Reynolds.

Gladys Brockwell returned this week from Balboa where she made several scenes in "Quicksands," her newest screen effort.

Live Triangle Items

Olive Thomas will appear in "Blood Will Tell." The play was written by Verna Aldrich, a Los Angeles girl. It was her first effort, and it was announced this week that she had been engaged to write other stories for Triangle.

Taylor Holmes set aside a few days this week at the Triangle studios to produce a one-reel propaganda film, which will be released by the Government during the present Liberty Loan drive. The title of the picture is "The Great Idea." It was written by Daniel Carson Goodman and shows Young America in the act of making a satisfactory disposition of the Kaiser. The subject is being directed by Lawrence Windom.

Paramount-Artcraft

Jesse L. Lasky has left for New York, where he will remain until about the middle of December, according to his own announcement before leaving. He said he would doubtless be able to announce some new plans for the Lasky-Famous Players studios in Hollywood before he has been in New York many weeks.

Ethel Clayton will finish her latest filmplay this week at the Lasky studios. It is the screen version of "Maggie Pepper," the vehicle made famous by Rose Stahl. The original play was written by the late Charles Klein. The direction is by Chester Withey.

Vivian Martin is working in a new play at the Morosco studios.

The title of Lila Lee's latest picture was announced this week at the Lasky-Famous Players' studios to be "Puppy Love," a story of young love entering into the lives of young people. Charles Murray, well known in Mack Sennett comedies as a slap-stick artist, is playing light comedy in Miss Lee's production. He is an Irish father, and his work in the new role has been praised by all who have seen him in action.

Bryant Washburn, who recently went to Chicago and New York, will return to Los Angeles the latter part of next week. He expects soon to begin a new picture under the direction of Donald Crisp.

About Metro Players

Bert Lytell's new picture, "The Spender," will be completed this week at the Metro studios. He plans to begin work on another production immediately.

Tom Moore and his company of Goldwyn players reached Los Angeles this week and immediately began preparations to produce at the Metro studios. The arrangement, it is understood, is only temporary. Moore made the arrangements to do the work at the Metro plant before leaving New York.

The plans for the proposed new Metro studios, as outlined by Richard A. Rowland, president of the Metro Pictures Corporation, on his recent trip to Los Angeles, are still being held up by the War Industries Board at Washington. If permission is granted the company to construct a new plant, options have been obtained on as many as three sites, it is announced.

Adeline Alvord, who has been working in the Metro scenario department, this week played a character part in May Allison's picture, "Thirty Days." Miss Alvord liked the acting so well that she may forsake writing for the screen.

Mae Murray this week made an aerial voyage over Venice, where she dropped Liberty Loan literature on the beach city.

Seena Owen has been engaged by Universal as Harry Carey's new leading woman. She will make her debut oppo-

Mme. Alla Nazimova, in "'Ception Shoals," Metro Production

site the Western star in the production tentatively called "Riders of Vengeance." She will be remembered for her work in Griffith and Fox productions.

Antrim Short, leader of boy detectives in the Jewel production, "The Yellow Dog," was this week cast for an important part in "Destiny," Dorothy Phillips' latest Universal filmplay.

Ben Wilson has started on the second of his series of one-reel comedies. "It Was Like This" is the working title. Neva Gerber is his leading woman. Wilson not only plays the leading role, but he will also direct the picture. It is a story where a drunken husband is faced by a wife who desires that he explain the contents of his pockets.

Announcement was made at the Universal studios this week that Molly Malone is to be featured in Universal comedies. Willard Louis will be her leading man. "Mixed Nuts" is the tentative title of the initial screen effort. Roy Clements, who has returned to the "Big U" fold, will direct the picture.

Carmel Myers this week finished a picture called "The Beautiful Mongrel." She plans to begin immediate work on a new subject. "The Beautiful Mongrel" was filmed under the direction of Thurston Hall.

Carl Laemmle, president of the Universal Film Manufacturing Company, attended a thirty-reel picture show at the Universal studios soon after he arrived in Los Angeles on his present trip to the West Coast. He spent six hours in the projection room.

Francis McDonald Is Starred by Triangle in "Tony America," a Current Release

Here and There

Farris Hartman, well known musical comedy star, producer and comedy director, was engeged this week by the L-Ko Comedy Company to direct Chai Hong, the Universal Chinese comedian.

Bobbie Dunn, formerly with Keystone and Sennett, has been engaged by the L-Ko Comedy Company. He will appear in support of Babe Hardy in "Blame It on the Ford." Frank Griffin is the director.

Announcement was made at the L-Ko studios this week that the company now has nine directors on its producing staff. They are Charles Parrott, formerly with Keystone and Fox; Frank Griffin, recently with Sennett and Keystone; Noel Smith, once with Sunshine; Craig Hutcheson, Universal and Keystone; Jim Davis, L-Ko and Universal; Vin Moore, L-Ko; Joe Le Brandt and Anthony Goldewey, formerly with Sennett and Keystone; Ferris Hartman, once with Keystone.

Director Bertram Bracken this week finished cutting the Henry B. Walthall feature, "And a Still Small Voice," produced at the National Film Corporation's studios.

Charles H. Christie has returned to Los Angeles from a visit to San Francisco. He heard few complaints about poor business, he said, and he added that there is plenty of patriotism in the northern city. Christie comedies are being shown in the Oakland Orpheum theatre, and he intimated that wherever Christie comedies are being exhibited business is better than ever.

Al Christie, of the Christie studios, this week became director of the bugle corps at the Hollywood Officers' Training School. He plans to increase the bugle corps from four persons to eighteen, and the number of drummers from six to twelve. In the meantime Director Christie has been asking these questions: "Are brunettes false?" "Should one beware of blondes?" He proposes to answer the questions by working the ideas into comedies for Earl Rodney, who is soon to make his Christie debut.

Announcement was made at the Christie studios this week that on the remainder of the Bobby Vernon pictures, which are yet to be released by the Christie company, will be attached a trailer showing Vernon attaching his own service star to the service flag of the Christie company. Vernon is now in the United States submarine service.

Clara Kimball Young's new picture, "The Road Through the Dark," is about one-third completed, according to announcement this week by Harry Garson, her manager. The subject is being filmed at the Sunset studios under the supervision of Marshall Neilan, with Edmund Mortimer as director. When this picture is completed Miss Young will begin the filming of "Cheating Cheaters," Mr. Garson said. It is the play in which Marjorie Rambeau scored such a success on the legitimate stage. Miss Young will remain on the Pacific coast through the winter, Manager Garson said.

Hollywood Hookum

OCT. 19, 1918 NEWS MORE NEWS

Whew! HOT!

Carl Laemmle is in town.

Cecil B. De Mille is in Indianapolis.

G. E. Jenks' regular name is George Elwood Jenks.

Bill Russell is expected down from Santa Barbara.

Bert Lennon had business in San Francisco this week.

Fair notice: Bill Hart has branded Broadway. Yes, and with a dress suit too.

Mary Miles Minter is Liberty Loaning on Tank "Liberty," and getting the money everywhere.

John Jack Gilbert, the juvenile, is one of the few to be with us, and he sure is a popular guy.

Triangle is the subject of many rumors relative to ins and outs of Aitkens, Lynch, and Davis.

Billie Rhodes was so happy when her first picture went over at Tally's, that she just "cried with happiness."

Al. Christie has gathered together twenty-five Liberty Blondes, who are aiding him in selling Liberty Bonds.

Bill Parsons has been seen about town, even though he was working at the plant this week with a number of Farmerettes.

Bert Lytell has won for himself "the marathon Bond talker." He talked for more than two hours without notes or hesitation.

Sessue Hayakawa received another letter this week. Yes, the lady said, "I just dote on the way you fight." Cave men please write.

Elmer Clifton found it necessary to take beach scenes for Dorothy Gish's "The Hope Chest," on one of the warm September days of the past week.

Al Ray has it easy these days, many of his scenes requiring him to be in bed, and he just goes to the studio at night, and is ready in the morning.

Edward Sloman is reported to be a serious man. All of which is accounted for by the fact he has resided in Santa Barbara for yea these past two years.

Tom Mix is going to show us what happened on the arrival of the Law in his next film play. It is intimated Tom may use a six-shooter in this picture.

Jack Cunningham has been heard from again. Yes, in loud stentorian tones. He advises HOOKUM he has just written "Two Gun Betty" for Bessie Barriscale.

Colonel Mary Pickford, it is rumored about, is to become a four-minute speaker, and as such will be the only woman representative of President Wilson in this branch.

Just how Kitty Gordon will be able to show her back in her first picture—a nurse's story—is a mystery, but here's a two-to-one bet the famous back will be there, maybe all draped.

Bess Meredyth was the first member of our film colony to be stricken with Spanish Influenza, and the next morning the Doctor said it was just the grippe that was so prevalent about Los Angeles.

Roy Stewart, pending his entrance at Astra studio where he is to be starred in westerns, is making a record as a Bond salesman. He is charged with even taking the money out of the people's pockets.

Fred Goodwins — pardon us, Sergeant Goodwins, tells this one on Scotty Cheethorpe who was formerly with Chapin. Someone asked Scotty what was the hour for dress parade on the boat, and he came back with "eight-thirty made up."

Gladys Brockwell used a spotlight on her automobile, and a small town constable caught her. When she went to say "good morning, judge," all the officials were out taking part in a Liberty Loan parade, and so she left her card and five dollars.

Dick Willis has littered up our desk with another poem titled "Matilda's Dramatic Career," in six verses. Inasmuch as the first and last words—Matilda's pictures—make good sense, the poem must be good.

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Oct. 21. Hugon, the Mighty (Monroe Salisbury) 5
Oct. 28. All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Oct. 20. My Cousin (Enrico Caruso).....
Oct. 20. The Make-Believe Wife (Billie Burke) .....
Oct. 20. Gypsy Trail (Bryant Washburn)....
Oct. 27. Women's Weapons (Ethel Clayton).
Oct. 27. A Daughter of the Old South (P. Frederick) .....
Oct. 27. Mirandy Smiles (Vivian Martin)....

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Oct. 20. Snobs (Moore) .....
Oct. 27. The Cheat (Special).....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I would Not Marry.....
Oct. 15. 18 to 45.....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
Oct. 27. The Rainbow Trail (William Farnum) .....
Nov.10. The She Devil (Theda Bara).....
Nov. 24. I Want to Forget (Evelyn Nesbit).

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Oct. 22. Treat 'Em Rough (Tom Mix).....
Nov. 3. The Strange Woman (Gladys Brockwell) .....
Nov. 17. I'll Say So (George Walsh).....
Dec. 1. Fame and Fortune (Tom Mix).....
Dec. 15. The Sneak (Gladys Brockwell)....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Oct. 27. Tell It to the Marines (Jane and Katherine Lee) .....
Nov. 10. Virginia Pearson in "Buchanan's Wife".....
Nov. 24. Caught in the Act(Peggy Hyland).

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Fort Pitt Theatre Co.

The Italian Battlefront..... 8

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Oct. 21. Thirty a Week (Tom Moore)....5 C. D
Oct. 28. A Perfect 36 (Mabel Normand)....5 C
Nov. 4. A Perfect Lady (Madge Kennedy).5 C D
Nov. 11. The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
Oct. 21. The Law that Divides (Clifford).... —
Nov. 18. Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan)..... —
Dec. 9. The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —
Nov. 25. Two-Gun Betty (Bessie Barriscale). —

(Louise Claum)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

Nov. 11. The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

Nov. 4. The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
Oct. 27. The Temple of Dusk (Sessue Hayakawa) 5

Pathe Exchange, Inc

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 20. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Nov. 3. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D

Select Pictures

Sept. 9. The Burden of Proof (Marion Davies) 5
Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 6. Her Great Chance (Alice Brady)... 5
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Oct. 20. The Road Through the Dark (Clara Kimball Young) .....

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Oct. 20. Reckoning Day (Bella Bennett).... 5
Oct. 27. Love's Pay Day (Rosemary Theby). 5
Nov. 3. Deuce Duncan (William Desmond). 5
Nov. 10. The Silent Rider (Roy Stewart)... 5
Nov. 17. The Ragamuffin (Pauline Stark)... 5
Nov. 25. Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Oct. 21. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon)..... 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Oct. 21. Everybody's Girl (Alice Joyce)..... 5
Oct. 28. Miss Ambition (Corinne Griffith).... 5

World Pictures

Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5
Oct. 7. The Appearance of Evil (June Elvide and Frank Mayo) 5
Oct. 14. The Road to France (Carlyle Blackwell and Evelyn Greeley)..... 7
Oct. 21. Just Sylvia (Barbara Castleton and Johnny Hines) 5
Oct. 28. The Grouch (Montagu Love) 5
Nov. 4. The Sea Wolf (Louise Huff with John Bowers) 5
Nov. 11. The Man of Bronze (Lewis S. Stone) 5
Nov. 18. Hitting the Trail (Carlye Blackwell and Evelyn Greeley) 5
Nov. 25. The Zero Hour (June Elvidge and Frank Mayo) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Oct. 21. Why Husbands Flirt.
Oct. 28. Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat.....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2613)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Oct. 20. Building the Eagle Boat.
Oct. 27. Development of Big Gun Construction.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Oct. 20. Fiji Does Its Bit.
Oct. 27. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Oct. 27. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Oct. 20. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES

(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Oct. 21. A Pair of Pink Pajamas.....2 reels
Oct. 28. The Jelly Fish.....2 reels
Nov. 4. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C
STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Oct. 22. Just Home Maid.....1 C
OUTING-CHESTER PICTURES
To be issued one a week
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba. the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....
OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....
SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Oct. 20. Winning the War, No. 1.....1 Top.
ROLIN COMEDIES
One Reel a Week
Sept. 29. Swing Your Partners (Lloyd)...
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd)....
Nov. 3. Just Rambling Along (Laurel)..
Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....
"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.
"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode. The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady. Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918
NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel
Wednesday, September 4, 1918
L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C
Monday, September 16, 1918
NESTOR—Pat Turns Detective (Pat Rooney) .....1 C
Wednesday, September 18, 1918
L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C
Monday, September 23
NESTOR—The Slow Express (Victor Potel(.1 C
Wednesday, September 25
L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C
Monday, September 30
NESTOR—Parted from His Bride (Kerrigan) .....1 C
Wednesday, October 2
L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
Monday, October 7
NESTOR—His Royal Nibs (Comedy Cast).1 C
Wednesday, October 9
CENTURY—Untamed Ladies (Alice Howell),2 C
Monday, October 14
NESTOR—Perils of the Parlor (De Haven)..1 C
Wednesday, October 16
L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C
Monday, October 21
NESTOR—The Love Craze (Florence Lawrence) .....2 C
Wednesday, October 23
L-KO—Painless Love (Babe Hardy).....2 C
Monday, October 28
NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C
Wednesday, October 30
L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C
WESTERN AND RAILROAD DRAMAS
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Oct. 19. The Husband Hunter (Neal Hart).2 C
Oct. 26. The Dead Shot (Helen Gibson)..2 C
Nov. 2. The Silent Sentinel (Helen Gibson).2 D
UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday
LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Oct. 21. Why Worry?.....
Oct. 28. Maid Wanted .....
SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).
"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Oct. 28. Fifth Episode (Repairing War's Ravages).
BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.
BIG V SPECIAL COMEDIES
Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).
A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).
THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....
WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2611)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels
UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

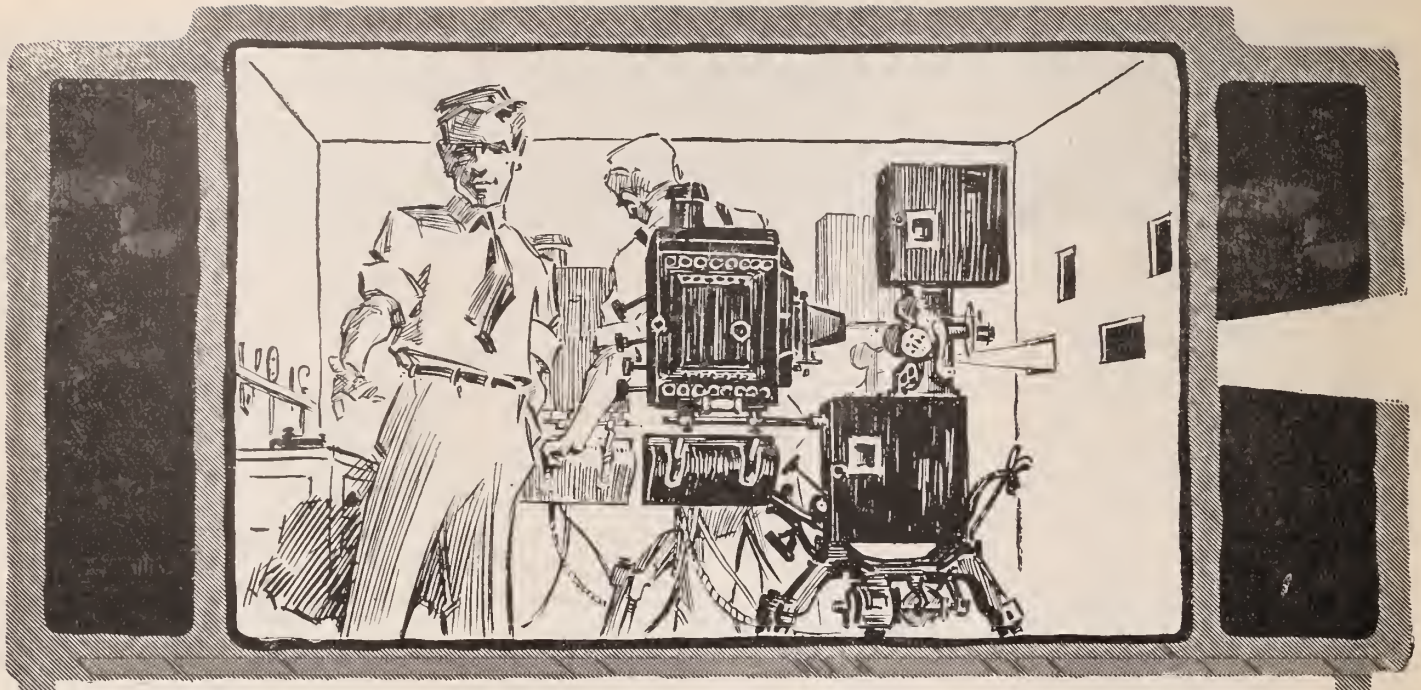
Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).



Projectionist Ray says:

"S. R. O. is the magic sign to Exhibitors. Want a line on it? Get a line on POWER'S and you'll get a line "out in front" by using 'em.

"The magic is right here in the projection room. I've been travelling the projection route for years. I'm always on the main line with signals set 'clear' for prosperity, 'cause I always use a POWER'S. I'm never side-tracked and nothing ever passes me, 'cause, with a POWER'S, I'm 'SPECIAL.'

"POWER'S means

S URE **R** ESULTS **O** BTAINED

Buy a Liberty Bond and Unbond Liberty

"IT PUTS THE PICTURE ON THE SCREEN"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Kennedy Handles Liberty Films on Coast

E. L. KENNEDY, formerly branch manager of the Pathe exchange, Los Angeles, took full charge last week of the booking of the thirty-five propaganda films released during the present Liberty Loan drive. He had as his assistant E. H. Watson, establishing his headquarters at the World Film offices.

He put eight-five prints to working, and on the first night of the big drive every one of the films was delivering its message to the public in some theatre in Southern California or Arizona.

He said he was receiving 100 per cent co-operation from the exchanges, who are releasing the films, as well as from the exhibitors everywhere in this territory.

Mr. Kennedy recently went from civil life into the United States Naval training station at the Los Angeles harbor, and consequently his uniform was conspicuous this week in the special work assigned to him. He estimates that between 750,000 and 1,000,000 people in this territory will view one or more of the thirty-five subjects being released by the government.

Vitagraph Active for Loan on West Coast

VITAGRAPHERS have been among the most active Liberty Loan workers in the motion picture colony at Hollywood, Bessie Love, Blue Ribbon Star, and William Duncan, serial star, being the most energetic.

Miss Love, who is now engaged on her second Blue Ribbon Feature, began working on the Fourth Liberty Loan before she had completed her first Blue Ribbon Feature, "The Dawn of Understanding." She and her director, David Smith, so arranged their working hours that she was able to devote several hours daily to work at the Liberty Loan headquarters, and they also displayed a willingness to stop work any time the studio folk looked as though they wanted to buy a bond or even looked as though they hadn't bought one. The result was that during the first week of the drive Miss Love sold thousands of dollars' worth of bonds right in the studio at Hollywood.

Miss Love's Liberty Loan work is a continuation of war service begun eight month's ago, when she joined in the War Savings Service campaign and sold ten thousand dollars' worth of War Savings Stamps. For this she was awarded the War Savings Service Badge of Honor, Motley H. Flint, Los Angeles banker and chairman of the War Savings Committee, having publicly bestowed the badge on her.

Mary Pickford, With Liberty Loan Officials, Photographed in Front of the Tank, Victory, Which Miss Pickford Christened at Los Angeles

"Bill" Duncan was one of the largest sellers of bonds in the Third Liberty Loan drive in Los Angeles and it was Vitagraph night at the Tank in the Angel City which helped to put it over the top in that campaign. This year Duncan started his work by leading his fifty cowboys, riders playing in "The Man of Might" in the big parade which inaugurated the Fourth Liberty Loan campaign in Los Angeles.

There was a blaze of yellow and red silk shirts and neck scarfs of every hue when the Duncan company gathered for the parade at the Vitagraph plant in Hollywood. "Bill" Duncan at the head of the horsemen, resplendent himself in western attire, led his chargers toward the traffic section of Los Angeles, where was scheduled the holding of the big parade which officially opened the Liberty Loan Drive in this Southern California City.

In order that his company might be in time to fall into line with the parade at its very out-set, Mr. Duncan had his company all made up and assembled on the lot at eight o'clock that morning, at which time they started out on location.

THE WEST COAST

Paris Theatre in Denver Changes Hands

A THEATRE deal of unusual interest and importance was closed this week, when the control of the Paris theatre passed from F. O. Browne to A. F. Meghan and his associates. The Paris was the second large, modern theatre structure erected in Denver, and stands near Eighteenth street on Curtis—Denver's celebrated "White Way."

No details of the transaction have yet been announced but possession has already been given to A. F. Meghan of the Strand, H. E. Ellison of the Princess and George Greaves of the Princess. These well known exhibitors have each been operating their respective theatres separately, and the new deal gives them complete control of four of the largest houses on Curtis street.

A manager has been installed at the Paris, which will be open as usual until material is on the ground for extensive alterations and improvements, which will be in keeping with the splendid interior decorations and equipment of the other three houses. It will be closed while the remodeling is being done and will then reopen with high class pictures and the name changed to the Rivoli.

The Paris has a seating capacity of 2,300 and has a $21,000 pipe organ. There is a 99-year lease on the ground and the construction and equipment of the theatre, involved an outlay of approximately $100,000. Considering advanced prices for material and equipment it could not be duplicated today for less than $500,000.

In Spokane Theatres

SPOKANE picture and vaudeville houses, by special agreement, kept their theatres closed until 4:30 Sunday afternoon, opening their doors only when the last section of the big Liberty Loan parade had passed along Riverside avenue, Spokane's main thoroughfare. The parade and patriotic pageant was filmed under the direction of Larry Trimble of the Washington Motion Picture Company, and shown at the Liberty theatre, Monday, Tuesday and Wednesday. The pictures were exceptionally good. The Sunday parade had the sanction of the ministerial association of the city, but the weather man frowned and sent rain. Dr. Clemmer, manager of the Clemmer theatre, had his Red-Head Club, 30 strong, in the parade and won much applause.

"HIT THE TRAIL HOLLIDAY," starring George Cohan, was the Liberty's feature offering.

"THE GARDEN OF ALLAH," a Selig production, starring Helen Ware, presented for the second time in Spokane, drew big houses at the Lyric.

CONSTANCE TALMADGE in "Up the Road with Sallie" held the boards at the Clemmer.

MARY MILES MINTER, the diminutive star, scored big at the Casino in "The Eyes of Julia Deep." Fatty Arbuckle shared the program honors, causing peals of laughter with "Fatty the Bouncer."

WILLIAM FARNUM was featured in "A Soldier's Oath" at the Class A.

DOUGLAS FAIRBANKS in "Mr. Fix It" was featured at the Majestic.

Lend the Way They Fight

Alhambra Takes Stamps as Admissions

EVERY patron of the Alhambra Theatre, Los Angeles, during the past week when "America's Answer" was shown for the third week, bought two thrift stamps, retaining one, and presenting the other for admission. The top price during the showing of the government film was fifty cents, and during the last week no sections were reserved. This equalized the price, inasmuch as the theatre asked but twenty-five cents for each admission. The feature, originated by Manager Fred Miller and Harry Leonhardt, proved very popular with the public, and the house enjoyed capacity business each evening of the week.

What Butte Is Doing

THEATRE attendance has been slightly affected by the I. W. W. strike, which however is now ended. The men have decided to return to work pending the decision of the war labor board as to their demands.

BUTTE theatres played an important part in the Fourth Liberty loan drive, four minute speakers appearing nightly at all of the local houses. The managers are aiding the government in every way possible as well as having to pay ten per cent of the gross as war tax and soon this will be doubled. The showman throughout the nation is doing more than a "bit" to help the cause along. Chairman Hinkle of the Silver Bow county minute organization is loud in his praise of the help given by the Butte theatre managers.

A MINIATURE AIRPLANE, a continual drumfire, semi-subdued, and a front that was warlike indeed formed the lobby display at the Orpheum this week when "Crashing Through to Berlin" was shown. Manager Levy raised the price during the showing of this super-feature to a quarter a throw. It was worth it and got the business.

ONE of the local newspapers which is not getting any theatre advertising advocated the closing of all amusement places on account of the Spanish influenza cases in Massachusetts and some other states many hundreds of miles distant. Its so-called news stories had a tendency to frighten people from attending the shows but no case of the disease has yet been reported here. However, the attempted blackmail did not work. If the "influ" should show here the authorities will of course do everything possible to keep it from spreading.

W. S. RAND of Minneapolis, with the General Film company, was a Butte visitor the past week.

"HEARTS OF THE WORLD" is again being shown at the Broadway, the return dates being October 2, 3 and 4. Needless to say that local theatregoers packed the big theatre on every exhibition.

W. A. IRELAND of San Francisco, with "Hearts of the World," is in Montana territory, in the interests of his big feature.

THE ANSONIA is adding two acts of vaudeville to its regular picture show program. The new system was inaugurated October 1. Manager Levy is thus back to his plan of a few years ago, the prices remaining the same, namely 20 cents for adults at the night shows.

FOR four days this week the Caillaux case, showing the execution of Bolo Pasha, crowded them in at the Rialto.

What Exchanges and Theatres Are Doing

GUY GUNDERSON, former branch manager of the Fox exchange in Los Angeles, and recently employed in the shipyards at Los Angeles harbor, was last week engaged as branch manager of the Kleine System. He succeeds E. L. Silcocks, who resigned his position with the Kleine System about two weeks ago. Mr. Gunderson announced that he would take up where Mr. Silcocks left off, and that his slogan would be "better business than usual."

E. H. SILCOCKS, who recently resigned as branch manager of the Kleine System, announced this week that he had accepted a position as salesman for Select Pictures. He said he considered a number of positions before accepting his present position. He will travel in southern California and Arizona.

THE CALIFORNIA THEATRE, just being completed on Main street, this week booked from Metro the three forthcoming Nazimova pictures, "Eye for Eye," "Ception Shoals" and "The Red Lantern." Special arrangements are being made to give the widest publicity to these subjects when they are released in Los Angeles, according to Manager Lamb of the Metro exchange.

POSITIVE ANNOUNCEMENT that Madame Nazimova has been signed with Metro to appear in a number of productions was emphasized this week by Manager Lamb of the Metro exchange in Los Angeles. He adds that to complete her program of pictures for Metro will require possibly two years of time. He was very emphatic in his announcement because, he said, there have been a number of rumors circulated stating that Nazimova had signed with other companies.

R. G. TURNER, special representative of Metro, after returning from a trip to Arizona where he registered 100 per cent in booking "To Hell with the Kaiser," announced plans for another invasion of Arizona. He will go to the neighbor state next week.

DAVID BERSHON, branch manager of the Universal exchange, was this week appointed to take charge of all Liberty Loan subscriptions from the various film exchanges. Mr. Bershon entered upon his duties immediately, promising that every exchange would go "over the top" before the drive ends.

QUINN'S RIALTO THEATRE on Broadway last week signed a contract with the Universal exchange for L-Ko comedies. The first subject under the new contract was shown at that theatre on September 29.

W. J. QUINN, salesman for Universal, returned this week from Bakersfield, Cal., with contracts with exhibitors at Bakersfield, Fellows, Maricopa and Taft for Jewel and Universal special attractions. He reported business as especially good in Bakersfield, one of the oil producing centers of California.

AS A BOX OFFICE ATTRACTION the Universal production, "Crashing Through to Berlin," is making a record in this territory, according to reports received from various theatres that have shown the pictue. Manager Bershon of the Universal exchange was much gratified this week with the letters on the subject he has been receiving.

SOL. L. LESSER, of San Francisco, who spent nearly two weeks in Los Angeles, left this week for the northern city, after holding a number of conferences with prominent producers of Los Angeles. He said he had made arrangements for better co-operation with Los Angeles exhibitors, but he declined to discuss the details of such arrangements. It is understood that he is negotiating with D. W. Griffith for "Hearts of the World," but he said he was not ready to talk of this matter.

NICK STEELE, new district manager of the William L. Sherry service, with headquarters in Los Angeles, left Saturday night for San Francisco, Portland and Seattle for a three weeks' trip. He may also visit in Denver before his return to Los Angeles.

STANLEY HART, formerly in charge of the publicity department of Quinn's Superba theatre, has been engaged for similar duties with Quinn's Rialto theatre. At his suggestion one of the best orchestras in Los Angeles was engaged for the theatre. He says he is out to tell the public that Goldwyn pictures are being shown at Quinn's Rialto, and he promises the best of entertainment for the big attendance that is expected at that house this fall and winter.

ANNA N. DWIGHT, manager of the Laughlin theatre at Lorg Beach, called on Goldwyn this week and signed for the Goldwyn program. The Laughlin is one of the most beautiful theatres in the beach city.

THE ALL-STAR FEATURES EXCHANGE announced this week that it will distribute in this territory "The Hand of Vengeance," a new serial produced by Gaumont. Manager Harry Hyman of the local exchange predicts that the subject will go over in big shape.

MANAGER STUTZ of the Palace theatre in San Diego was in Los Angeles this week and announced his plans to open a new theatre on one of the main streets of San Diego. Although the house will seat 350 people when remodeled, he states that conditions in San Diego at the present time are such that a small house in a good location will be a sure money-maker. He called on the All-Star Features, Goldwyn, Fox and many other exchanges on film row.

BART BERTELSON, well known in theatrical circles in Seattle, arrived in Los Angeles this week to be associated with the new California theatre, which is soon to be opened on Main street. Robert Poole will be placed in charge of the publicity department.

A. T. CONNARD, owner of the C. & C. theatre at Taft, Cal., was a caller at the Mutual exchange this week. He booked the "Screen Telegram" for his house.

JACK FRAZIER, formerly with Goldwyn exchanges, and well known in Los Angeles, has been appointed as branch manager of the Mutual exchange in Salt Lake, according to information received here this week.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

GRAUMAN'S THEATRE on Monday announced a $30,000 subscription to the Fourth Liberty Loan. Of this amount $20,000 was subscribed by Sid Grauman, manager of the palatial theatres, and $10,000 was subscribed by attaches of the theatre. Additional subscriptions may be made before the campaign ends, Mr. Grauman announced.

E. R. LAMSON, salesman for William L. Sherry Service, left Monday for a three weeks' trip through southern California and Arizona.

A REVIEW of the first G. M. Anderson production, "Red Blood and Yellow," was given last week in the projection room at J. Slipper and Company. The subject is to be released in Los Angeles and adjacent territory through the William L. Sherry Service. About thirty exhibitors were present. The consensus of opinion was that Anderson had come back.

THE LOS ANGELES OFFICE of William L. Sherry Service was told six weeks ago by the San Francisco office htat it would be required to get within that time business amounting to $6,000. District Manager Nick Steele announced last Saturday, the expiration of the six weeks' limit, that the office had gone "over the top" with $1,500 to spare.

THE VITAGRAPH EXCHANGE this week signed contracts with Clune's Broadway theatre to place the two-reel Big-V comedies in that house, beginning at an early date.

W. H. HEPBURN, branch manager of the Vitagraph exchange, made a trip to San Diego this week where he closed a contract with the Grand theatre for the showing of Vitagraph specials. After his wild experience with footpads near Riverside two weeks ago, he took the precaution of making the San Diego trip by daylight. The only thrill that he experienced en route was the loss of a tire, which almost upset the machine.

TOM MIX, Fox western star, made a personal appearance last Friday at the Kinema theatre during the showing of his latest picture, "Mr. Logan U. S. A." He rode out upon the stage on his famous horse, "Old Blue," and he received quite an ovation.

"THE RAINBOW TRAIL," starring William Farnum, comprises the main attraction at the Kinema theatre this week. It is a sequel to "The Riders of the Purple Sage," and, according to the Kinema management, is playing to tremendous crowds.

"THE BIRD OF PREY," in which Gladys Brockwell is the star, playing this week at Miller's theatre, received much favorable notice from Los Angeles critics. She is spoken of as "giving a vivid and human characterization."

MEMBERS of the Lo-Ko several comedy producing units, together with General Manager Louis Jacobs, were guests of the Motion Picture Theatres Owners' Association, Wednesday at the weekly luncheon, and gave a rapid fire vaudeville, in which Billy Armstrong, Grace Omar, Charles Parrott, Hughie Mack, Phil Dunham, Eva Novak, Charley De Lay, Paul Roundus, and others appeared. Others in attendance from the L-Ko plant were Alice Howell, Helen Lynch, Bartina Burkett, "Fatty" Loback, Louise Escovar, Myrtle Sterling, Jerry Dean, Vin Moore, and others.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
-- NOW BOOKING --
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
-- COMING! --
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp. Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

What Seattle Exhibitors Say

ONE of the stunts pulled off in the bond selling campaign was the one shown at the Coliseum, Seattle, when Marie Dressler appeared in person before the 2,000 people. She visualized the French mother, and in fact all mothers who gave their all for the cause of Liberty.

LOU GOLDSMITH, proprietor of the "Class A," has sold his theatre to Messrs. Mazuda, Fujitoma and Company. $25,000 was paid for it.

J. W. HOUCK, class A, salesman for the Paramount-Artcraft concern, returned from a successful trip through the Gray's Harbor country and Carlyle.

FRANK HEYFROM, one of Missoula's most prominent picture men, was a recent visitor to Seattle's Film Row. While here he visited the Paramount office, as the one in Butte has been closed for a short time, since the manager resigned, and signed up a large contract with them.

A. E. QVST, official envoy to the small towns for the Paramount-Artcraft government, has left the office to take in all the small town shows.

MANAGER MEAD of the Seattle Universal office reports remarkable progress of the idea which was initiated by Carl Laemmle, president of the Universal, and the United States Government, in which each motion picture house is asked to give 10 per cent of one day's gross receipts per month. Every one he has approached has signed the agreement. When they do this they receive a certificate.

MANAGER R. H. ALLAN of the General Film Company reports that two days after their new plan was announced in the Motion Picture News, he received eleven inquiries in his territory regarding them. Mr. Allan reports that all the Paralta pictures are going strong and Manager Eugene Levy, of Levy's Million Dollar Orpheum, has purchased the Wolfville Tales from the General Film Co.

MANAGER BORIES, of "The Four Square Pictures," has opened "The Film Transfer Co." He is handling as well as solving the transfer business for the Row.

ONE THING Film Row is proud of and that's itself. In the recent Fourth Liberty Bond Campaign, every concern on the row passed the 100 per cent mark in buying bonds. The theatres did the same. Besides this they were all bundled up in flags. The Clemmer had an electric $28,000,000 sign above its name. This is the amount Seattle is to raise.

NEIL BURNS, one of Goldwyn's star actors, visited Goldwyn's office in Seattle the other day to look at a comedy he made previously to his coming to Camp Lewis, where he will train to help Uncle Sam.

SALES MANAGER DOBBS, of the De Luxe Film Co., recently bought "The Finger of Justice" for the Montana territory.

CHARLES POWERS has joined the sales force of the Metro and has been given the state of Oregon.

News of the Week in Portland

LEE A. OCHS, former president of the Motion Picture Exhibitors' League of America, and now vice-president of United Pictures, was in Portland recently with William Alexander, Coast Division Manager, on his tour of the United States in the interests of his organization. The last time Mr. Ochs was in Portland he brought Oregon exhibitors together in the exhibitor's league, starting the theatre men off with a bang.

JOHN HAMRICK, of Seattle, has been in Portland with his picture, "The Fall of Barbary Coast." He opened a big newspaper advertising campaign, using the Oregonian as his chief medium, and played to two weeks of big business at the Star theatre.

NEARLY every theatre man in Portland was unusually active on the Fourth Liberty Loan, which started its Portland and Oregon drive a week ahead of national schedule. Bill Ely of the Hippodrome was a successful captain, Walter Armstrong of the Strand working under him in a district that provided subscription records for Armstrong and his feminine coworker. Charles E. Couche, publicity expert for the Majestic, was captain of another successful team.

ARNOLD and Schwartz have just opened a new theatre in Toledo, Ore., where the government is active in getting out spruce for airplanes.

W. L. Loudy of Chicago, representing Motiograph, was in Oregon recently. He says that his company has 350 machines in the Northwest, against 20 a few months ago.

L. JACOBS is building a 600-seat theatre at Klamath Falls, Ore. It is the largest house in that town and will be opened within a month.

ADVERTISE IN THE WEST COAST

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING

WM. L. SHERRY SERVICE

SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.

SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.

LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.

NICK STEELE, District Mgr.
Headquarters—LOS ANGELES

LOUIS HYMAN
Manager

ALL STAR FEATURE DISTRIBUTORS, Inc.

514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines

Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

The George Kleine System

Perfection Pictures

E. H. SILCOCKS
Branch Manager

209 Knickerbocker Building

AMERICAN FILM CO., INC.

William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

UNIVERSAL FILM EXCHANGES, INC.

Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

VITAGRAPH

Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building 643 South Olive Street

In and Around Denver

CHARLES R. GILMORE announces that the United Picture theatres will release "The Light of Western Stars," starring Dustin Farnum, in Rocky Mountain territory on October 27. Mr. Gilmore is now in Salt Lake City for a conference with Vice-President and General Manager Lee A. Ochs, of New York City. They will arrange for the opening of a branch office in Salt Lake under the supervision of the Denver headquarters, for the better distribution of their productions throughout Utah, Idaho and Montana. R. J. Churchill, former manager of the local Fox headquarters, is relieving Mr. Gilmore for two weeks during his absence in Salt Lake.

DENVER has been the mecca for prominent film men during the past week. Joe Brandt, D. B. Lederman and G. B. Howe have been visiting Edward Armstrong, of Universal; F. R. Lynch, special representative of the Triangle Distributing Corporation, has been spending several days with Local Manager A. E. Fair, and Walter S. Rand, district manager for General with headquarters in Los Angeles, came in this week from Seattle via Butte and Salt Lake. All of these gentlemen report a splendid business, and declare that the film business will come out of the trying war period with colors flying.

MR. BRANDT is now en route to Los Angeles via Salt Lake. Mr. Rand will either return to Los Angeles or go on to Chicago, and Mr. Lynch has left for Kansas City and the East. Mr. Lederman has just completed the installation of Universal's new booking system here and is now installing the same system in Salt Lake.

"AROUND THE CLOCK WITH THE ROOKIE" and "Around the Clock with the Sailor," two highly interesting patriotic single reel features, were recently released in this territory by Universal.

THE PRINCESS, of Denver, has secured first run of the entire series of British official war pictures, "Fighting for Freedom."

W. H. HOSHAL has sold the Pike's Peak theatre at Pueblo to the Mountain States Amusement Co.

W. H. RECORD, one of the oldest exhibitors in Kansas, has leased the Owl theatre at Lebanon, and will spend the winter in Denver.

R. H. McCLUSKEY, of Mutual, has returned from a very successful trip covering Salt Lake, Idaho and Western Wyoming.

The Mountain-Plains Theatre Supply Co.

1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

HARRY J. QUINN, former manager of the Denver Universal exchange, now in training at Camp Travis, Texas, writes that he will probably leave very soon for service overseas.

MILT COHN, of Paramount, has just returned from a business trip in Southern Wyoming.

EARL RADCLIFFE, who several weeks ago enlisted in the Aviation Service, has not yet been called and is now presenting the merits of Select's star series to exhibitors in South Dakota, Wyoming and Nebraska.

F. W. NORMAND, who swears by Goldwyn and the Motion Picture News in the same breath, is back from a long journey through Nebraska, Montana and the Black Hills circuit.

ROY E. CHURCHILL, who recently started training as a benedict, returned this week from a four weeks' trip in Utah and Idaho. He reports 100 per cent. bookings on Goldwyn's star series. On his former trip covering fourteen towns he sold thirteen, including the America theatres at Salt Lake and Butte, the Majestic at Boise, and the Orpheum at Pocatello.

MR. CHURCHILL recently visited Shelly, Idaho, where he was present at the opening of the new Virginia theatre by Shelly & Davis. The Shelly has a seating capacity of 600 and caters to a population of 30,000. It boasts of a $5,000 organ and the finest up-to-date equipment, including the very best opera chairs and a modern cooling plant. It is doing a big business.

F. W. NORMAND recently visited the Alcazar theatre, at Great Falls, Montana, and says that Manager Roy Johnson is the liveliest exhibitor in that state. As an illustration of how he puts over pictures, during a recent three days' run of "The Still Alarm" he arranged with the local fire department for an exhibition drill in front of his theatre at every night performance. This is only one of his many original advertising stunts, which invariably result in packed houses at every performance.

JIM PACE, who operates the Pace theatre in Chadron, Nebraska, is now in full control of the theatre business there. Mr. Nelson has decided not to reopen the Opera House theatre, and Romanoff Koski has closed the Rex. Mr. Pace has been up against the hardest fight ever experienced by an exhibitor, and his many friends declare he is fully entitled to the right to remain there alone.

What Butte Is Doing

RECORD BUSINESS was played to by Phil Levy of the Ansonia in the showing of "To Hell With the Kaiser." Mr. Levy advertised the production widely using the billboards and newspapers to the greatest extent.

BUTTE now has but one film exchange, the Universal, since the closing of the Famous Players-Lasky branch. This city has always been a film distributing point for Montana but seems to rank at low ebb in this respect at this time, in comparison to former years.

L. H. SUTTON, operating a picture theatre at Hamilton, is visiting in Butte.

Theatres Changing Hands

CALIFORNIA.

John Young, proprietor of the Apollo Theatre, Hollywood, Cal., is now owner also of the Brooks Theatre, 151 East Santa Barbara Street. He will operate it along the sames lines as the Apollo, it is reported.

MONTANA

E. N. Disney, of Kalispell, Mont., has bought the Iris Theatre at Miles City, Mont., from W. H. Bruen.

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War
The Secretary of the Navy
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

What West Coast Studios Are Doing

LILLIAN WALKER, who will produce for her own company, selected her dressing rooms at the Brunton studios this week. No date has been set for her to begin active work of producing, but it was announced at the studios that this work would likely begin within another week. Her pictures will be released through the Hodkinson service.

BESSIE BARRISCALE returned this week from the High Sierras where some exterior scenes in "Two-Gun Betty" were filmed. The picture is almost completed, and the remaining work will be confined to interiors. One of the features of the subject, bringing it up-to-date, are a number of farmerettes who were given a part in one of the scenes filmed this week.

KITTY GORDON'S first picture to be filmed at the Brunton studios is making excellent progress. The production is about half finished, it was announced this week. It is from the story written by Adele Bieneaus, a French woman, and its title will be "The Nurse's Story." Wallace Worseley is the director.

NEW carpenter shops were erected this week at the Brunton studios to accommodate a few of the nine producing companies that have either begun work at the studios, or will begin work soon. Other accommodations are to be provided, it is announced. If permission can be secured from the War Industries Board at Washington, one or more new stages may be erected, Mr. Brunton announced.

RICHARD GORDON MATZENE, president of the Matzene pictures, with which Madame Yorska will make her film debut, returned last week from a business trip to New York. He reported a bright outlook for all pictures to be released, starring the French star. Her first production will be called "The Infernal Net."

THE WILLIAM RUSSELL COMPANY, of the American studios, at Santa Barbara, came to Los Angeles this week to film some exteriors in his new production, "Where the West Begins." Special scenes will be taken in the fashionable Wilshire district. He was accompanied by J. R. Crone, American production manager, Elieen Percy is playing the feminine lead in the picture.

STEPHEN FOX, special writer, who has been detailed at Camp Boyd, Texas, was in Los Angeles Wednesday en route to another camp on the northern part of the Pacific Coast. He was met in Los Angeles by J. R. Crone, production manager of the American company at Santa Barbara, and plans for Mr. Fox to write the continuity on a new picture for William Russell were discussed. It is understood that the story is from the pen of James Oliver Curwood.

EARLE WILLIAMS will film a picture while in the East, and before he returns to the Vitagraph West Coast studios, it was announced here this week. Information to this effect was received by the Mabel Condon Exchange from Albert E. Smith, president of the Vitagraph Company.

EARL MONTGOMERY, of the team of Montgomery and Hock, appearing in Vitagraph Big-V Comedies, had a close call from death this week when the car he was driving collided with a street car near the Griffith studios on Sunset Boulevard. According to those who witnessed the accident, Montgomery's car was turned around and was struck twice by the street car.

BESSIE LOVE will soon begin work on a new picture, entitled "The Enchanted Barn," taken from a novel by the same name. Her supporting cast has not been selected. She has just completed a Brete Hart story; also she has purchased a new limousine done in khaki color. It is about the nobbiest car on the Vitagraph lot.

WILLIAM DUNCAN, who is filming the Vitagraph serial, "A Man of Might," has been making Liberty Loan speeches all this week at Pantages theatre on Broadway.

LOIS WEBER, who sustained a broken arm a week ago when she fell while walking in a Los Angeles store, was back at work within five days after the accident happened. She was visiting a furniture store when the accident occurred. Walking on a highly-polished floor her foot slipped. Because of a tight sleeve she was unable to reach out and save herself. She is directing Mildred Harris in a new picture called "Home."

San Francisco News Condensed

ALL the managers of film exchanges and of motion picture houses in this district plunged into the drive for the Fourth Liberty Loan with a determination to make it a quick success. The theatre managers are a unit in the praise of the Government films and the other war pictures which have been approved by the Government, and the demand for immediate bookings of these films is in excess of the supply.

"AMERICA'S ANSWER" has met with a great success and started on its final week at the Rialto on September 29. The All Star Features Distributors, Inc., which has charge of the picture in this state, reports that the bookings for this picture are coming in rapidly from all the first run houses. Another of the local theatres which is featuring war plays is the Wigwam, which is showing "Italy's Flaming Front." The playhouse was fairly stormed on the opening day.

GRIFFITH'S PICTURE, "The Hearts of the World," is now in its fifteenth and last week at the Alcazar theatre. This is the most remarkable run a picture has ever had in San Francisco. The All Star Feature Distributors, Inc., which has charge of this picture in this territory, says that it now has three road men out in its interests. These include W. G. Holcombe, who is general manager for the company's road shows, and its regular men, William Kellner and Sam Powell. It is reported that the latter is soon to enter the service of Uncle Sam.

MAJOR M. J. COHEN, manager of the George Kline System, has just returned to San Francisco after an absence of four weeks' visit to the home office in Chicago. Mr. Cohen came here by way of Los Angeles, where he stayed a short time. He says that he had a fine trip, but that he is glad to be home again. The especial object of his trip was to con-

sult with the home office regarding future operations on this coast, and he says that very satisfactory decisions were reached.

THE new picture, "Behind the Lines of Italy," which will be distributed in this territory by the George Kline System, is expected to be released in about two weeks. Major Cohen goes to Los Angeles the middle of the present week to attend a preview of the picture at the Hamburger Auditorium in that city. This is to be held under the auspices of the Italian Red Cross. Upon his return to this city next week there will be a preview in San Francisco. Later he will go to Seattle, where a third preview will be arranged. Mr. Cohen says he is handling the picture on special lines for the George Kline System.

IT is announced from the San Francisco office of the George Kline System that E. H. Silcocks, for three and a half years manager of the system at Los Angeles, has resigned and is now with the Select Pictures as road man. It is also announced that Silcock has been succeeded as the Kline manager in Los Angeles by Guy Gunderson, for over three years with the Fox exchange. Major Cohen also gives out the information that Lou Thompson, formerly salesman for the Mutual in San Francisco, is now with the George Kline System in Los Angeles in the same capacity.

J. L. MULHAUSER has just arrived in San Francisco from Chicago as representative of the George Kline System out of the San Francisco office. Mr. Mulhausen was formerly with the Select when that exchange was first opened in this city, and up to a short time ago was with the Select in New York. His old time friends on the Coast will be glad to extend again a friendly greeting to a man as popular as Mr. Mulhauser always has been in this territory.

WILLIAM COLVIN, Coast representative for Ernest Shipman, has arrived in San Francisco in the interests of Jennings Bros.' picture, "The Lady of the Dugout."

THE AMERICAN JUNIOR NAVAL AND MARINE SCOUTS were the guests this week of Messrs. Sheehan & Lurie at the Rialto. The boys were very enthusiastic over the performance of "America's Answer," and their exuberant spirits were communicated to the adults in the audience in a way that made the performance the liveliest of the run.

C. POST MASON, who was publicity man for the First National Exhibitors Circuit at Denver, when the World's Trophy competition was won on "Pershing's Crusaders," has come to San Francisco and is now associated with the All Star Features Distributors, Inc., as publicity agent for Sol. Lesser in San Francisco and Los Angeles. Mr. Mason takes great pride in the success of his work at Denver, where he had full charge, and will endeavor to duplicate his successes on the Coast.

J. L. FRAZIER, who is well known in film circles in Salt Lake and Los Angeles as well as in San Francisco, has just been appointed representative of the Mutual Film Corporation in San Francisco.

ELLIS ARKUSH, owner of the Sequoia theatre at Redwood City, Cal., has just enlisted in the U. S. Army, choosing the artillery branch of the service. During his absence the theatre will be run by his wife.

QUITE a few changes in ownership of theatres are reported this week. R. L. McNeil, who owns the Lyceum and Panama theatres in San Francisco, has just closed a deal to purchase the Strand and Fairmount in Oakland.

THE HAYES THEATRE in San Francisco has been sold by Manager Ross to W. R. Ainsley.

THE BELL THEATRE at Livermore has been sold by Manager Madsen to a Mr. Bush, who is reported to come from Chicago. Film Row has not yet made Mr. Bush's acquaintance, although it is reported that he has had experience in the business in the East.

MANAGER LAMB has sold the Hayward theatre to L. Rosenthal, who formerly owned the Empire theatre at Napa.

E. KEHRLEIN bought the Franklin in Oakland this week, thus adding another house to his string of Kimena houses. He now owns Kimenas in Oakland, Los Angeles and Fresno.

THE VARSITY THEATRE in Berkeley changed hands this week, J. Tipple, the former manager, selling to Bob McNeil.

ABE MARCOWITZ AND DAN LEBO have sold the Lincoln theatre in San Francisco to Ben Leibman.

THE REX THEATRE at Oroville, which has been closed for the summer, opened this week.

L. HOLT has been refurnishing the Gem theatre at Colusa, which was closed for the summer and practically dismantled by C. C. Kauffman, who built a new theatre at Colusa. The Gem will be reopened on October 5.

SHIELDS & VAN BUREN, of the Star, Oakdale, Cal., have taken over the Los Banos theatre and for the present will run both houses.

IT is reported in San Francisco that Nat Hart has resigned as manager of the Kimina theatre, Los Angeles, to become assistant manager of the Hippodrome in that city. Mr. Holt was formerly manager of the Rialto theatre in San Francisco before he went to the Southern city.

A FOURTH downtown theatre in San Francisco is now about to utilize a part of the Paramount and Artcraft pictures of the big 1918 output. This latest theatre to come into the fold is the Strand, and as a consequence Paramount and Artcraft pictures will have during the season of 1918-19 first runs at the Imperial, the California, the Portola and the Strand. Four first run theatres for one exchange in a city the size of San Francisco is a condition of which the Famous Players-Lasky Corporation may well be proud.

THE IMPERIAL THEATRE has contracted for the exclusive first run presentation in San Francisco of the P. James Montgomery Flagg pictures.

JAMES A. PARTINGTON, manager of the Imperial theatre, makes the prediction that six months from now the profession will find Lila Lee the foremost feminine star on the screen. "The Cruise of the Make-Believes" was hugely enjoyed by this theatre's patrons and that little Lila Lee "got over big" in her screen debut is attested by the fact that the Imperial box office receipts soared to lofty heights.

"THE HUN WITHIN" has just closed a very successful week at the California from both the standpoint of entertainment and box receipts.

Directory of San Francisco Exchanges

UNITED STATES OFFICIAL WAR FILMS
Presented by THE DIVISION OF FILMS
Committee on Public Information
Geo. Creel, Chairman Chas. S. Hart, Director
Released in California by SOL. L. LESSER
Chairman Division United States Official War Films, State Council for Defense for California
191 Golden Gate Ave., San Francisco 514 West Eighth St., Los Angeles

NOW BOOKING

"AMERICA'S ANSWER"
EIGHT REELS
A masterpiece of living action of what has been done in France by our boys and the United States Government

"PERSHING'S CRUSADERS"
SEVEN REELS
Khaki-clad millions of Americans sweeping on to meet the foe

"OUR BRIDGE OF SHIPS"
TWO REELS
Visualizing the tremendous energy of America aroused to defeat the U-boat menace

"OFFICIAL WAR REVIEW"
ONE REEL
Authentic action in the war zone from the Governments of the United States, France, Great Britain and Italy. Released every week. Photographed by the United States Signal Corps, A. E. F.

TURNER and DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue San Francisco, California

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue SAN FRANCISCO
2020 Third Auenue SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC AND LITERARY DIGEST (SEATTLE ONLY)

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St.
Los Angeles
107 Golden Gate Ave.
San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

DAN MARCOWITZ, manager of the Western Film Co., has just returned from a trip to Los Angeles and through the San Joaquin Valley. He called on all the producers in that section of the state and says that everywhere he found the managers very active in preparing to assist in the Fourth Liberty Loan drive.

H. D. NAUGLE, Western Division Manager of the Vitagraph, spent a few days in the San Francisco office this week en route from Seattle to the main office in Los Angeles.

THE DUHEM MOTION PICTURE MANUFACTURING CO. made some interesting pictures this week of the first review of the troops stationed at Camp Fremont. The pictures will be shown by the Universal Film Co.

AMONG the managers of theatres visiting Film Row this week were: Alex. Williams, Unique, Santa Cruz; C. W. Goddard, J Street theatre, Sacramento; C. L. Langley, Hippodrome, Taft; W. S. Webster, Strand, Woodland; Alex. Killingworth, Strand, Los Gatos.

Help Those Boys of Ours!

They're on a trip across the Rhine and on to Berlin because they've got a big job to accomplish for mankind. And they are doing that job well—and will do it still better.

But they can't travel far without equipment, food and everything necessary to such a strenuous journey.

That's Where We Come In!

We've bought some bonds, and they sent the boys a long way on their trip—but they still have a ways to go. Pershing's personally conducted tour is going to do us a wonderful lot of good, and we know it—and all humanity knows it.

So, Once More—

Buy Those Bonds

THE WEST COAST

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The West Coast" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the West Coast in

THE WEST COAST

Simplex

It takes a worth-while job to keep a worth-while man

A capable Operator wants to put on a good picture, and if this isn't made possible for him he feels like an 1918 chauffeur running an 1896 one-lunger. He's ashamed of his job and quits.

And with an Operator who doesn't take pride in his work the screen-results are still worse.

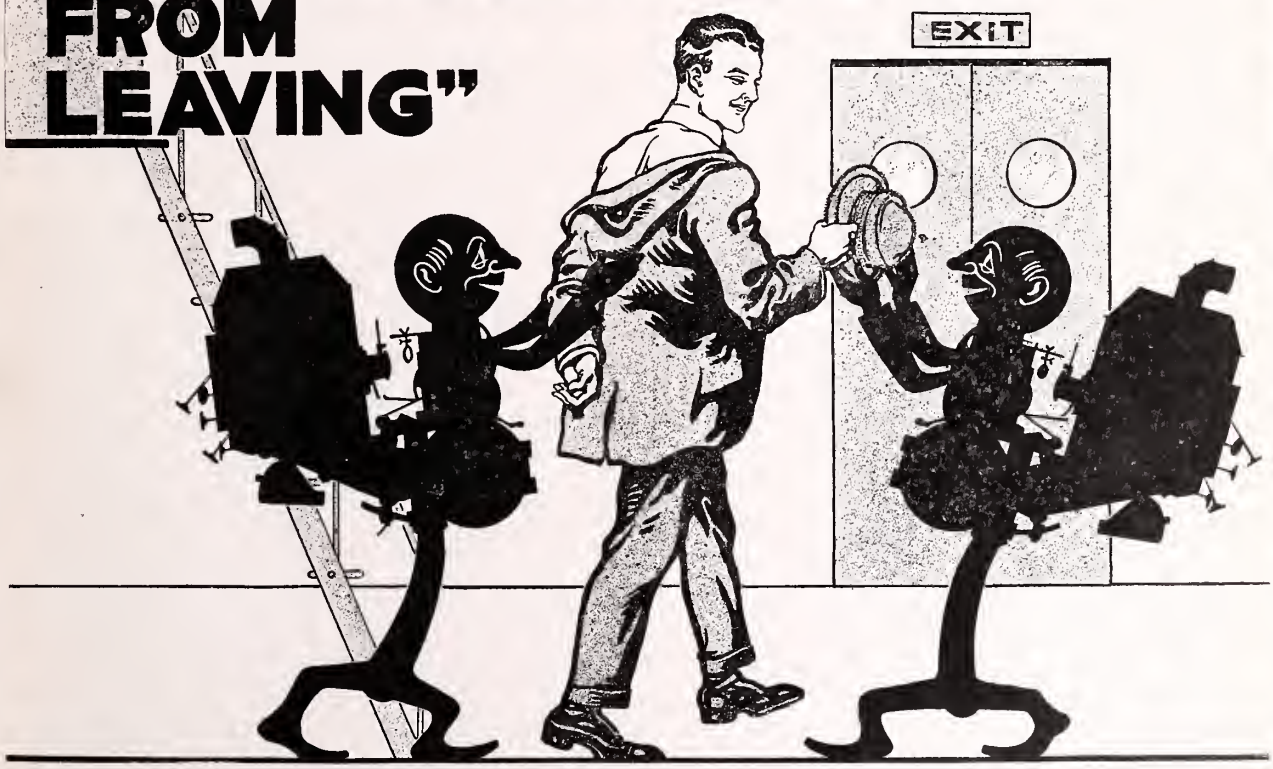
But when the Simplex Twins are employed, the Operator knows that there isn't a House in the country that can beat the picture he puts on the screen.

That's a worth-while job for a worth-while man.

That's what makes the House a worth-while investment.

And that's why we say:

"LET THE *Simplex* TWINS KEEP YOUR OPERATOR FROM LEAVING"



Why should he quit? He now can equal the projection of the Rialto and Rivoli!

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Calamity Howlers who discourage enterprise, Stock-jobbers who discredit business, "Knockers" who descend to the level of common scolds, Pilfering price-pirates—all who do not operate with constructive intent, naturally menace the Motion Picture Industry from within and should be without.

This is a *"Win The War"* era. 'Tis no time for anything but clean thoughts, hard work and sincere effort, and it is our specific duty to make our Industry produce its perfect potential power.

If you are investing all you possibly can in Liberty Bonds, and are doing your W. S. S. Bit, we will be pleased to give your negative the protection of

Rothacker Prints

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

OCTOBER 26, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD

¶ *Are we down-hearted? No!!*

¶ *That Service is best that Serves when Service is needed. Motion Picture News stands now—as always—ready to Serve the industry of which it is proud to be a part.*

¶ *What can we do for you?*

VOL. XVIII-NO. 17 Entered as Second Class Matter, August 27, 1917 at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles

WHO WILL GET THE BEST STUNTS

In the contest that will demonstrate to the motion picture industry that that advertising and merchandising are profit-makers.

$1200.00 IN

Of the Fourth Issue will be given by the First National Exhibitors' production to the public by special lobby treatment—newspaper advertising—unique

"The ROMANCE

Is the Subject Selected for

It will more than make good any publicity statement in reason. It offers unlimited possibilities for retail merchandising in any one and all of the accepted styles of exhibitor promotion. The very popularity of Tarzan is founded on the advertising of that name to nearly sixty million people.

FIRST NATIONAL EXHIBITORS CIRCUIT

Entry blanks, including conditions of contest, can be had from any First National Exchange, the office of this trade journal, or the Tarzan Editor, 6 West 48th Street, New York, N. Y.

FROM SCENES LIKE THESE?

exhibitors are practical film retailers—and to the small theater owner

LIBERTY BONDS

Circuit to exhibitors who prove to be the most efficient in selling a stunts or novelty in presentation.

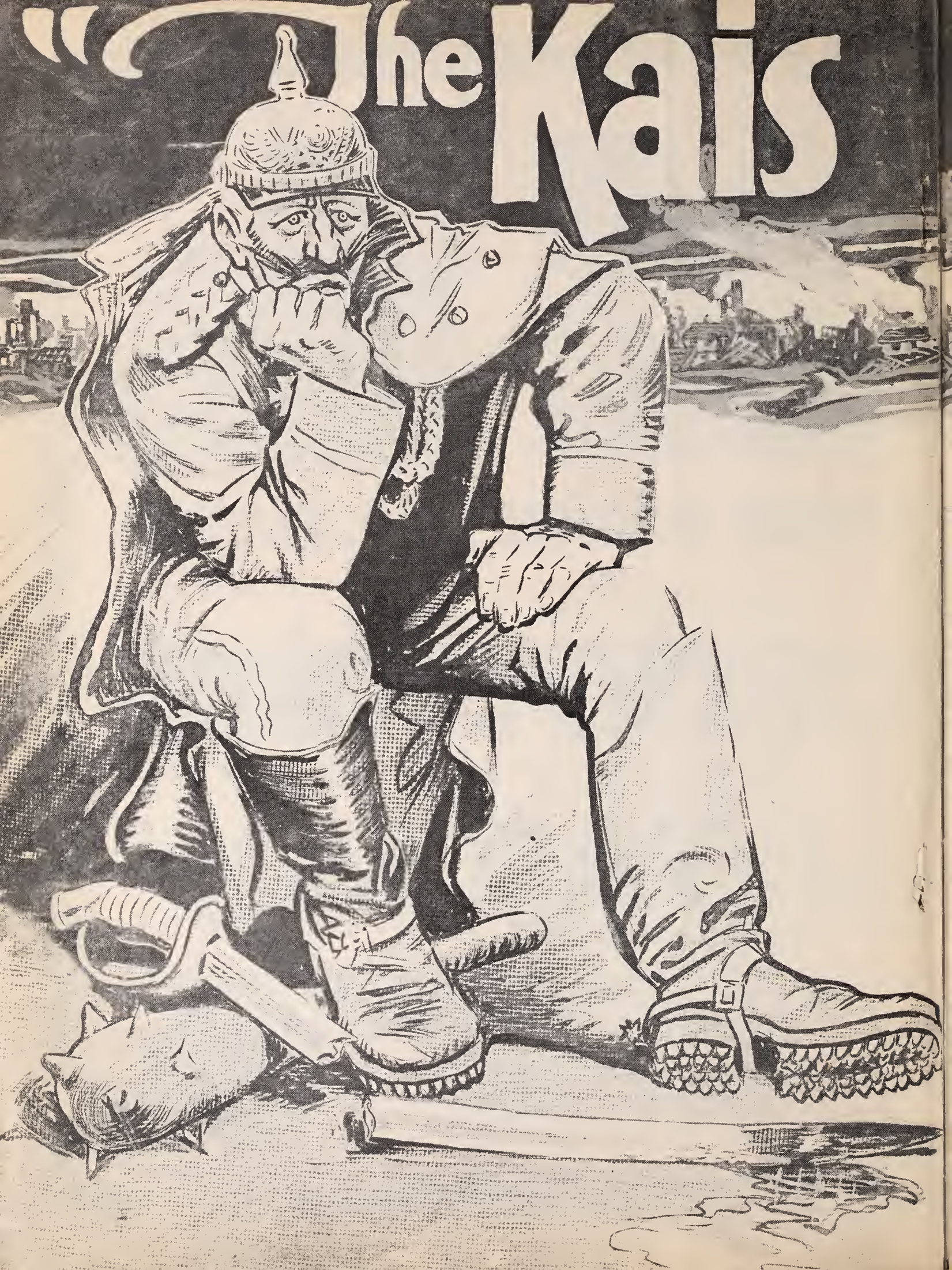
# of TARZAN"

the Exhibitor Competition

Your chance of being declared a winner is as good with 300 seats as it is with 3,000 capacity. Your ability as shown in your advertising will be the only factor for consideration. Send copies of newspapers containing your advertising—photos of your lobby display—d scriptions of stunts.

This contest is for exhibitors who have booked or shown "The Romance of Tarzan" prior to announcement of the competition a week ago, or who ho'd contracts for regular First National releases. Receipt of entries acknowledged by mail.

FIRST NATIONAL EXHIBITORS CIRCUIT


The Kais

Read These

The Moving Picture World Says:

It should prove a popular hit . . . a picture in which there is always something doing . . . it hits straight at the mark and hits home . . . the spirit of its eight reels guarantees it a warm reception.

The Exhibitor's Trade Review Says:

Here's a feature that you can go after in a big way and advertise to the limit, for it will back up an elaborate campaign and satisfy patrons.

Act Quickly

This territory sold—

Ohio, Maine, New York, Indiana, Massachusetts, Virginia, Rhode Island, Alabama, New Jersey, New Hampshire, Florida, Michigan, Connecticut, Pennsylvania, North and South Carolina.

Most timely subject on the Market

For territory apply to **A. WARNER, 220 West 42nd Street, New York, N. Y.**
Hiller & Wilk, Foreign Agents, Longacre Building, New York, N. Y.

Produced by **S. L. WARNER**
Directed by **JOHN JOSEPH HARVEY**

KATTERJOHN FILMS

FOUR SPECIAL PRODUCTIONS

will be issued during the ensuing twelve months; four superlative story-pictures released at intervals which will insure the maximum expenditure of time and thought in their making—each an original conception by

MONTE M. KATTERJOHN

—who will strive to give you special pictures of extraordinary theme and quality; "specials" worthy of the name because of their artistry, technical details, carefully selected casts, general production bigness, and coherent, entertaining story values.

These will range from six to seven thousand feet in length.

All production details will be under the individual management of the creator—an arrangement which marks the inauguration of a new departure in the building of quality motion picture entertainment.

We believe you will want to exhibit these greater-than-state-rights specials because of their tremendous box-office power—created towards pleasing all of your patrons.

Address all communications to

KATTERJOHN FILMS

730 So. Olive Street Los Angeles, Cal.

We invite suggestions from exhibitors

Write us your opinion today

The Irving Theatre

Myrtle and Irving Avenues

Brooklyn, N. Y., October 11, 1918.

VITAGRAPH COMPANY,

Gentlemen:

"I had the pleasure of seeing some of the earlier episodes of your new serial, 'The Iron Test,' in your projection room the other day. It held me spellbound, and it should have the same effect on any audience. It is one more evidence of the class of Vitagraph Serials. It spells money to me."

WILLIAM BIGALL.

"It Spells Money to Me!"

THE VOLUME OF ADVANCE BOOKINGS AND EXHIBITORS' ENTHUSIASTIC TESTIMONIALS PROVE CONCLUSIVELY THAT

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL *FEATURING*

ANTONIO MORENO and CAROL HOLLOWAY

is a worthy successor to those famous box-office successes

"THE FIGHTING TRAIL" "VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB" and "A FIGHT FOR MILLIONS"

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

VITAGRAPH

ALBERT E. SMITH
President

What The Critics Say.

Tense, Vibrating Situations, and popular appeal. **GIVES POSITIVE DELIGHT.**
TRADE REVIEW.

Beautifully produced. **FULL OF ACTION, ATMOSPHERE, THRILLS & SUSPENSE**
M. P NEWS.

MASTERLY PRODUCTION. Rich in atmosphere and character. Excellent cast.
M. P WORLD.

CONVINCING, VIRILE, Red-blooded action.
EX. HERALD

CORKING GOOD. Red-blooded, stirring romance, real action & artistic atmosphere.
WID'S DAILY

Superb production. **GRIPPING ACTION.**
MORNING TELEGRAPH

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst -
President

Home Office
1600 Broadway
· NEW YORK ·
BRANCHES
EVERYWHERE

A STATEMENT TO EXHIBITORS

By reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or reissued pictures for a period of four weeks commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.
Edgar Lewis Productions
Famous Players-Lasky Corporation
First National Exhibitors' Circuit
Fox Film Corporation
General Film Co.
Goldwyn Distributing Corp.
International Film Service, Inc.
Ivan Film Productions, Inc.
Kalem Co.
Metro Pictures Corp.
M. H. Hoffman Exchanges
Mutual Film Corp.
Pathe Exchange, Inc.
Select Pictures Corp.
Triangle Corporation
Universal Film Mfg. Co.
Wm. A. Brady Picture Plays, Inc.
William L. Sherry Service
World Film Corp.
W. W. Hodkinson Corp.

AN ANNOUNCEMENT

BY

DIVISION OF FILMS
COMMITTEE ON PUBLIC INFORMATION

RELATIVE TO

"AMERICA'S ANSWER"

Due to the fact that a great many Motion Picture Theatres have been obliged to close in the interest of safeguarding the health of the American public, and also with a sincere desire to co-operate with the producers and distributors in their efforts toward conservation, it has decided to postpone the regular release date of the Official Government picture "AMERICA'S ANSWER," to November 11th, 1918.

In such territories, however, where "AMERICA'S ANSWER" has already been released, it is now available at the branch offices of the World Film Corporation to all exhibitors for immediate showings in their theatres.

CHAS. S. HART, Director
Division of Films
Committee on Public Information
GEORGE CREEL, Chairman

A·NEW·IDEA·IN
SHORT·PICTURES

SHIRLEY MASON
IN A
SMASHING·MONEY-MAKING
SERIES·OF·2·REEL
ATTRACTIONS

McCLURE PRODUC-TIONS, Inc., *presents*

SHIRLEY MASON

associated with NANCE O'NEIL, H.B.WARNER, CHARLOTTE WALKER
ANN MURDOCK *and* HOLBROOK BLINN *in a condensed version of*

"THE DEADLY SINS"

A chain of films whose cyclonic action and strong, timely, patriotic finish will coin money for you. Backed by McCLURE nation-wide publicity.

Distributed by GENERAL FILM COMPANY

"SMILE AT THE WAR WITH OLD BILL!"

"THE BETTER 'OLE"

A SMILE MESSAGE

FROM

OLD BILL

BAIRNSFATHER'S Greatest Character Conception of the Great War

The show charges $2.00 and "Old Bill's" publicity makes it easy to get. Cash in on this big publicity! Releasing announcement soon. A film of the war that makes you smile the war away! An injunction to be merry—like "Old Bill"—to Carry On!

This is the cheer-up picture of the present conflict. There has never been anything like it before. The World War has produced an epoch making motion picture that will enthuse and brighten the folks at home as no other force or agency can.

Adapted by
GEORGE PEARSON and T. A. WALSH

From the play, "The Better 'Ole," by
BRUCE BAIRNSFATHER
and ARTHUR ELIOT

By arrangement with
MR. C. B. COCHRAN

The Film Produced by
GEORGE PEARSON

"SMILE AT THE WAR WITH OLD BILL!"

A Million Fans Demanded It

HERE IT IS

Francis Ford's Greatest Serial

"THE SILENT MYSTERY"

FEATURING

FRANCIS FORD
MAE GASTON
AND
ROSEMARY THEBY

More Mystery—More Action—More Thrills—More Suspense—More Plot—More Drama—More Tense Situations—More Novelties—More Surprises—More Punch—More Tantalizing.

Francis Ford had to make another serial—Fans and Exhibitors said so—they wanted to see Phil Kelley—Francis Ford's famous detective characterization—and they besieged Exhibitors and they wrote to Francis, so

HERE IT IS—FORD'S GREATEST SERIAL PRODUCTION

So steeped in mystery it fascinates. A tangled thread of love, a startling series of amazing adventures, a double murder mystery, the famous Phil. Kelley, secret service man, an Egyptian Priestess, a widowed bride, an uncanny taloned hand—clean, dramatic, swift and captivating, unending novelties.

On its release fans will be asking—

Who stole "The Eye of the World"?
Who was Priestess Kah?
Was Robert Giles murdered for Money?
—or by his Bride?
—or by a rival?
—or by whom?
Did Dr. Phillips create a soulless creature who grew beyond his control?
Was it the possessor of the uncanny Taloned Hand?
How did Phil. Kelley escape from the Steel Room and the Fumes of Frightfulness?
Whose was the Mysterious Hand that, coming from nowhere, clutched Betty's hair and drew her up, up, up to an unknown Fate?

WHOSE WAS THE FACE BEHIND THE MASK?

"THE SILENT MYSTERY" will create a sensation. It is far ahead of any serial ever produced in every ELEMENT OF SERIAL SUCCESS. It has advertising possibilities that will make an instant appeal to Exhibitors everywhere—and IT IS A FRANCIS FORD SERIAL—demanded by serial fans throughout the world.

For further particulars about this great serial production address

HILLER & WILK, Inc.
912 Longacre Building
42d St. and Broadway **New York City**

LIONEL S. REISS

The Frohman Amusement Corporation

ANNOUNCES

The early release of its next Deluxe Photoplay

Entitled

ONCE TO EVERYMAN

from the novel of the same name by
Larry Evans

adapted by
Anthony Paul Kelly

starring

JACK SHERRILL

and

MABLE WITHEE

This is a play of youth—with all its heartaches, struggles, and victories—

A big, virile, wholesome, clean story with one of the greatest prize fights ever screened—

It will appeal to every Father, Mother, Sister, Brother in the land.

William L. Sherrill, President

310 Times Building New York City

State Right and Foreign Buyers Here's Your Chance

"BEYOND THE LAW"

IN SIX PARTS

A beautiful, romantic love story, written by and featuring Emmett Dalton—last of the world's most noted outlaws. Published in the Wide World Magazine from May until September, 1918. The first historical picture ever produced with any of the original characters.
A REAL Western picture, full of appealing human interest, featuring a man who made history before moving pictures were known.

VIRGINIA LEE
Playing the Part of Ruth Lane, Young Emmett Dalton's Sweetheart

HARRIS GORDON
Playing the Part of Emmett Dalton in Youth

EMMETT DALTON AS HE IS TODAY

SCENARIO BY

Wm. Addison Lathrop

DIRECTED BY

Theodore Marston

PHOTOGRAPHED BY

Robt. A. Olsson

Write us for full particulars

ADVERTISING MATTER

One Kind, 24 Sheet
One Kind, 6 Sheet
Two Kinds, 3 Sheet
Three Kinds, 1 Sheet
24 Kinds of Photos

To be released soon
by the

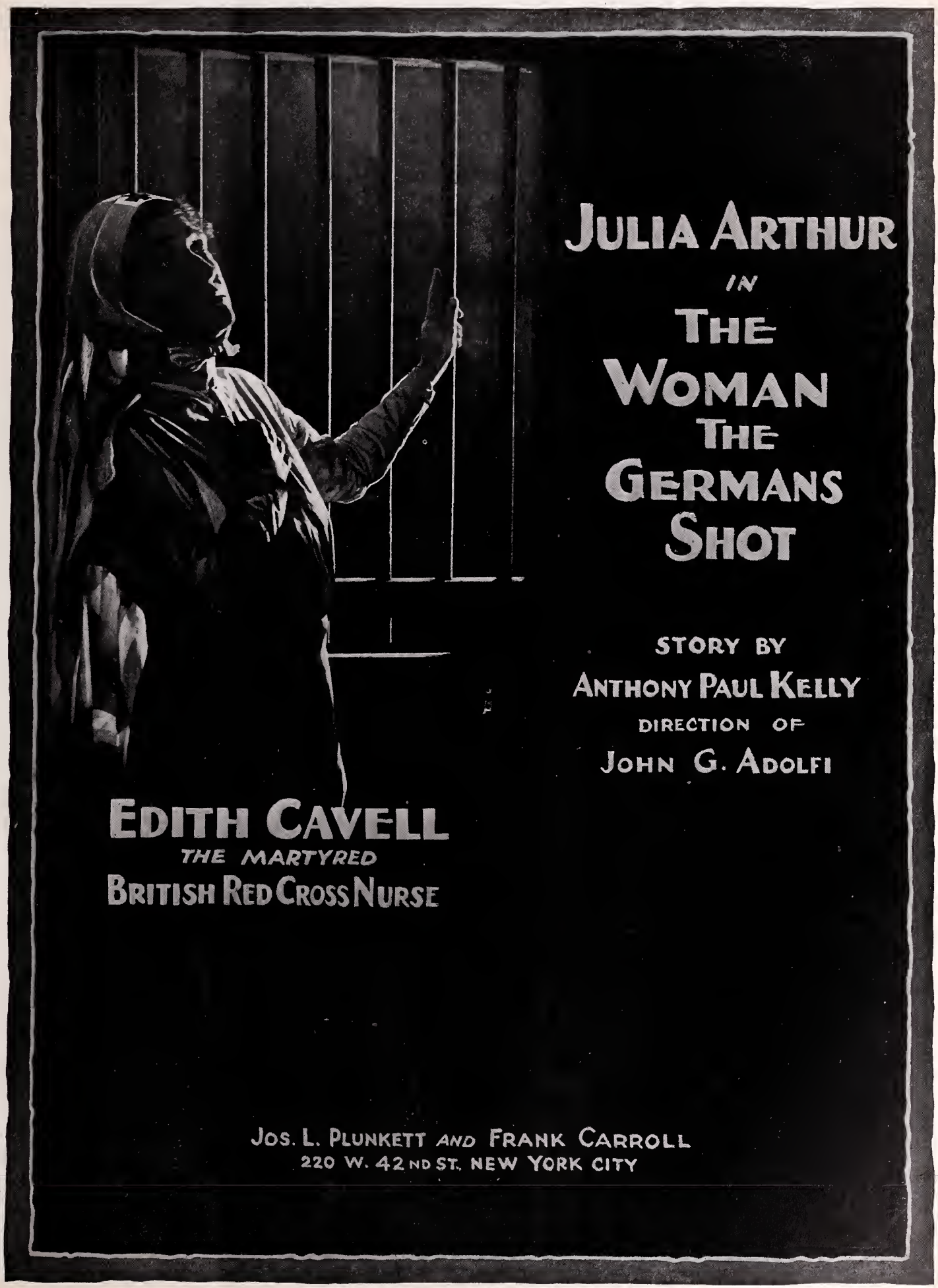
Southern Feature Film Corporation

Suite 801-806
1476 Broadway
at 42nd Street
NEW YORK

Watch for the date

EMMETT DALTON

General Manager


JULIA ARTHUR
IN
THE WOMAN THE GERMANS SHOT
STORY BY
ANTHONY PAUL KELLY
DIRECTION OF
JOHN G. ADOLFI
EDITH CAVELL
THE MARTYRED
BRITISH RED CROSS NURSE
JOS. L. PLUNKETT AND FRANK CARROLL
220 W. 42 ND ST. NEW YORK CITY

No private concern, however rich, however powerful, could get such war pictures as these Government Pictures!

The carefully trained, carefully organized forces of cameramen of United States, France, Great Britain and Italy secure these pictures. They go wherever the soldiers and sailors go, where no civilian is permitted and where the shock of battle is fiercest. Their pictures, authentic, thrilling and history recording, are assembled weekly in one notable and attendance-compelling reel—

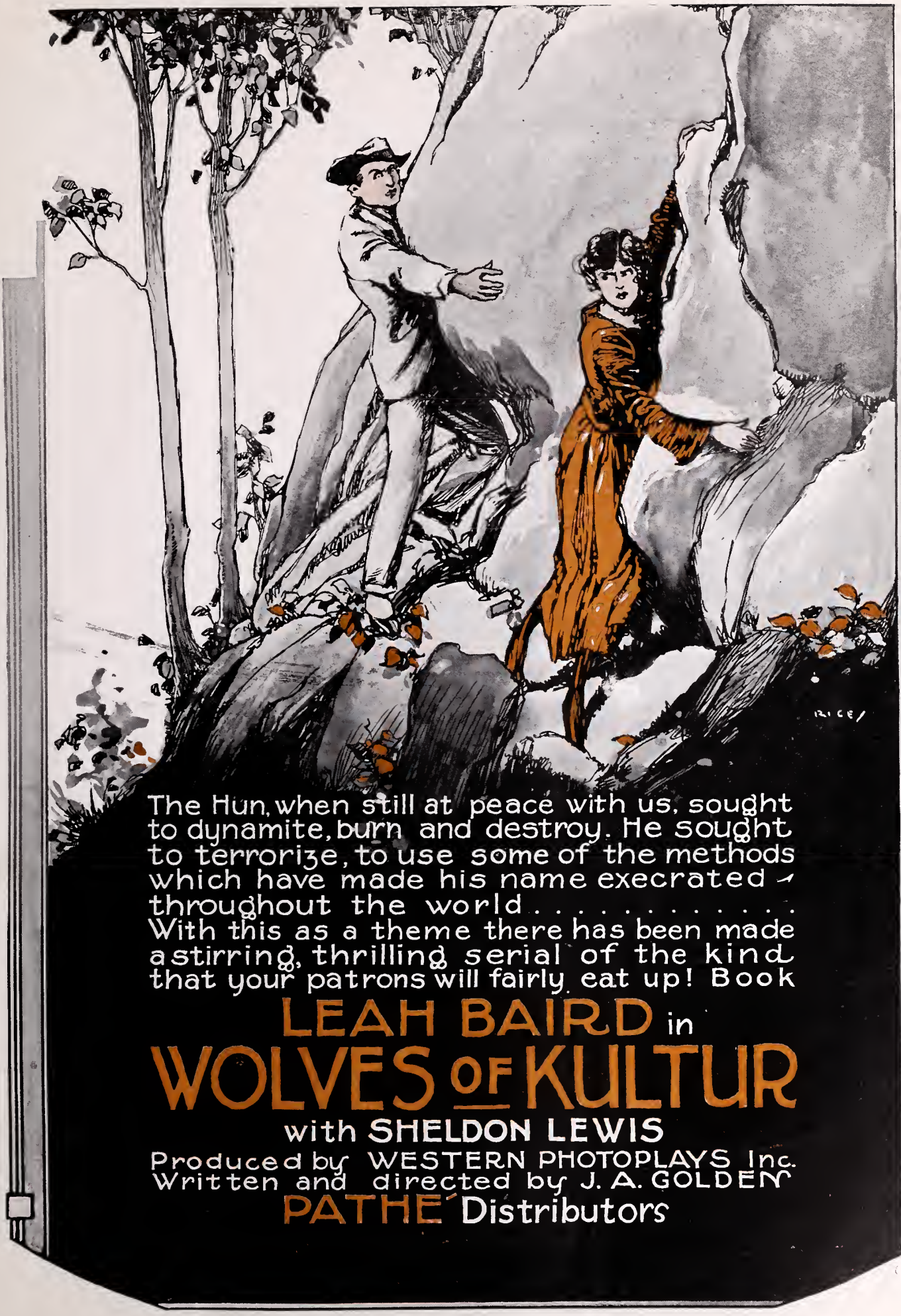
OFFICIAL WAR REVIEW

It is a release that belongs on the program of every theatre, everywhere!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

Distributed by
PATHÉ



The Hun, when still at peace with us, sought to dynamite, burn and destroy. He sought to terrorize, to use some of the methods which have made his name execrated throughout the world . . . . . With this as a theme there has been made a stirring, thrilling serial of the kind that your patrons will fairly eat up! Book

LEAH BAIRD in
WOLVES OF KULTUR

with SHELDON LEWIS

Produced by WESTERN PHOTOPLAYS Inc.
Written and directed by J. A. GOLDEN

PATHÉ Distributors

A drum fire of thrills;
A barrage of sensations,
and a walloping, smashing theme

LEAH BAIRD in
WOLVES OF KULTUR

with SHELDON LEWIS

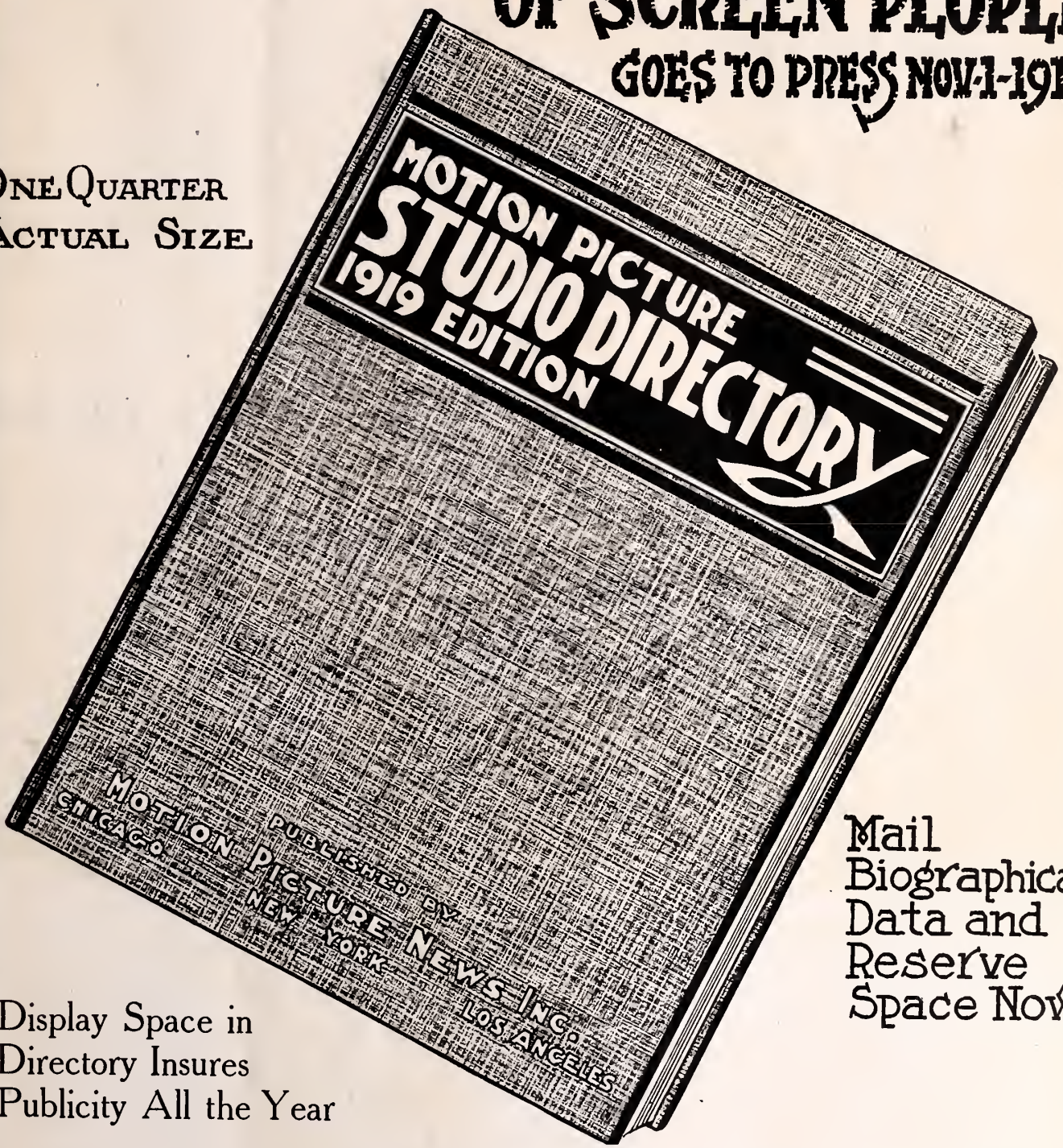
Play it up to the limit!!
Produced by Western Photoplays, Inc.
Written and directed by J.A.Golden

PATHE' Distributors..

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

GOES TO PRESS NOV. 1-1918

ONE QUARTER ACTUAL SIZE



Mail Biographical Data and Reserve Space Now

Display Space in Directory Insures Publicity All the Year

Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

PUBLISHED BY

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

CHICAGO OFFICE
220 So. State St.
Harrison 7667
W. M. HIGHT, Rep.

Service!

¶ That's Motion Picture News!

¶ Now — as always!

What can we do for you?

Motion Picture News

Vol. 18 No. 17. October 26 1918

The Week in the Film World at a Glance

"Carry On!"—By Wm. A. Johnston 2643
What Can We Do for You? 2644
Bright Spots Appear in Influenza Map 2645
Studios at Odds—Releases Upset 2646
Open Theatres Unaffected by Ban 2647
Scourge Spreads—Close More States 2648
The Statement of the Manufacturers 2649
A. D. Flintom, Pneumonia Victim 2650
Flossie Jones, of Waukesha, Dies 2650

Other News and Features of the Week

Roper Praises Industry 2651
The Screen and the Liberty Loan 2652
Sherrill Dines Live Wires 2653
The Honor Roll 2654
Exhibitors' Box Office Reports 2655
Exhibitors' Service Bureau 2658
Live News from the Producers 2668
In and Out of West Coast Studios 2681
Releases Current and Coming 2683
Equipment Service 2687
Motion Picture News Operators' Contest 2689
Projection 2690
Music 2697

Complete Plan Book

Plan Book Index 2702
Advance Reviews 2703
"The Kaiser's Finish" (Warner's) 2704
"Wolves of Kultur" (Western Photoplays-Pathe) 2705
"Everybody's Girl" (Vitagraph) 2706
"The Light of Western Stars" (United) 2707
"Marriages Are Made" (Fox) 2708
"Rosemary Climbs the Heights" (American) 2709
"Private Peat" (Artcraft) 2710
"Thirty a Week" (Goldwyn) 2711
"The Forbidden City" (Select) 2712
"Secret Strings" (Metro) 2713
"A Daughter of the Old South" (Paramount) 2714
"The Pretender" (Triangle) 2715
"Hugon, the Mighty" (Bluebird) 2716
Advance Reviews (Continued) 2717

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

HERE'S THE KIND OF TROUBLE YOU *ARE* LOOKING FOR

¶ "TRIPLE TROUBLE," Essanay's brand new CHARLIE CHAPLIN Comedy, is causing all kinds of trouble.

¶ Exhibitors everywhere have had trouble in finding even standing room for the immense crowds thronging to see it.

¶ They have had to take the trouble to listen to their patrons telling them how much they enjoyed it.

¶ They have had extra trouble in counting up their big box office receipts.

¶ Essanay has had telegrams and letters from every part of the country telling of these troubles. Here's just another sample from Eugene Levy, of Levy's Orpheum Theatre, Seattle, Wash., who wired:

> "'Triple Trouble' broke our house records. Doing tremendous business and giving satisfaction to our patrons. It's a sure fine box office winner."

IS THIS KIND OF TROUBLE WORTH WHILE?

ESSANAY
GEORGE K. SPOOR PRESIDENT

George Kleine System
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 17 October 26, 1918

"Carry On"

THE industry, at this writing, is just beginning to see a trifle clearly after the double blow struck it—the very heavy closing of theatres plus the sharp and unexpected stoppage of production and new releases.

We are giving elsewhere a summary of conditions, gathered at the exchange centers.

Briefly the situation is about as follows:

Between seventy and eighty per cent of the theatres are closed;

The first-run houses in the large cities still open feel keenly the curtailment of their regular supply, but are presenting bills of available film;

The later-run houses are going on as usual;

The program exchanges are reordering the distribution of their pictures in stock, with no difficulty in the way of supply due to previous overproduction and the banking up of film as the demand slowed down with the beginning of the epidemic; independent exchanges are very active;

There is some unavoidable confusion in film shipments between theatres due to the sudden theatre closings;

Closed theatres are renovating.

Many open theatres burdened with rental contracts and reduced attendance would prefer to close.

The bright spots are: the probability of reopened theatres here and there where the epidemic came earlier and is waning; the added probability that the epidemic in general will be shortlived; the curtailment of production and the good effect of this in the long run; the increased circulation of previous releases.

* * *

THE high spot of the whole situation is this: it is highly regrettable that steps were not taken long ago to reduce production in the orderly fashion permitted by well laid plans and full announcements well in advance. Waiting for a wholesale closing of theatres gives surely less hardship in an unforeseen crisis instead of permanent health and strength.

However, it is strikingly characteristic of the film industry that united action never happens save in the face of universal catastrophe.

Will the crisis serve as a lesson? Will it indicate the ways and means of economic health? Will it drive home the plain truth that no producing or distributing company in the business is prepared to face a severe eventuality—the kind that any sound industry must always be prepared to meet?

We fervently trust so.

This is not a time to moralize: but it *is* a time to get cool and thoughtful, to do some introspection, retrospection, and to face the future not with the usual motion picture madness, but *anew*—with some sane business sense.

The industry will pull through.

And every branch of it, exhibitor, distributor, producer, trade paper, should and will take its medicine smilingly and "carry on."

* * *

MOTION PICTURE NEWS will redouble its efforts to be of service to the industry, to give its utmost cooperation to every maker and distributor of pictures, regardless of any individual consideration.

We are publishing this week, and we will continue to publish just the same kind of magazine editorially as we have published. The only restrictions are those imposed automatically upon us by stopped production.

The sweeping curtailment of advertising announcements by united action we regard as hasty, ill advised and just plain, bad business—in the industry's best interests.

Has the picture company no announcement to make to the open theatre it expects to continue business with; and none to the closed theatres it hopes to resume business with?

Unquestionably; and every theatre is looking for these business announcements.

Probably they will be sent—at double or treble the usual expense—by mail direct.

* * *

THE fallacy of this step is the direct result of fallacious policies in trade advertising.

Trade paper advertising should concern itself just as much with past releases still in circulation as with pictures about to be released; it should be a matter of service to the exhibitor not of self-edification to the advertiser and hoped for mortification to his competitor; it is, in short, a plain matter of necessity and economy, so clearly known and firmly established beyond any arguments.

Perhaps, again, however, the stopping of trade paper advertising will have a salutary effect upon its future character.

These facts are given with no rancor whatever, but only constructively in the interests of better advertising effort behind the sale of pictures to the public.

Some producers thought that trade papers could also stop production. They cannot; and MOTION PICTURE NEWS furthermore will not attempt to make any curtailment whatever in its operative expense.

We will live up, to the letter, to our contracts with our subscribers.

And for the whole industry we cheerfully "carry on."

What Can We Do For You?

¶ Mrs. Annette Allaimbie Johnston, wife of William A. Johnston, publisher of Motion Picture News, succumbed to pneumonia, Wednesday, October 16th.

¶ The staff of Motion Picture News feels confident that it is joined by the entire industry in the deep and heartfelt sympathy here extended to the bereaved.

¶ Would that type could convey even the shadow of a hand-clasp!

NO, the line above is not a new heading for this page of ten point "next to editorial." It's merely our way of saying—"Them's our sentiments."

And the same goes for every member of Motion Picture News staff, every resource of Motion Picture News country-wide staff of correspondents and every means we possess of reaching ten thousand exhibitors.

We are at the same old stand doing business as usual during alterations.

Grab this thought—while eighty per cent of the theaters of the country are closed up, one hundred per cent of the News readers are still in possession of their eyesight—and with more time than ever to employ it.

What can we do for you?

* * * *

WE suppose we ought to have given this page a real serious heading this week and then launched into a heavy discussion of conditions throughout the country, the "present crisis" and so on.

But, frankly, we are firm believers in the "Cheer Up!" philisophy. And, secondly, we couldn't resist the opportunity to answer the Prize Pest.

Who is the Prize Pest?

Why he's the fellow who has stopped us on at least sixty-eight different occasions in the past week and said:

"Gee, but you fellows must be sore. No advertising for four weeks! I'll bet you give the manufacturers some panning! Not going to publish anything for them, are you?"

For the love of Mike!

The fellow who talks that way knows less about the function of a trade paper and the reasons for its success than the manufacturer does who discontinues advertising just because his customers have lots of reading time on their hands.

And that's zero!

We are here to serve an industry—and to serve as well in good weather as in bad weather.

What can we do for you?

* * * *

BUT, these pleasant thoughts aside, hasn't it been a tempestuous week since you saw the last issue of Motion Picture News and the first complete story of the month's shut-down?

Just because this page took a much-needed three weeks' rest, the whole blamed industry got jealous and decided to take a four-week lay-off.

Wonder if the order includes Frederick H. Elliott?

We hope so.

After two years experience with Frederick Heavens! Elliott, culminating last Thursday in a blood-sweating attempt to secure an official statement regarding a meeting that had been common Broadway property for twelve hours we are inclined to the belief that the National Association deserves all it gets—including both epidemics and Expositions.

To secure a three word confirmation our telephone operator spent two hours on the phone and only succeeded, after many gradations, in reaching a third cousin of God who said that her boss would have an official statement ready at 6 o'clock.

That was at five-thirty Thursday—for a publication already an hour and a half behind press time.

And the statement arrived at noon on Tuesday five days later.

* * * *

GOSH, we will be taking Frederick seriously yet. Let's change the subject. You fellows out in the sticks want to know what Broadway thinks of the four week ban.

Ask us:

"What seems to be the effect of the shut-down?"

"The effect is next to nil. With the film companies estimating the closed houses all the way from eighty per cent up the picture ban didn't make much difference to anybody. In the sections that are still open, with the exception of Broadway, the first run houses are reported all the way from four to twelve weeks behind release schedules anyway. So, why worry?

"What does 'wise' Broadway give as the reason for the shut-down?"

The wiseacres say that most of the big fellows are running so close to the wall that a drastic move was the only one possible.

"What is the most pertinent observation you heard during the week?"

This: "If they had only shut down when Pat Powers first suggested it—and the theaters were doing big business—they would have cleaned up on their old pictures and gained strength. Now—."

"Will the manufacturers stick together? They never have trusted one another. Will they this time?"

I dunno! But a little birdie disclosed a conversation to me during the week which had one manufacturer offering a big exhibitor any of his coming features if he'd only stop kicking. And another birdie told me of a director who had received orders to start on a picture Friday. And still another birdie brought a bit of press matter which told of a company that couldn't maintain its release policy and abide by the agreement, so——.

"Why did they cut out advertising?"

To get time to seriously analyze the whole trade paper proposition. When they get ready to start again they'll have their schedules arranged so that the *big splash* goes in the paper that dominates the field, the nominal copy in the nominal papers, and so on.

"What are you doing during these four weeks of 'no advertising.'"

Turning out just as big a book—editorially—as ever. Doing the best we know how *to serve an industry.*

What can we do for you?

Bright Spots Appear On Influenza Map

Boston to Open Theatres Monday—Pennsylvania Board Not to Await State-Wide Abatement, But Will Lift Ban in Sections as Epidemic Wanes

WITH a four weeks' shutdown of the picture industry decreed bright spots have already begun to appear on the influenza war map. Close observers do not even faintly hope for a lifting of the ban before the time set, but they welcome the few bits of cheerful news as certain to forestall any indefinite lengthening of the period hinted at in some quarters.

Boston, first and hardest hit in the Spanish influenza epidemic, has rallied and its theatres expect to open Monday. Numerous theatrical companies left New York for the Hub during the past week. Managers of all sorts of amusements look for a boom season in Boston after the many dark nights.

From Pennsylvania comes a ray of cheer in the statement of the Health Board that as fast as the epidemic—already on the run in some sections—leaves a particular district the ban on theatres will be lifted. From other corners of the country come varying bits of optimism. New Jersey, in particular, reporting the scourge abating.

In Jersey City, Mayor Hague last week permitted the reopening of the saloons—but as yet no action has been taken regarding the theatres. The managers here, as in most sections under the ban, are in no hurry to reopen until assured that the epidemic has passed. Boom times are looked for as soon as patrons feel they may attend the theatres in safety—but not while the slightest fear of the epidemic remains.

Penn's Health Board Anxious to Co-Operate

HARRISBURG (*Special*).—Just as soon as the influenza epidemic leaves one part of the state of Pennsylvania the ban on motion picture shows and theatrical performances will be lifted there, even though the disease still is prevailing in other parts of the state, according to assurances given on October 9, by Dr. J. Franklin Royer, State Health Commissioner, to fifty picture and theatrical men who called on him in his office in the capitol at Harrisburg. The lifting of the ban in each community will be up to the local health boards.

The picture men informed the Commissioner of a spirit of complete co-operation with him in his efforts to suppress the disease which, up to that time already had reaped a toll of 3,000 lives in the state. They explained to him that they have no desire to reopen their theatres until he gives the word, but impressed on him that it would be a great advantage to them if he would give them all the notice possible in advance of the order to resume business.

They pointed out that unlike some lines of business a theatre could not resume activities profitably without some time to give the managers the opportunity to contract for attractions and to advertise.

It was then Dr. Royer gave assurance that he would give all the notice possible and made the promise that the ban would be lifted from parts of the state without waiting for the entire state to be free from the disease. He said that the epidemic seemed to be going from the east to the west, across Pennsylvania, and that as soon as it was safe to withdraw the ban in the east it would be done.

CHEER UP!

The Business May Be Shut Down But We Can Still Laugh

WHY worry when the press agents are still with us? For example, four days after the manufacturers have decided to shut down because business is so poor we receive an expensively mimeographed story that Mr. So-and-So, president of the Such - and - Such Corporation finds that business all over the country is now better than ever—because of the gasless Sundays.

And then there is that three hundred word special we received during the week retailing the startling information that "——— Is Fond of Elephants."

And last of all—and this may be true—on the authority of no less a body than the War Department's Commission on Training Camp activities we learn that fifteen conscientious objectors at a Southern camp forgot all their scruples and started after the Kaiser immediately after viewing "To Hell With the Kaiser."

Prior to the visit to the capitol the theatre managers and picture men held a session among themselves in the Majestic Theatre. This meeting was called by the Central Theatrical Managers' Association, of which Mr. Fitzgerald, of the Lyric theatre, Allentown, is president, and Nathan Appel, of Reading, secretary. The association adopted resolutions pledging co-operation with the health authorities. Fred Nirdlinger, of Philadelphia, and Walter Vincent, of the Wilmer & Vincent interests, spoke:

Others in attendance at the meeting included:

Secretary Koneke, of the Wilmer & Vincent Company, New York; C. Floyd Hopkins, manager of the Orpheum, Majestic and Colonial theatres, Harrisburg; Athens George, Victoria theatre, Harrisburg; Ford Anderson, Orpheum, Allentown; George Carr, Orpheum, Reading; J. C. Michler, Michler theatre, Altoona; Jacob Silverman, Strand, Altoona; Michael Boyle, Majestic, Johnstown; M. R. Shearer, Cambria Opera House, Johnstown; J. H. Goodman, Hazleton; and others from numerous other smaller cities of the State.

Rochester Closed for Ten Days—Look for Relief

ROCHESTER (*Special*).—Taken by surprise by the order closing all theatres of the city, followed by the announcement that all releases were to be discontinued for a month, picture men of Rochester, N. Y., could not adjust themselves to conditions for several days. The order from the local commissioner of public safety was issued on Tuesday and was to take effect the next night at midnight, thus closing the theatres in the middle of their week's bookings and leaving them nonplussed as to what preparations to make for reopening. The order was to be effective for ten days, or until October 21.

It was said by a representative of the Regorson Corporation, which controls the Regent and Piccadilly theatres, the two largest houses of the city, that bookings would be upset to some extent if the producing companies held up releases as threatened, but that old pictures could be obtained to fill in, if necessary, as there are many high-class films that have not been shown in Rochester.

"The chief thing that we are worrying about," said this representative, "is not whether we can get pictures but whether the theatres will be able to open on the day scheduled. We think, however, that the closing order was issued so promptly that the epidemic will be halted before it has a chance to become more serious, and that the theatres will be permitted to open again. Although all of the pictures we have booked have not yet been released, it will merely be a matter of getting some others to fill in with, which ought not to be a difficult matter, provided the exchanges do not try to hold us up. So far there has been no indication of any trouble in that quarter and I do not expect that there will be. On the whole the tendency among managers is to take an optimistic view of the situation."

Speaking from the point of view of the smaller exhibitors, Joseph Stoffel of the Grand theatre, said that the principal difficulty will be in regard to the running of weekly chapters of serial films. The theatres in Rochester have a regular order for showing these chapters, and a mixup in dates will mean that some houses will get their installments out of turn. The closing of the theatres in the middle of the week meant that some theatres had shown their installments and will now be ready for the next, while others, which show them late in the week, are still one chapter behind.

Studios at Odds—Releases Upset

Most Los Angeles Production Plants Idle, But Some Announce Decision to Work—Manufacturers in Tangle Over Some Releases

NOT without a hitch did the four weeks' ban on new productions or releases fall on the motion picture industry.

From Los Angeles come reports that five of the principal studios are closing down as fast as productions now in the making are completed. But at last accounts an equal number of important plants had announced their decision to continue picture making without delay.

In New York the week was spent by the headquarters' organization in tussling with release schedules. While the general statement may be made that all pictures will be put forward four weeks, there were many puzzling questions caused by prints already shipped to meet special contracts.

The majority of the studios in the East are still at work, though a complete shutdown is looked for when productions now in the making are completed. Laboratories are up in the air, the Universal plant having closed down, while the others are marking time pending completion of work already in hand. With no new releases in sight for four weeks the outlook is blue.

¶ Service!

¶ It isn t worth a darn unless you get it when you need it.

¶ What can we do for you?

Los Angeles Hit from . Studios to Theatres

Los Angeles (*Special*) — Universal, Lasky, Fox, Triangle and Metro are closing down on production as fast as the different units complete pictures now in hand.

When last heard from the Griffith, Ince, Chaplin, and Clara Kimball Young organizations planned to continue at work without any suspension. The Brunton studios, where seven units are now busily engaged, continue active.

Orders to the producing plants have been coming in since last Thursday. Universal reduced the size of the organization Friday. Triangle will finish this week and Metro closes on Saturday. Several companies at the Lasky plant have already finished.

Los Angeles exchanges have been hard hit by the epidemic. On last Thursday, the Board of Health, backed by the City Council, issued an order closing all theatres. At the present writing all the theatres in Arizona are closed and seventy per cent of those in Southern California.

No changes have been felt in the San Francisco territory except in a few smaller cities.

Los Angeles exchanges have reduced their forces to a minimum, which is about one-fourth the usual number of employes. The majority of the managers wired headquarters reducing their salaries fifty per cent during the period the theatres are closed.

Statement Made Regarding "Shoulder Arms"

Charles Chaplin in "Shoulder Arms" will not suffer because of the shut down although this was scheduled for release later than October 15. It shows at the Strand theatre in New York City week beginning October 20, and Manager Edel already has the print.

The various First National exchanges throughout the country already have the prints of "Shoulder Arms" on hand and the probabilities are that where this picture is contracted for in houses that are still running, it will be shown.

Mr. Schwalbe, of the First National, explained to the producers that his organization was in a little different position than most of the producing companies, as the First National could not dictate to the various exchanges.

It is the desire, however, to live up to the spirit and intent of the agreement as is evidenced by the following extract from the communication that First National Exhibitors' Circuit sent to all its exchanges:

"I have thoroughly explained to them at their meeting our status in the matter, and told them we would be very glad to do all we can to cooperate in every way, and pointed out that we did not have regular release or schedule dates, and in particular instances where prints had already been shipped to the members, and where the appearances of these films had been advertised in advance as coming attractions, we would do our best to ask members to hold off their release dates until after November 9. At the same time I pointed out to them that we had no definite means of enforcing regulations of this kind, for I know that in the East here, particularly in New York City, where theatres are open, business is so wretchedly poor on account of the epidemic, they would be saving money with the doors closed, and no film service or help to pay, than by having the doors open, and probably this condition follows, to a great extent, in your territory.

"May I suggest, therefore, that you use every effort to withhold release dates until after November 9, so that it will be in keeping with the spirit of the producers, and so that we will not be accused of unfair dealings by making releases at various points of the films you now have on hand that have been released in your territory."

Goldwyn's Plans

Mabel Normand will have to shiver in her one-piece bathing suit, "A Perfect 36," until the chill November winds blow, according to Goldwyn officials. This was the picture scheduled for release October 28. However, Tom Moore in "Thirty a Week" will have its pre-release at the Rialto in New York, although scheduled for release October 21.

Director Hart Discusses Influenza Embargo

In a statement to exhibitors explaining the necessity for delaying the release of "America's Answer," the United States Official War Picture, from October 28 to November 11, Director Chas. S. Hart, of the Division of Films, Committee on Public Information, says:

"The delay is regrettable but cannot be avoided. Even Government pictures must yield to the orders of the various health boards closing the motion picture theatres until the abatement of the influenza. In several cities where 'America's Answer' was booked to play directly under Government auspices, influenza has compelled cancellations, after considerable preliminary exploitation. The enforced delay in releasing the picture means a great deal of extra work for the distributors, the World Film Corporation, as well as for the Department of Domestic Distribution of the Division of Films, but the situation is well in hand, and there will be no confusion growing out of the delay."

Universal Tickled By Employees' Attitude

Universal reports a remarkable demonstration of loyalty by all its employees during the last few days in reference to the curtailment of production and business. When the dark cloud of partial shutdown came near, telegrams, letters and personal expressions of willingness to sacrifice poured into the home offices.

"The one bright thought in this situation," said R. H. Cochrane, vice-president, "is the renewed assurance we have received of our workers' willingness to help in every way. It is a matter of pride that will brace the organization with new spirit and determination to overcome obstacles."

Famous Players Pushes Four Weeks Ahead

According to officials in the Famous Players-Lasky offices their releases scheduled for October 20 will be automatically set for four weeks hence and from thence will pursue the even tenor of their way.

In regards with contracts with first-run downtown houses that are being permitted to run by the authorities, it was declared that these houses need not suffer as there would be no dearth of pictures suitable to run as first-runs.

It was pointed out by one Paramount official that two of the largest first-run houses in New York City had ignored the Vivian Martin productions and that this would supply them for some time.

Open Theatres Unaffected By Ban

Broadway Houses Hard Hit, But Most Sections Report First Run Theatres Far Ahead on Releases—Shortage of New Comedies Felt By Some

REPORTS specially gathered by Motion Picture News from all exchange centers show that theatres in those sections still free from the influenza ban are giving little worry to the four weeks' shutdown on new pictures. "Overproduction has long ago made a one month or two month discontinuance a negligible factor to us," is the consensus of the reports from first-run houses.

New York's select circle—the Broadway houses—were hard hit, however. Instead of being behind release schedules, these playhouses have maintained a pre-release policy, which now leaves them only old subjects—in many cases already played in smaller neighborhood shows.

Omaha Finds Problem Solved By Old Man "Flu"

OMAHA (*Special*).—Omaha and its tributary territory will not be discommoded in any serious manner by the shutdown of production for a four week or even longer period for the demand, for films here has never equaled the output. In addition to this the four weeks slowing up in production has been neutralized to a great degree all through Nebraska and Iowa by the epidemic of Spanish influenza, which has closed theatres generally. In Omaha itself there are five big houses, the Rialto, Strand, Sun, Muse and Empress, all of which are strictly motion picture houses except the last which also runs vaudeville.

The rental situation in Omaha, on account of the few real first-class houses, is extremely low to the exhibitor for this class of service. The suburban houses obtain pictures very shortly after their release at the downtown houses at prices ranging from $7.50 to $15 for ordinary releases.

Opinion of the exhibitors in general in Omaha is that there will be plenty of films for all to show, and that the standard of their shows will not have to be lowered unless there is a prolonged shutdown.

San Francisco Gets Chance to Catch Up

SAN FRANCISCO (*Special*).—If the suspension of production does not last more than four weeks it will have no effect upon San Francisco exchanges except to give them a chance to catch up on back pictures which have been released but not shown here.

Most first-run houses here are booked ahead about six weeks. A careful canvas of the pictures released but not yet produced shows approximately sixty subjects.

Local exchanges are very optimistic on this phase of the situation. Several managers say that with reasonable return engagements San Francisco could be kept supplied with attractions for six months. The supply of new subjects would last six or seven weeks.

Theatre attendance has been hard hit by the influenza scare. Some small houses in the territory have closed.

POSTPONED

¶ The Cleveland meeting of the Society of Motion Picture Engineers has been indefinitely postponed.

¶ The action complies with a request of the U. S. Health Service to discontinue all public gatherings during the influenza epidemic.

Spokane "Doesn't Give a Hang" What Producers Do

SPOKANE (*Special*).—Spokane theatres are not affected by the manufacturers four weeks' ban. Without exception they could go on if no picture were produced for the next six months. Of course they are closed temporarily because of the epidemic, but they have little to worry about even when the ban is lifted, so far behind release schedules are they.

The Liberty is already two months behind on Paramount and Artcraft releases and fixed to go ahead if no pictures are produced for several weeks. The same rule holds fairly true regarding conditions throughout the city.

Spokane is suffering from too high a rating by the manufacturers which keeps the exhibitors from bidding strongly for pictures. Labor is emigrating to Seattle and the shipyard centers, and there are no war contracts here.

Big Houses May Suffer in St. Paul

MINNEAPOLIS (*Special*).—With the exception of St. Paul and few small Minnesota towns hardly three dozen theatres in the Northwest are now operating due to influenza. St. Paul stays open due to checking of spread of disease. Business there very poor, however.

St. Paul theatres are running first-run films released prior to October 15. In smaller towns theatres are running same age of releases as usual. It is expected that large theatres will have to repeat some if ban is not lifted soon, but Ruben & Finkelstein have many good pictures booked as far ahead as December.

Exhibitors are taking their losses good naturedly but have hopes that ban will be lifted in about ten days.

Exchange men can get along with films now on hand for many weeks to come, but holding up releases will hurt larger city theatres.

Montana Not Seriously Affected by Shutdown

BUTTE (*Special*).—Montana exhibitors are not seriously affected by the suspension of production and release by manufacturers due to so many features of the past year not having been shown.

Manager George Bourke, of the Universal Exchange, estimates such features total one hundred. Famous Players-Lasky houses are a month or more in arrears, thereby being enabled to exhibit releases made just prior to the shutdown. These releases while older are new for Butte and Montana; they are being booked as first-run at top rentals.

The biggest blow to theatres results from closing orders in all leading cities in Montana except Lewistown, Helena and Bozeman issued by local boards of health. Butte has two hundred influenza cases, but the situation is believed under control. Even if open, local theatres would not suffer from manufacturers' action having large reservoir of unused features to draw upon. Over-production of films has brought this condition about. While hard hit, exhibitors view the situation hopefully, expecting quarantine to be lifted soon. When houses reopen they will resume service where halted. The leading theatres are renovating now.

Detroit Theatres Hard Hit for Short Subjects

DETROIT (*Special*).—Detroit theatres will feel the effects of the four weeks' shutdown on new productions only slightly as regards features, but there is considerable demand for new short subjects.

Most of the first-run houses are from four to six weeks behind schedule time on bookings, but they are up almost to release on comedies and other short subjects.

Owing to the fuel situation last winter, when houses were closed two nights weekly, nearly every exhibitor got behind and it is only recently that they have begun to catch up.

It is possible and almost probable that all of the Detroit theatres will be closed in the near future because of the spread of the influenza epidemic. Dance resorts have already been closed.

Scourge Spreads—Close More States

Illinois Struck by State-Wide Theatre Closing Order—Northwest Hard Hit—Epidemic Turns Up as Far South as Tampa

WHILE signs continue to come that the Spanish influenza is abating in those sections first hit, reports received during the week showed the sweeping hand of the epidemic blighting additional territories daily.

Illinois' ban on picture theatres was the biggest blow of the past week. In addition the scourge made still heavier inroads on the important Northwest territory.

Apparently no corner of the map is now safe. From as far south as Tampa comes word of theatre closings. The northernmost record is still held by the Montreal territory, which is practically at a standstill.

Illinois Closed for Indefinite Period

CHICAGO (*Special*).—All theatres in Illinois have been closed for an indefinite period as a result of action taken in a night session October 14 by the executive committee of the emergency commission recently created to combat the influenza-pneumonia epidemic. The order will be a legally binding one of the State Department of Public Health to be enforced by local authorities throughout the State. Chicago Health Commissioner Robertson will send a letter to Acting Chief of Police Alcock, asking for immediate enforcement.

At the request of the commission, Marquis Eaton, president of the Chicago Chapter of the American Red Cross, announced the decision to the newspaper men who had been waiting outside the closed doors for almost five hours.

There was a manifest desire to avoid any unnecessary interference with the Liberty Loan campaign. The closing of the theatres will check one phase of the work.

The effect of the closing of the Chicago theatres brought a wide variance of opinion, estimates of the financial loss to the owners and others involved differed greatly. The number of people thus thrown out of employment will run into the thousands.

Cleveland Is Closed

CLEVELAND, OHIO—Over seven hundred movies in Ohio, including all Cleveland houses, closed Sunday midnight, October 13, for two weeks.

Tiffin, Sycamore, Bucyrus, Kenmore, Warren, Hilldale and Mineral City are the only Ohio towns reported as being open.

Alliance closed one week, reopened for one day and closed again. Most exchanges are open. Universal and Hodkinson running with greatly reduced forces. Board of Motion Picture Exchange Managers have arranged for local exhibitors to resume booking where discontinued Sunday.

Out-of-town exhibitors will wildcat until resumption of regular releases. Cleveland exhibitors are glad that action was taken in time to close before epidemic becomes so violent as to necessitate long-closed period.

¶ "Doing business as usual during alterations."

¶ That's us.

¶ What can we do for you?

Many houses are cleaning and renovating also redecorating after laying off all their help. Illuminating Company guarantees that there will be no charges made while the theatres are dark.

Effort is being made to have property rentals for dark period deducted. Liberty Loan films are being shown in ten neighborhoods free in the streets. Exhibitors report excellent business on Sunday. Public not in sympathy with closing of movie theatres.

New Orleans Houses Also Affected

NEW ORLEANS.—The chief effect of discontinuance of releases for thirty days is the disorganization of the offce forces in the various film exchanges.

The epidemic of influenza has closed all the theatres, and exhibitors are merely drifting. Most of them are remodeling or freshening up their theatres and paying very little attention to releases.

They expect to take up the programs where they left off if they are available, and if not they will do the next best thing, not caring about the matter either way.

The only marked interest is in the Government subjects which are being released. A wonderful demand has been created through the agency of the present loan drive and people want war subjects. Program releases are given no exceptional prominence.

Employees of film exchanges have been quick to find other employment when dismissed on account of restrictions of influenza scare, and many declare that they will not again take up film work. When the ban is lifted the exchange managers will find badly disorganized forces with little chance of re-establishing efficient forces.

The closing of theatres, in the main, is regarded as a good thing for the time being. A great rush is expected when the theatres open again.

Denver White Way Dark—Theatres Closed

DENVER, COL.—The "floo" epidemic is playing havoc with the picture business in the Rocky Mountain section. For the first time in its history Denver's celebrated White Way is dark, and may remain so two weeks longer.

The situation in Denver is the same in every city and village in Colorado, New Mexico, Utah, Idaho, and part of Wyoming, all public places being closed by official state proclamations or orders issued by local Boards of Health.

As a result of the closing of theatres, Denver exchanges have called in their road salesmen to partially offset the losses through heavy decreases in their volume of business.

Just how soon the ban will be lifted permitting the reopening of theatres, schools and churches is a matter of conjecture. There are upwards of one thousand cases in Denver alone, and several deaths have been reported. It is believed the epidemic is now under control in all territory tributary to Denver.

Utah-Idaho Territory Theatres Closed

SALT LAKE, UTAH.—Motion picture houses throughout Utah, Idaho and adjoining States are closed by orders of the State Health Authorities, forbidding public gatherings as likely to aggravate the epidemic of Spanish influenza.

Local office managers for exchange services report that bookings are at a standstill in this district. As a result at the present there is no problem of providing either first run or second run bookings for show houses since the order is absolute and final and there are practically no moving picture theatres open in this territory.

Utah has been under closed orders for more than a week, with little prospect that the order will be modified soon.

World's Players Help

Montagu Love, Evelyn Greeley, Carlyle Blackwell and June Elvidge, representing the World stars, and Oscar Apfel and Dell Henderson, the directors, requested the company to permit them to lay off for four weeks without salary and extend their contracts for four weeks in order that they might do their bit to meet conditions growing out of the influenza epidemic. Each of these people held contracts that called for their salaries on a play or pay basis.

All Theatres Closed in Milwaukee October 11

MILWAUKEE, WIS.—All Milwaukee theatres were closed Friday night October 11 by the Health Department to prevent the spread of Spanish influenza. The stop order came like a thunderbolt from a clear sky.

Exhibitors lose thousands of dollars through it. The local situation is away up in the air. All programs are canceled and employees are losing salaries. No relief is in sight.

This entirely nullifies effect of embargo on new productions in Milwaukee. Closing order extended to many State theatres and all may be closed any day.

Exhibitors here are all much incessant over producers putting on embargo and say that business fell off immediately after decision was announced through press.

"The embargo on new releases means giving the exhibitor something he didn't want before under guise of patriotism," says Alfred Tanzer.

"Exhibitors are very much against embargo and think it is an injustice to theatres, especially first run accounts," said Frank Cook, of the Princess theatre.

Exchange men say that they will have an opportunity to catch up on releases. Many exhibitors look for boost in prices in desirable features if theatres reopen soon enough to affect market.

Milwaukee exhibtors expect that when ban is finally lifted business will be better than ever.

New Haven Considerably Up in the Air

NEW HAVEN (*Special*).—A peculiar situation exists in the New Haven district at the start of the complete shutdown on new releases for four weeks. From 75 to 80 per cent of the theatres are closed by reason of the influenza epidemic, thus greatly curtailing the demand for pictures. Only in Hartford, Bridgeport and New Haven are the theatres open, and their audiences are greatly curtailed.

Triangle-Famous Players' Exchange announces it has enough new releases on hand to care for its patrons until nearly the first of December. Inasmuch as this exchange covers almost a majority of the district's theatres, the situation obviously is good. Manager Scully, of the Triangle office at New Haven, has worked out a plan by which he can switch pictures from one office to another and so handle his trade.

Local managers were really too much at sea to have definite opinion on the subject of the four-week shutdown. Today they are wondering how long the theatres can be kept open. Their audiences have slumped badly, till it seems as if any more falling off would make closing up the best thing to do, but in Bridgeport, Hartford and New Haven no manager has any desire to close his theatre.

It was at the urgent request of the Connecticut Board of Health that these theatres kept on with "business as usual." While the Health Board appeal went to all theatres, the small towns were panic-stricken, and promptly ordered the theatres to close tight till the epidemic danger had passed. In the cities the state Board of Health utilized the screens to inform the public how to handle the new disease. To safeguard their own patrons, the theatres had special slides prepared to use on occasion. An example was this: "The person who sneezed and coughed endangered this whole audience. Please leave at once."

R. T. BULKELEY.

The Statement by the Manufacturers

FOLLOWING is the official statement issued by the manufacturers and distributors committee regarding the decision to discontinue production and release of pictures for four weeks following Oct. 14th.

"The committee representing a large percentage of all the producers and distributors of motion pictures and consisting of Messrs. Gabriel Hess, chairman; P. L. Waters and Ricord Gradwell, made public the following statements in connection with the actions taken involving the cessation of distribution of new pictures and the curtailment of production during the period of four weeks:

"'Meetings were held on Wednesday and Thursday at the headquarters of the National Association of the Motion Picture Industry, at which Adolph Zukor presided, in the absence of William A. Brady, president of the National Association, and at which a large percentage of the producing and distributing organizations, including members and non-members of the National Association, were represented.

"'By reason of the fact that a majority of theatres in the United States and Canada are closed on account of the influenza epidemic, the agreement arrived at with respect to the distribution of new motion pictures, is that the companies represented at the meeting would release no new or reissue pictures for a period of four weeks, commencing Tuesday, October 15 and ending Saturday, November 9, 1918. Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14. Serials and news reels will be the only exceptions and may be released as usual. The companies participating in the agreement are: Affiliated Distributors, Inc., Edgar Lewis Productions, Famous Players-Lasky Corporation, First National Exhibitors' Circuit, Foursquare Pictures, Inc., Fox Film Corporation, General Film Company, Goldwyn Distributing Corporation, International Film Service Company, Inc., Ivan Film Corporation, Inc., Metro Pictures Corporation, Mutual Film Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Triangle Corporation, Universal Film Manufacturing Company, William L. Sherry Service, World Film Corporation, W. W. Hodkinson Corporation and William A. Brady Picture Plays, Inc.

"'During the cessation of distribution a committee of representatives from these companies will meet at the rooms of the National Association in the Times Building every Monday to discuss any new situations that may arise.

"'The distributors also agreed that for a period of double the number of weeks during which there shall be no new pictures released, not to release more than their regularly heretofore announced schedule of releases.

"'The agreement drawn up and signed by the manufacturers and producers at these meetings stated that no new productions would be commenced for a period of four weeks and that on the completion of all negatives now in the course of production the companies so engaged, such as artists, camera men, directors, etc., would likewise not start other pictures for a like period of four weeks.

"'Telegraphic information covering the points of distribution has been sent to the branch offices of the motion picture companies involved. A notice embracing all the details as they concern the exhibition of pictures is being mailed today to the exhibitors of the United States and Canada.'"

Atlanta Theatres Close

ATLANTA, GA.—As a precautionary measure against the spread of Spanish influenza, the Atlanta Board of Health and City Council have ordered all theatres, moving pictures and places of public entertainment closed until further notice. The increase of the malady is causing uneasiness to the health authorities and city physicians and by this means it is hoped to prevent to some extent its spread.

Late Bulletins

RACINE, WIS.—All theatres here closed Monday, October 7, on orders of City Health Board.

MADISON, WIS.—Theatres in Madison and vicinity closed because of epidemic.

DES MOINES, IOWA—All theatres were closed because of the Spanish influenza epidemic.

OMAHA, NEB.—Theatres in Omaha were all forced to close by the health authorities.

CANTON, OHIO—Theatres in Canton and surrounding towns have been closed because of the spread of the prevailing epidemic.

SEATTLE, WASH.—All theatres here are closed and have been for some time on account of the influenza spread.

BALTIMORE, MD.—For the first time in the history of motion pictures in Maryland all of the theatres in Baltimore have been closed by order of the local health commissioner.

MCALESTER, OKLA.—On account of the epidemic Mayor Watson ordered all theatres closed on October 6 until further notice.

BUFFALO, N. Y.—All theatres in Buffalo are closed and will remain so until the epidemic is over.

TAMPA, FLA.—The Mayor ordered all theatres closed here until epidemic has passed.

OGDEN, UTAH—At midnight, October 9, all theatres were closed here by orders of the State Board of Health.

LITTLE ROCK, ARK.—The State Board of Health closed all theatres in Little Rock and the entire State, October 8, because of the Spanish influenza.

MINNEAPOLIS, MINN.—Reports received here disclose that practically every theatre in the entire territory is closed because of the epidemic. The theatres in Minneapolis closed Saturday, October 12.

A. D. Flintom Victim of "Flu"

District Manager for Famous Players-Lasky in Kansas City Claimed by Pneumonia Following Attack of Influenza

ALBERT D. FLINTOM, one of the best known of Mid-West film men, died Thursday, October 10, the victim of an attack of pneumonia that followed closely on the Spanish influenza which he contracted in St. Louis but a few days previously.

At the time of his death, and for several years Mr. Flintom was district manager at Kansas City for the Famous Players-Lasky Corporation. The name of Albert D. Flintom has been one to conjure with among all men connected with the film industry in the Middle West for more than a decade. He was a wonderful organizer and a master salesman and executive as well as a keen judge of box-office values, an expert in raw stock and in all the manifold details connected with the big district distributing organization of which he was the head.

Born in Lawrence, Kan., about forty-eight years ago, Mr. Flintom was a successful banker in that city and Kansas City until, about eleven years ago, discerning the tremendous possibilities which lay in motion pictures, he embarked in the business. Prior to 1912 he was at the head of the Yale Film Company and other film enterprises and was also connected with the General Film Company. With the inception of the Famous Players-Film Company in that year he started handling its product on a state rights basis. He later became a franchise holder of the Paramount Pictures Corporation and with the organization of the Famous Players-Lasky Corporation he became a stockholder and was appointed district manager.

In the exchanges of his district, Kansas City, St. Louis, Des Moines and Omaha, he had the reputation of maintaining the highest efficiency for which the fact that he held his employees for years was largely responsible. All the present branch managers in the district grew up with him in business and had learned to love him as a father.

He was a slave to his work, thoroughly trusted by all with whom he dealt and unswervingly loyal to his subordinates as well as to his parent organization, by the executives of which he was held in the highest affection and esteem.

Mr. Flintom is survived by his wife and a son, who is a lieutenant in the U. S. Marine Corps and has been serving in France for the past year, and also by an adopted daughter.

Flossie A. Jones, of Waukesha, Dies in New York of Pneumonia

MISS FLOSSIE A. JONES, secretary and general manager of the Waukesha, Wis., Amusement Co., operating the three theatres in that city, and probably the best-known woman manager in the country, died at the Hotel Webster, New York City, Wednesday night, October 16, of pneumonia. Miss Jones had come to New York to attend the Motion Picture Exposition, and was stricken shortly after her arrival.

Just before she became ill Miss Jones gave members of the Motion Picture News staff some idea of her plans for the future, and she had some original and interesting ones. Her heart was completely in the motion picture business and she was full of the enthusiasm and the determination that wins. Her remarkable success in the past was assurance that she could carry through the plans.

Some four years ago Miss Jones started in the motion picture business with her only asset a remarkable personality and a determination to make good. She studied the motion picture houses of Waukesha and finally she had an opportunity to rent a dilapidated theatre, but the manner in which she conducted it brought the balance for the first time on the right side of the ledger. The following spring she was able to get a Waukesha business man in partnership with her and spent $18,000 remodelling the Colonial. It was after this that she bought the Unique, and since then her company has built the Auditorium, a $40,000 house, and now controls all of the houses in that city.

Miss Jones was a member of the Advisory Board of the Motion Picture News, and there have appeared in these pages many articles about the way she has put on attractions and her ideas of successful exhibition of pictures. She always strove to do better and better, and the results that she attained made her stand out among managers everywhere.

Only a few days before her visit to New York Miss Jones was elected vice-president and state organizer of the Motion Picture Exhibitors' Association of Wisconsin.

Stars at Brunton Studio Aid the Loan

Among the stars at the Brunton studios who made substantial subscriptions this week to the Fourth Liberty Loan were as follows: Frank Keenan, $30,000; Bessie Barriscale, $10,000; Dustin Farnum, $10,000.

Verne Hardin Porter, who has been identified with the scenario end of motion pictures quite prominently, was this week engaged as head of the scenario department of the Ince studios, it was unofficially announced. He will succeed J. G. Hawks, who, it is understood, will join the Goldwyn forces.

Charles Ray this week began work on a new picture titled "Greased Lightning." It will be directed by Jerome Storm, and is said to be of the light comedy variety so well suited to Ray's style of acting. Doris Lee will play the opposite lead. A feature in the production will be an antiquated automobile, for which Ray is supposed to display great affection.

Harold Lockwood Laid Up with the Grippe

Due to a severe attack of the grippe, which came upon him suddenly this week, Harold Lockwood is confined to bed at his hotel in New York under orders of his physician. As a result of his illness production of Metro's "The Yellow Dove," which was begun a few days ago under the direction of Edwin Carewe, has been stopped pending the star's recovery.

Mr. Lockwood has been a diligent worker for the success of the present loan campaign, his solicitations having resulted in the sale of thousands of dollars worth of bonds. Two days before he was taken ill he sold bonds at the National Picture Exposition, held at Madison Square Garden, New York.

While the attack is not considered serious, any possible developments are being guarded against by Mr. Lockwood's physician, who says that the film star will not be able to resume work for a week.

"Flu" Closes Tours of "America's Answer"

As a result of the influenza, and the consequent closing of theatres where "America's Answer" was booked, the tours of the last two companies playing the U. S. official War Pictures have been cancelled. It is probable that the film will not be seen again until it is released to the motion picture houses.

The engagement in St. Paul was completed, but Minneapolis had to be cancelled, after the city had been thoroughly billed, and a great deal of preliminary patriotic interest had been aroused. The same was true of Milwaukee.

On the Pacific Coast the engagement was brought to a close last Thursday night, instead of Saturday, as originally arranged. The picture was billed to open in Tacoma Sunday, October 13, but the influenza situation there also necessitated a cancellation.

More Ford Distribution Plans Arranged

Griever Distributing Company, which has charge of the free dissemination of the Ford Educational Weekly, announced that it has allotted the following territory for distribution purposes:

Peerless Film Company, San Francisco; California, Arizona and Nevada.

Southwestern Film Corporation, Dallas; Texas, Arkansas and Oklahoma.

First National Exhibitors' Circuit, New Orleans; Louisiana and Mississippi.

"Flu" Causes Postponement of F.I.L.M. Dinner

Acquiescing to the wishes of the Board of Health to defer as many public gatherings as possible and a contemplated move on their part to close all theatres and places of public gathering, the F. I. L. M. Club have postponed their Dinner Dance, which was to be held at Reisenweber's Saturday, October 19. A new date will be announced later.

Couldn't Get Liberty Loan Boosting Films

Following the story in last week's issue of MOTION PICTURE NEWS telling of the difficulty experienced by theatres in many sections of the country in getting prints of the films produced for the Liberty Loan, comes the following letter which, as added evidence, would tend to show that many of the exchanges fell down on their part of the work.

The letter follows:

THE BADGER THEATRE,
W. D. MARTIN,
NEILLSVILLE, WISCONSIN.
October 9, 1918.

Editor MOTION PICTURE NEWS.

Dear Sir:

I read with much interest, your statement on page 2356 of the MOTION PICTURE NEWS of October 12, to the effect that if we have failed to show the Liberty Loan pictures we have not been doing our duty.

My interest is enhanced by your evident ignorance of the fact that the pictures cannot be secured by the smaller theatres.

I have made every effort possible, using the mails and wires, and even asking help from Mr. Frank R. Wilson, of the publicity department of the United States Treasury, with no results. Not a single exchange pays the slightest attention to supplying the films, and the exchanges themselves admit in substance that the distributors have completely fallen down in the matter.

In spite of their promises to the Government, the distributors have proved themselves entirely inadequate to this task. It is not the theatre manager's fault that he is not showing the films. How can he show them when he cannot get them?

The large city theatres are taken care of, of course. That goes without saying.

Under these circumstances, do you not think your article, above referred to, is somewhat uncalled for?

Truly yours,
W. D. MARTIN.

Powell Manages Fox Cleveland Exchange

Charles H. Powell, it was announced this week by the Fox Film Corporation, has been made manager of the William Fox Cleveland exchange.

Mr. Powell succeeds Sidney Abel, who has been Cleveland manager for several months. Mr. Abel comes to the Fox home office in New York, to be head of the contract department, in place of Leon J. Bamberger, who recently joined the Army.

Atkinson Looks Over Independent Market

G. V. Atkinson, of the Imperial Film Exchange, Greenville, S. C., was in New York last week looking over the features on the independent market. Poor business in his territory, owing to the influenza epidemic, gave Mr. Atkinson the opportunity to make the trip. Mr. Atkinson was formerly with the Pathe exchange in this territory and has a wide acquaintance among the exhibitors and exchange men of the South.

Gordon-Mayer in New England

The Gordon-Mayer Film Corporation opened on October 15 an exchange at New Haven, Conn., to handle the growing business in the Connecticut district. M. H. Kelleher, formerly with the American Feature Film Company, is manager of the exchange, which is at 138 Meadow street.

Roper Praises M. P. Industry

Commissioner of Internal Revenue Pays Splendid Tribute in Letter to Walter Irwin

"YOUR industry is playing its part freely and without complaint," sums up the tenor of a remarkable tribute to the motion picture industry, received from Daniel Roper, chief of the Nation's tax-gathering forces. The tribute came in the course of a letter, which abounds in appreciation of the industry, to Walter W. Irwin, chairman of the Executive Committee of the National Association.

Commissioner Roper's letter was in response to an invitation to be present at the Victory Dinner, which has since been postponed because of the Spanish influenza epidemic. The letter follows:

Mr. Walter W. Irwin, Chairman, Executive Committee,
National Association of the Motion Picture Industry,
805 Times Building,
New York City.

My Dear Mr. Irwin:—

Will you not express to your associates in the Motion Picture Industry my appreciation of their very cordial invitation to attend the Victory Dinner.

That the tax collector should be bidden to your banquet is indisputable proof of your patriotism. I cannot but feel, however, that it would have been unkind to have interjected into an evening of good cheer a discussion of the film tax, the tax on admissions, or the tax on seating capacity. On the other hand, you will concede, I am sure, that the income tax and the excess profits tax are entitled to honorable mention as representing our best "producers."

Under the revenue laws you all rank as producers. No other business has contributed more freely to the needs of our Government than the Motion Picture Industry and its allied branches. Large as your tax payments have been, they are over-shadowed by the invaluable publicity which you have so generously given to every kind of patriotic endeaver. The graphic appeal of motion pictures in behalf of the Liberty Loans, the Red Cross and our war taxes has reached the public conscience and stirred it to action in every nook and corner of the country.

Nor have your efforts been limited to assisting the Government in the solution of its financial problems. Through the medium under your control millions of our citizens have been brought to a keener realization of the hideousness of the menace we are seeking to destroy. Passive loyalty has been prodded into active patriotism in the heart of many a witness of the silent drama.

Taxation is part of the price of Victory. Your industry is paying its part freely and without complaint. The greater part lies in a continuing and increasing service of public education.

On behalf of the Treasury Department and the Bureau of Internal Revenue, I desire to express hearty appreciation of your splendid efforts.

Cordially yours,
DANIEL C. ROPER,
Commissioner.

Below is Mr. Irwin's reply to Mr. Roper:

October 11, 1918.

Hon. Daniel C. Roper,
Commissioner Internal Revenue,
Treasury Department,
Washington, D. C.

My Dear Mr. Roper:

Your splendid favor of October 10 duly received. Permit me to assure you that its contents is more than appreciated by the Industry as a whole.

It is extremely gratifying to know that our distinguished citizens in official positions, as well as the public, realize the importance of the motion picture as one of the most valuable schools of patriotism for the American people, and for the war education so essential to the public.

We are proud to say that this Industry, collectively and individually, does not give way to any industry or to any body of people in its patriotism, and in its desire to be of actual and practical aid in the great common cause, and I therefore beg of you and your associates in the National Government to call upon us for all that we can do.

Respectfully,
WALTER W. IRWIN.

Export-Import Company Gets Hundred Metros

The Export and Import Film Company has contracted for the distribution 100 Metro productions on the continent of Europe. This is considered one of the largest deals ever closed in the export field.

The Export and Import Company also recently completed a deal with the Mutual Film Corporation whereby it secures the distribution rights for sixteen Mutual and Empire-All Star features for South America.

Garson Coming East Soon

Harry I. Garson is expected back in New York within the next few weeks with the negative on his second big independent production, "The Unpardonable Sin."

This is the screen production of Captain Rupert Hughes' book, and featuring Blanche Sweet. It is understood that a private showing in Washington before Government and Allied officials will be given before its debut to the industry.

Willard Bradley Editor of White Way

Willard Bradley, known in the picture field as a scenario writer, has been appointed editor of *The White Way Magazine*, a fortnightly, devoted to the screen and stage. Among the photoplays bearing Mr. Bradley's name are "The Beloved Imp," a Bluebird; "Letitia-For-Happiness," "Main 4400," a highly successful two-reel comedy, and "The Musketeers of Pig Alley," a one-reel Biograph, produced by D. W. Griffith.

Anna Case Picture Soon Ready

The first picture starring Anna Case, the opera singer, has been completed by Lucius J. Henderson, under the supervision of Julius Steger, and will be ready for trade showing in a week, according to announcement. Mr. Steger is at present editing and titling the production.

The picture is the star's first venture in a new field, but the producers feel confident that her youth, beauty and enthusiasm will register decisively on the screen. Charles Richman is seen in the role opposite Miss Case's, while others who appear are Forrest Robinson, Grace Reals, John Charles, Fred Lennox and Madelyn Clare.

New General Manager in Atlanta

A well known Southern film salesman, T. E. Dillard, has just been appointed manager of the Atlanta exchange of General Film Company. Mr. Dillard is remembered by the trade as a former member of the Atlanta office force of the company, and also as manager of its former Jacksonville exchange. His last connection before coming back to General was with the W. L. Sherry office in Atlanta.

The Screen and the Liberty Loan

Sixty Coast Stars Appear at Theatres to Aid

More than sixty of the better known stars from nearly every studio in Los Angeles made personal appearances this week in Los Angeles theatres in the interest of the Fourth Liberty Loan. The stars not only sold bonds from the theatre stages, but they worked in the lobbies as well. Some of them devoted seven full nights, while others gave as much time as they could spare from their work at the studios.

Among those who made personal appearances were Roxanna McGowan, Patricia Palmer, Julian Eltinge, Bert Lytell, Chester Conklin, Niles Welch, Fritzi Brunette, William Stowell, Mae Murray, Eddie Barry, Jack Mulhall, Bessie Love, Harry McCary, Ruper Julian, Allan Holubar, Roy F. McRae, Priscilla Deane, Dorothy De Vore, Wallace Reid, Charles Ray, Mary McLaren, Lyons and Moran, Bebe Daniels, Robert McKim, Bobby Vernon, Dustin Farnum, George Larkin, Peggy Provost, Ethel Lynn, Monroe Salisbury, Ben Wilson, Neva Gerber, Nell Shopman, Doraldino, Antonio Moreno, Joe Rock, Carol Holloway, George Beban, Lillian Walker, Douglas McLean, May Allison, J. Warren Kerrigan, Edith Roberts, Lawrence Semon, Claire DuBrey, Harry Depp, Eleanor Field, Ruth Roland, Gladys Brockwell, Zoe Rae, Lila Lee, Dorothy Phillips, Wilfred Lucas, Bill Duncan, Mildred Harris, Dorris Lee, Enid Bennett, Charles Clary, Carmel Myers, Jack Holt and Virginia Harris.

The bonds sold at the theatres will all be turned in at Tank Victory, Central Park, Los Angeles, on the evening exchange and theatre men are in charge, October 18.

William Farnum a Whole-Hearted Worker

What is considered close to a record for sales of Liberty Bonds in motion picture theatres was totalled by William Farnum in three appearances last week. The figures reached the sum of $168,600 before Mr. Farnum's evening jaunt around the playhouses was completed.

Mr. Farnum's first appearance was at the William Fox Audubon theatre, 168th street and Broadway. There he sold $120,000 worth of bonds at one of the most wildly enthusiastic gatherings ever seen in a New York theatre.

At the William Fox Academy of Music Mr. Farnum sold $54,000 worth, at the Fox theatre in Jamaica, L. I., he sold $20,000 worth and at the William Fox Crotona house he hung up a total of $64,000.

Liberty Loan officials who were present say that Mr. Farnum's sale at the Audubon theatre was one of the most remarkable demonstrations they have ever seen. The Fox star occupied the stage for about an hour, and most of the subscriptions he obtained came in small amounts—$50 and $100 bonds, with a maximum subscription of $1,000.

Enthusiasm such as has never been known in the theatre resulted from the announcement that the $100,000 mark had been passed. Hats and caps were tossed into the air, and there was prolonged cheering, culminating in the spirited singing of "The Star Spangled Banner."

Albert E. Smith, President of the Vitagraph Company, Makes a Liberty Loan Appeal to All Workers at the Vitagraph Plant, Including Stars and Directors

Vitagraph Studio Forces Total Thousands in Bonds

With Albert E. Smith, president of the Vitagraph Company, personally leading the campaign in the Eastern studios, and his brother, W. S. Smith, at the helm in the West Coast studios, of which he is manager, Vitagraph's producing forces have gone well over the top in Liberty Loan subscriptions.

One of the events of the past week was a ringing speech by Albert E. Smith to the forces in the yard of the Vitagraph, Brooklyn, studio that brought forth a lusty response.

William Duncan led the Vitagraphers on Vitagraph Night at the Tank in Central Park, Los Angeles, with the result that $80,000 was totalled in purchases of bonds. In addition to Duncan, Vitagraph was represented by Bessie Love, Antonio Moreno, Carol Holloway, Earle Montgomery, Joe Rock, Lawrence Semon, Edith Johnson, Joe Ryan, Grace Darmond, Nell Shipman, Frank Glendon, Patricia Palmer, Madge Kirby, Blanche Payson and Directors David Smith, Paul Hurst and Gilbert Pratt, who is directing Big V. Special Comedy productions.

None the less active have been the Vitagraphers in the East. Earle Williams has been a big contributor of time and money to the loan campaign, as have the other Vitagraph stars, Alice Joyce, Harry Morey, Corinne Griffith and Gladys Leslie. Edward Earle, always a fast and successful worker in the Loan drives, has been active every day during the present campaign, as have Agnes Ayres, Betty Blythe, Jean Paige, Florence Deshon, Eulalie Jensen, Julia Swayne Gordon and the other prominent women players of the Eastern company.

Far Rockaway House Gets More Than Half Million

From I. Jutkowski, manager of the Columbia theatre, Far Rockaway, L. I., Motion Picture News has received a record of Liberty Bond subscriptions in that house which show a total of over a half million in the first week of the drive alone.

The exact figures are $535,950. The high night was October 8, when a quarter million in pledges was secured.

This looks to us like the record for one week in a picture theatre. Do you know of one better?

Houdini Takes His Shirt Off for a Thousand

"I'll buy a thousand dollar bond if you get out of your straitjacket in thirty seconds," shouted a spectator at the Hippodrome last week to Houdini, the Escape King, now appearing in a serial for B. A. Rolfe Productions.

In twenty seconds Houdini was out of the bonds and had sold the bonds of Liberty.

Rolfe Hour was a prominent feature of last week's program at the Liberty theatre, conducted by the Stage Women's War Relief in front of the Public Library to boost the Fourth Liberty Loan. Stars of the Houdini serial, "The Master Mystery," proved themselves able salesmen for the Government.

Blackton Gives Bonds to Employees

Commodore J. Stuart Blackton, who was the guest of honor at the National Motion Picture Exposition at Madison Square Garden last Friday night, where he made a Liberty Loan speech and also subscribed for $15,000 worth of bonds, has further shown his patriotism as well as his appreciation of the work of his employees by giving a $50 bond to each individual associated with him in an executive or technical capacity.

Among those remembered by Commodore Blackton are Jack Martin, his assistant; Miss G. M. Stevenson, his secretary, and Theo. Freeland, O. George Brautigan, Peter LaGrassa, J. Brink, George Hampton and James Hanley, of his studio staff.

Marion Davies a Live Wire Bond Saleswoman

Marion Davies hung up an honor mark for herself on Thursday night at the Motion Picture Exposition in Madison Square Garden when she sold a total of $23,900 worth of bonds.

Miss Davies conducted the sale from the Select booth and was both a charming and energetic seller of Uncle Sam's pledges.

Farrar Sells a Million at New York Concert

One million two hundred thousand dollars in one hour—there is Geraldine Farrar's record for bond sales at a concert Friday, October 10, in Carnegie Hall, New York.

The New York Philharmonic Orchestra, Clarence Whitehill, George M. Cohan and former Attorney General Wickersham were others who gave their efforts to the concert.

Miss Farrar superintended the bond sale with the aid of fifty canvassers—and the result above tells the tale of her happiness at the close of the evening.

Sherrill Banquets Live Wires

Winners of Prizes Offered for Most Intensified Bookings on "My Own United States" Enjoy Banquet

HERMAN JANS is the proud possessor of a $1,000 Liberty Bond presented to him by William L. Sherrill, president of the Frohman Amusement Company. This was brought out at a banquet held October 12 to celebrate the event. Many film notables were present.

Mr. Jans is located in New York City but has charge of Metro marketing and distributing for about one-half of the state of New Jersey. There are 206 theatres in that state and Mr. Jans booked Mr. Sherrill's "My Own United States" in 106 theatres for his half of New Jersey and this recorded 165 actual playing days. He secured 58 per cent over his allotment.

The following excerpt from a circular sent out to all Metro exchanges last June explains the offer Mr. Sherrill made in detail:

"We have allotted to each Branch Office in the United States a certain minimum of bookings for them to secure on 'My Own United States' by September 1, 1918. The allotment to each office is based upon the present percentages which each office is now working under with the Metro. The amount of the allotment for each office has been placed on file with the management of the Metro office in New York City.

"If a Branch Office has secured the amount of their allotment in bookings on 'My Own United States' by September 1, 1918, the Branch Manager has then become qualified to compete with every other Branch Manager in the United States for a One Thousand Dollar Liberty Bond or an Overland Automobile (at the winner's option), to be given by us to the Branch Manager who secures the largest percentage of bookings *over* the allotment to their office by September 30, 1918.

"To the Road Man connected with any Branch Office in the United States securing the largest amount of bookings on 'My Own United States' by September 30, 1918, we will give a diamond ring or any other suitable piece of jewelry (at the winner's option) to be properly inscribed, to be valued at Two Hundred and Fifty Dollars.

"To the Salesman or Roadman of each Branch Office the following offer is made:

"When the Branch Office qualifies by securing the amount of bookings allotted to it by September 1, 1918, the Salesman or Roadman securing the largest amount of bookings in such office on 'My Own United States' by September 30, 1918, will be invited to New York at *our* expense to attend a banquet to be given by us."

Mr. Sherrill presided at the banquet which was held at Hotel Astor Saturday, October 12, and the following gentlemen were present:

William A. Brady, R. A. Rowlands, P. A. Powers, J. W. Farnham, J. J. Goldberg, E. M. Saunders, Harry Cohen of Metro general offices, Harry Cohen of Washington, D. C., S. A. MacIntyre of Minneapolis, Arthur James, Merritt Crawford, Harry Rapf, Arnold Daly, S. L. Rothapfel, Paul Crommelin, P. J. Connors, H. Kline, M. Brodsky, Sam Spedon, T. Hays Hunter, I. E. Chadwick, Harry Segal of Boston, W. K. Hill and Jack Sherrill.

New Officers for Toronto Exhibitors' Body

Officers of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, have been elected as follows:

Honorary Presidents—Messrs. Lol Solman, J. Shea, A. J. Small and P. F. Griffin, all of Toronto.

President—J. C. Brady, Madison theatre, Toronto.

Vice-Presidents—First, W. A. Bailie, Cum-Bac theatre, Toronto; Second, C. Moule, Brant theatre, Brantford; Third, Steve Burnside, Empire theatre, Collingwood.

Treasurer—A. W. Applegath, Red Mill theatre, Toronto.

Secretary and Manager—Thomas Scott, 143 Yonge street, Toronto.

Executive Committee—J. Crang, Oakwood theatre, Toronto; C. A. Welsman, La Plaza theatre, Toronto; H. Alexander, Park and Doric theatres, Toronto; Clarence Robson, Strand theatre, Toronto; R. S. Tickner, Revue theatre, Toronto; R. J. Cardie, Empire theatre, Toronto; Roland Roberts, Regent theatre, Toronto; Dr. Richardson, Crown theatre, Toronto; B. Hudson, Aster theatre, Toronto; D. Ferguson, Dorothy theatre, Toronto; H. King, King Playhouse, Toronto; T. Logan, Majestic theatre, London; W. T. Sexton, Family theatre, Toronto; W. C. Ball, Revue theatre, Toronto; W. G. Sturgess, Imperial theatre, Toronto; T. Guest, Strand theatre, Hamilton, and P. O'Donnell, Temple theatre, Toronto.

The fees have been fixed at $20 for Toronto members and $10 per year for those in Ontario outside of the city of Toronto. Toronto members may pay at the rate of $2 per month if desired.

"American Spirit" Has Original War Theme

"The American Spirit," shortly to be released by the W. W. Hodkinson Corporation, is said to be a new type of war play. W. Christy Cabanne, who directed such popular propaganda films as "Draft 258" and "The Slacker," and who also is responsible for "The American Spirit," took as his chief character a son of the South who still adhers to the principles of the Lost Cause. How this sectional prejudice is swept aside by the great emergency of the present day forms the basis of the photoplay.

E. K. Lincoln is seen as the star of the picture, and is supported by a capable cast that includes Millicent Fisher, Hayward Mack, Spottiswoode Aitken and Helen Dunbar.

Revise Ontario Theatre Admission Tax

The amusement war tax on theatre and concert tickets has been revised by Hon. T. W. McGarry, Provincial Treasurer of Ontario, so that patrons of amusement houses buying tickets valued at more than 45c. after November 1 will be required to pay a much higher tax. Tickets valued at from 5c. to 45c. are not affected by the new arrangements at all, which means that moving picture theatres in Ontario escape the increase almost entirely. Patrons buying the 50c. box seats in several large film theatres will now pay a five cent tax in place of two cents and patrons buying 50c. to $1.50 tickets for special shows like "Hearts of the World," "Crashing Through to Berlin," etc., will have to pay a tax varying from 5c. to 15c. Roughly, the new scale provides a tax of approximately ten per cent. on all admission tickets over 45c.

Another new rule, and one that will inconvenience reviewers and pass holders, is that an exhibitor will be prohibited from selling quantities of war tax tickets at one time to any patron. Tax tickets may only be sold at the theatre box office for current use. This change has been made to enable the Government to keep a close record of theatre patronage and the sale of war tax tickets.

Bowles Going to France for Griffith

George Bowles, who has been for several months General Manager of Feature Films for the Division of Films, Committee on Public Information, will sail for France at the earliest possible moment to act as European representative for the David W. Griffith pictures. These include "The Birth of a Nation," controlled by the Epoch Producing Corporation; "Intolerance," owned by the Wark Producing Corporation, and "Hearts of the World." Mr. Bowles will also represent the Division of Films in Paris.

Kellette Writes Song to Assist Liberty Loan

John Kellette, assistant to Kenean Buel, one of the William Fox directors, has written a Liberty Loan song, which has been officially adopted by the New York Liberty Loan Committee.

The name of the song is "If You Can't Go Across with the Doughboys, Oh! Boys, Come Across with the Dough." The words are by James S. Donahue.

"Ghost of a Chance" Next O. Henry-General

"The Ghost of a Chance," with Agnes Ayre and Edward Earle in the principal roles is the latest O. Henry story to be filmed for release through General Film.

The action of "The Ghost of a Chance" transpires mostly in a haunted room, with the chief characters a social climber, her devoted son, a resourceful widow and a sarcastic society leader.

Honor Roll

James H. Cassell, former motion picture editor of the Portland *Oregonian* and special correspondent of Motion Picture News has joined the "Tank" service and left for Fort Lawton, Washington, from whence he will go to Gettysburg, Pa.

Capt. Albert A. Kaufman, formerly general production manager of the Famous Players-Lasky Corporation's eastern studios, has left for overseas, where he has been entrusted with the important duty of supervising the work of all the cameramen of the U. S. Signal Corps connected with the American Expeditionary Forces.

Charles (Dick) Rush, for nearly three years assistant to Cliff Smith, the Triangle director who handled the megaphone for William S. Hart and Roy Stewart, has deserted the moving picture world to become a soldier. Rush is now in Canada training and will fight with the Anzacs on his arrival in France. He was born in Australia and is a veteran of the Boer War.

Eugene Pallette made his last appearance in motion pictures for the duration of the war at Metro's west coast studios in Hollywood, the other day. He expects in a few days to go to the Government flying field at Dallas, Texas, to complete his course of training with a view to getting a lieutenant's commission as a combat flyer.

Charles Simone, manager of the General Film Exchange in New Haven, learns that his son, Peter C. E. Simone of Bayonne, N. J., film laboratory expert, and who was severely wounded while fighting in France, is at Base Hospital No. 6 at Bordeaux.

Burt G. Phillips, for a long time staff photographer of the Publicity Department of the Fox Film Corporation, and formerly photographer for several New York newspapers, was notified this week that he has been commissioned a second lieutenant in the Signal Corps of the American Army.

Writing from his post of active duty with the American Expeditionary Forces, dated at a place he identifies as "Near Where They Are Doing It," C. R. Cooper, formerly traveling auditor for General Film Company, announces his promotion from buck private to Battalion Sergeant Major, the highest non-commissioned office in the army. Cooper went across with the 305th Machine Gun Battalion.

Sergeant Camille Legrand, the Pathe cameraman now en route from Paris to the Orient via. the United States, bears a letter of which he is justly proud. This letter, written by the Chief of the Cinematographic Service of the French Army, Lieut. J. L. Croze, reads in part as follows: "I take pleasure in sending you herewith copy of a letter which General Humbert, commander of the 3rd Army, has just sent me regarding your brilliant conduct at the time of the attack on Avocourt."

Theatres Aiding Campaign for Smileage Books

A plan is being carried out whereby motion picture houses all over the country can co-operate with the Government in entertaining the men in camp by pledging themselves to turn over ten per cent of their gross receipts for one day each month to the Smileage Division of the War Department Commission on Training Camp Activities to be used in supplying smileage books to soldiers. The General Film Corporation and a few other prominent picture organizations are already helping in the campaign. Eight houses under the jurisdiction of the former have signed the pledge. This arrangement is to continue during the duration of the war.

As far as possible the smileage will be supplied to soldiers of those states and cities from which money is sent in. Smileage books are books of coupons which serve as admission to the Liberty theatres. They come in two sizes, one containing twenty five-cent coupons and the other one hundred five-cent coupons. Instead of buying a ticket, the soldier tears off the number of coupons to the amount of the seat he wishes to purchase and presents them at the door.

Fuel Conservation Picture Completed by Universal

The Industrial Department of the Universal Film Company, through its manager, Harry Levey, has announced that the four-reel picture made for the United States Fuel Administration is completed. The reels have been forwarded to Dr. Garfield and will shortly be shown throughout the country under Government auspices.

This picture was made in order to further conservation methods in the use of coal. Facts are brought out that show that industrial plants have wasted fifty million tons of coal through careless firing methods. Improvements are shown in the way of firing large boilers while many interesting ways for the individual householder to save coal are also pictured on the screen.

Mr. Levey has also completed a film for Francis M. Hugo, Secretary of New York State. This film deals with the new headlight laws for automobiles. All the pictures were taken at night and various lights were tried out. Mr. Hugo himself appears in the picture.

Capellani with French Picture Service

Edmond Ratisbonne, director of the French Pictorial Service, announces that Paul Capellani, well known to the trade and public, has just been attached to the French High Commission to the United States in the capacity of Director of Productions for the French Pictorial Service.

Mr. Capellani has just returned from Argentine, where he has been busy directing a big feature, which will soon be released in this country.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"That Devil Bateese" (Salisbury-Universal)—"One of Salisbury's best."

"Queen of the Sea" (Kellermann-Fox)—"Usual Kellermann stuff same as her other two pictures. Fine photography, etc., that lets it out. Only average business."

"Our Mrs. McChesney" (Ethel Barrymore-Metro)—"Picture fine, star good, patrons more than pleased in three day run at high class down town house."

"A Soul Without Windows" (Ethel Clayton-World)—"Another 100 per cent picture in four day run."

"Italy's Flaming Front" (First National)—"Big business for one week."

"The Girl From Bohemia" (Castle-Pathe)—"Good program picture."

"Love's Law" (Kane-Mutual)—"Average business for two days."

"The Hun Within" (Dorothy Gish-Paramount)—"Big money getter. Do not feature title."

"For Husbands Only" (Jewel)—"First run down town opened extra big and continued big business during week closing extra big."

"The Unbeliever" (Kleine)—"One of the best war films."

"Out of a Clear Sky" (Clark-Paramount)—"Good film and ditto star wasted in this production. Fatty saved the day for us."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Fair."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it.' "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much, Lyttel popular here." "Average."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)Aug.	Average	"Fair picture, average business."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good."
DIPLOMATIC MISSION, A (Williams—Vitagraph)Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best.
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office reccipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days."
GOAT, THE (Stone—Paramount).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average.
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W.; packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOOSIER ROMANCE (Coleen Moore—Selig-Mutual) Aug.	Average	"Coleen Moore and Thomas Jefferson well liked but did not draw."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture
ITALY'S FLAMING FRONT (First National).....	Big	"An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business." "Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser; some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run; fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture."
MY FOUR YEARS IN GERMANY (First National)..	ExtraBig	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture."
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture."
SALOME (Bara—Fox).....Oct.	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALKOF THE TOWN THE, (Phillips—Universal) Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big bit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big." "Big." "Great picture, advanced prices. Good business two days. Fell off second day."
THAT DEVIL BATEESE (Salisbury—Universal)..Sept.	Big	"Big business."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual).....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys' a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Miss Innocence" (June Caprice-Fox)—"Ran this with Chaplin Liberty Loan picture, business big." "Average."

"The Danger Mark" (Ferguson-Artcraft)—"Great picture, didn't take well."

"The Vamp" (Enid Bennett-Paramount)—"Very good picture."

"The Safety Curtain" (Norma Talmadge-Select)—"Great, Norma always good." "Have had many requests for return showing."

"The Locked Heart" (Gloria Joy-General)—"Good kid picture, little stars clever."

"Million Dollar Dollies" (Dolly Sisters-Screen Classics)—"Stars put it over."

"Her Body in Bond" (Murray-Universal)—"No drawing power."

"Service Star" (Kennedy-Goldwyn)—"Star not liked here. This and 'Baby Mine' her best plays notwithstanding."

"By Proxy" (Stewart-Triangle)—"Poor business two days."

"Good-Night, Paul" (Select)—"Two days of poor business."

"Marked Cards" (Wilson-Triangle)—"Average business two days."

"Tinsel" (Gordon-World)—"Class picture, beautiful gowns and settings."

"More Trouble" (Keenan-Pathe)—"Good picture to light business."

"The First Law" (Castle-Pathe)—"Fair picture, extra big business."

"No Man's Land" (Lytel-Metro)—"Star well liked, but they were afraid of title. Sounded like war."

"The Scandal Mongers" (Weber-Smalley-Bluebird)—"Average progam picture. Business same."

"Her Price" (Pearson-Fox)—"Fair picture that drew well."

Exhibitor Service Bureau

Nation Argues For You

Collier's Acknowledgement of Motion Picture Gives Strong Reason Why Your Papers Should Cooperate With You

WITH the comment that this page from the Friday issue of the Akron, O., *Beacon-Journal* represents about the proportion of space to advertising and to reading matter about motion pictures and that all three of the papers carry about the same ratio, we are asked by an exhibitor in Akron to comment on the showing. But before we do this we want to say that we are making this comment purely on the sheet that we have reproduced because we are taking the word of the exhibitor in this case and have not had the time to investigate for ourselves what the Akron papers are doing as a habit.

And if this is a fair sample of the representation given the theatres in relation to advertising we want to say that it is very poor, and that this sort of a policy is not calculated to encourage theatres to become heavy or consistent advertisers.

Certainly one thing that we can condemn is the heading over the reading notices—"From the Press Agents." This damns the matter at the start, discourages the reader from reading it and throws a cast of doubt upon the matter by directly labelling it "free advertising matter."

Unless it has been done by some young film editor who thinks that this is "clever" it appears to show the attitude of the *Beacon-Journal* toward the motion picture—something from which to take the advertising revenue and then merely tolerate.

It is regrettable that there are some newspapers left that take this attitude, but they are becoming fewer and fewer every week. Some of them pass away altogether, and some of them get a change of heart. But it remains that any newspaper that shows this spirit cannot be fair to the motion picture.

Turn your eyes to the page opposite and let us study the advertising for a moment and the effect that it will have on the readers and the effect that the slighting "news" mention given the theatre will have on the newspaper itself.

Now let's remember that Akron is a city of 120,000, a live up-to-the-minute city. It is largely a manufacturing town, but the greater part of the workmen are those of the higher grade—people who read newspapers and who enjoy good entertainment.

One glance at these displays of these ten motion picture houses (one burlesque and one vaudeville house are also represented) leaves the impression that the managers of these houses are up to date, that they realize the value of good advertising, that they are willing to spend their money for it and that they are striving to get the best results possible. As a whole it is far and away ahead of the average advertising.

One of the best advance advertisements that we have seen is that of the Orpheum theatre on Gladys Brockwell in "Bird of Prey." In six inches double column the exhibitor had used a reduction of one of the advertising cuts and then he has left plenty of white space and has given an excellent selling talk with the two lines: "She craved revenge and found love." And "From danee hall to mansion." In its advertisement on the current production the Orpheum uses one of the cuts furnished by Paramount and Empress also relies on one furnished by the Sherry service.

Colonial dominates the page with sixteen inches across four columns, the poor printing being largely responsible for the failure of the cuts to make a showing. There is also too much of the border stuff and that around the name of the theatre and the first of the sales talks is not especially good. We would also have omitted the reading matter at the left of the figure of the Hun. It leaves the impression that the exhibitor just had to fill that white space. There is too much reading matter, and there is duplication in it, notable in the words "rape of democracy" and also in the "sensational revelation." A thing once said is said, and repetition gets you nowhere, but results in merely cheapening your display.

The Empress ad is good. It is a follow up and therefore does not need the sales argument brought out strongly.

The Waldorf sacrifices everything to the name plate, which is badly overdone. That drapery effect gets you nowhere.

The Bank theatre ad is well written but poorly displayed. The Liberty and the National are conventional.

But we repeat that these displays as a whole do show that the theatres of Akron want to accomplish things.

But when we look for the newspaper's encouragement—well "there ain't no such thing."

Now let us turn over to page 2660 and see the tribute that *Collier's* pays to the motion picture. In the issue of October 19 it devotes an entire page to the cinema as one of the agencies that has helped in winning the war. We have reproduced it in sufficient size that it may be read. We'd advise you to go to the newstand and get a copy of this issue of *Collier's* and then take it to your newspaper—if they are inclined to treat you as a mere necessary evil.

Now to be sure that you are going to read this let us quote right here three paragraphs from the article:

"There is not a branch of the Government's war activities which has not been thrown on the white screen. We have been shown how America is meeting the vital need for ships; we have watched the swift flight and dip of the airplane; we have witnessed the varied life of the cantonments. The enthusiasm of a Liberty Loan parade past the fluttering banners of Fifth avenue; the inspirational sight of our President delivering a historic address; the appeal of our boys going overseas as they wave good-by to the Goddess of Liberty—these and many other dramatic moments have been captured by the film and carried throughout the nation.

"But, more than this, the films have visualized the ideals for which we are fighting, have pictured the atrocities against which the might of America has rebelled.

"On the screen, too, have been flashed the urgent need for food-saving and fuel-saving; and from the stages of the moving-picture theatres fifteen thousand four-minute men have voiced the great causes which the pictures have shown."

You'll see by this that your cause is being defended by one of the most important papers in the nation and one with millions of readers. And incidentally, we would like to make the guess that practically every one of those readers like the motion picture—or else they wouldn't take a lively up-to-the-minute paper like *Collier's*—and that most of them will read this whole page.

After the newspaper editor—if he is the sort who thinks motion pictures are not worth giving attention to—has read this he may observe that he will admit that the motion picture has done its part toward winning the war, but that you, the theatre manager, are in the business for the profit that you are making, not out of the government pictures, but the others that you show that have nothing to do with the war.

You can tell him how the big patriotic pictures have stirred up the people, how they have been responsible for hundreds of enlistments and how, while the plots of many of the stories are largely fiction, they picture the character of the Hun that is ruling Germany and that they parallel, if they do not always actually record, real incidents of the war. Invite him to come to your theatre during the showing of one of these. It is not necessary for us to repeat the argument here to you.

But don't let him think that war is a mere incident and that the duty of the motion picture to the world is done. Let him read the closing paragraphs:

"There is still another thought—a bigger one than trade. After

(*Continued on page* 2660)

Where the "CO" is Lost in the Operation of the Daily Newspaper

This is a Friday page from the Dayton, O., Beacon Journal. Read the story opposite and hear the national argument that you are handed by Collier's to use if the newspapers of your city fail to show willingness to give the photoplay a fair deal

FROM PRESS AGENTS

"THE SIGN INVISIBLE"
AT THE WALDORF.

There are only two more days th which to see "The Sign Invisible" with all its thrills and pathos for the big film closes its run at the Waldorf Saturday night. Only two more days to see Mitchell Lewis in his six feet of graceful strength as "Lone Deer," the Canadian "breed," whose primitive heart has a finer appreciation of nature's beauty and the immutability of Providence than most so-called "civilized" men.

"THE BIRD OF PREY"
AT THE ORPHEUM.

Gladys Brockwell in "The Bird of Prey" will be shown at the Orpheum Sunday and Monday. In this play Miss Brockwell makes a dramatic rise from an outcast to a girl of excellent social standing. The setting of the story is mostly in Mexico. The play gives Miss Brockwell an excellent opportunity to show her great emotional powers. It teems with stirring situations.

VAUDEVILLE
AT THE COLONIAL.

Sales and the five other big time vaudeville acts that are on the bill with him close their Akron engagement Saturday night.

"THE PRUSSIAN CUR"
AT THE BANK

"The Prussian Cur," the sensational William Fox war film, which has its last showing at the Bank theater on Saturday, has made a deep impression on the big crowds that have packed the house each day to see it. As one of the audience said yesterday, "It contains everything"—chapter after chapter taken from the eventful history of recent months and made into a tense, thrilling "picture for patriots."

"CINDERELLA MAN"
AT THE LIBERTY.

Mae Marsh is given what is probably the most sympathetic role of her career thus far in her latest Goldwyn starring vehicle, "The Cinderella Man," from Oliver Morosco's famous stage success.

The story of the play is that of Marjorie Caner, the motherless daughter of a gruff millionaire, Morris Caner, who is anxious to get her married off so he won't have to bother with her. A comedy subject and a travelogue is also on the program.

CONSTANCE TALMADGE
AT THE STRAND

Constance Talmadge, presented by L. J. Selznick, whose recent Select Pictures have shown her to unusual advantage in the role of a dashing young wife, again appears as heroine of a marital mix-up in her latest comedy, "Sauce for the Goose," by Geraldine Bonner and Hutcheson Boyd, and now appearing at the Strand.

"KULTUR"
AT THE COLONIAL.

In the thrilling William Fox photodrama, "Kultur," in which Gladys Brockwell is coming to the Colonial theater next Sunday, the woman has been found who helped to start the world war.

This amazing film portrayal of the workings of underground diplomacy in Europe, just prior to the outbreak of the great conflict, has its scenes in the German and Austrian capitals.

GRAND OPERA HOUSE
Every Thursday, Friday, Saturday
TODAY AND SATURDAY
1919 Edition 1919 — A Laughing Gas Attack Bombarding the Audience, With Happiness Max Spiegel's — 51 People - 51
"MERRY ROUNDERS"
With ABE REYNOLDS
America's Foremost Character Comedian
FLORENCE MILLS
Prettiest and Best Dressed Woman in Burlesque
The Cleanest, Classiest and Most Elaborate Burlesque Show Ever Offered to Akron Theatregoers. A $2.00 Show.
PRICES Matinees 25c and 50c. Evening, 25c to $1.00. LADIES AT MATINEES 10c

TARZAN of the Apes
Will Be Shown Again Today and Tomorrow

THE DEATH OF KALA "TARZAN OF THE APES"
Positively The Last Showing In Akron Try To Get In!
EMPRESS
"YOUR THEATER"

STRAND THEATRE
TODAY AND TOMORROW
Constance Talmadge
—In—
"SAUCE FOR THE GOOSE"
That proves to be a bitter pill for the gander
—Also—
Smiling Bill Parsons
In His Newest Comedy
"UP A TREE"
—And—
Uncle Sam's Bridge of Ships
COMING SUNDAY
GERALDINE FARRAR
—In—
"The Turn of the Wheel"
SYMPHONY ORCHESTRA Edward Marquardt, Director — ORGAN Mrs. Brust : Miss Mora
AKRONS TEMPLE OF THE MOTION PICTURE

She craved revenge and found love.

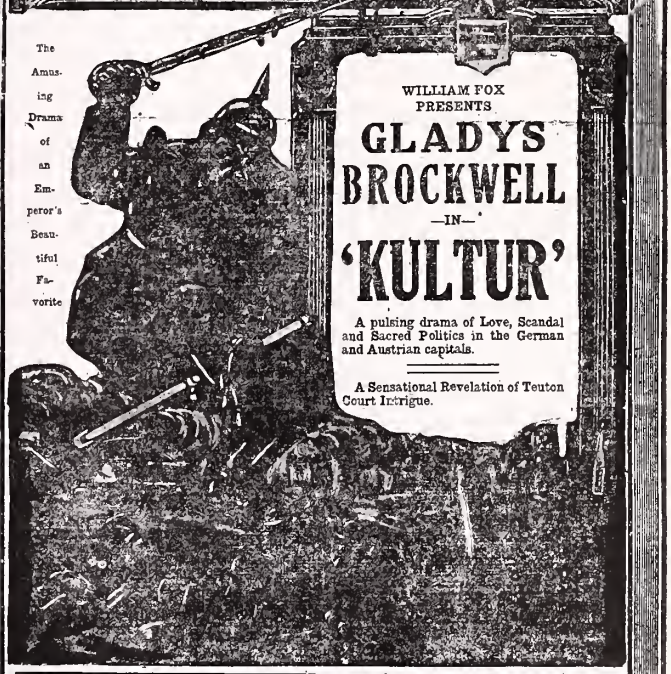
ORPHEUM
SUNDAY
MONDAY
From dance hall to mansion

EMPRESS
"Your Theater"
Catherine Calvert in "OUT OF THE NIGHT"

—OR—
"THE GIRL OF THE STREETS"
See the "Lady Beautiful of the Screen," with Herbert Rawlinson, in one of the most fascinating of love tales. Rich with dramatic coloring and throbbing with heart interest.

LIBERTY THEATER
Today and Tomorrow
Goldwyn Pictures presents
The Quaint Star
MAE MARSH
In Oliver Morosco's Stage Success
THE CINDERELLA MAN
by Edward Childs Carpenter
ALSO
SYD CHAPLIN
—IN—
His Winning Way
A Mack Sennett Thriller.
COMING SUNDAY
WALLACE REID
—IN—
"LESS THAN KIN"
Of the numerous meritorious Photoplays in which Wallace Reid has starred in the last year, none presents a happier mixture of thrills, mystery and laughs, than "Less Than Kin."

COLONIAL
Matinee 2:30 — All This Week — Evening 7:00-9:00
THE NEW REASON'S BIG VAUDEVILLE EVENT
ATTRACTION EXTRAORDINARY
The World's Pre-eminent Character Comedian
"CHIC" SALE
—IN—
"A Rural Sunday Benefit"
Vaudeville's Highest Salaried Artist
Sure to Please ELSIE WILLIAMS & CO. in The Eternal Question, "Who Was to Blame?"
The Act Beautiful KATE & WILEY In an Artistic Posing Novelty
A Laughing Surprise The Quaint Comedians BURLEY & BURLEY "The Dude and the Scot"
KUTER CLAIRE & KUTER In "Willie Jones' Stepmother"
SPECIAL ADDED FEATURE The Liveliest Act in Vaudeville CABARET DE LUXE —In— "A SYNCOPATED MELANGE"
Prices: Mat. 15c, 25c, 35c; Eve. 25c, 35c, 50c, a Few Rows 75c.

MOMENTOUS PHOTOPLAY ENGAGEMENT
One of the Greatest and Most Sensational Human Stories Ever Told on the Film Drama
COLONIAL SUNDAY OCTOBER 6th.
PERFORMANCE CONTINUOUS FROM 1 P. M. TO 11 P. M.
WHO STARTED THE WORLD WAR?
WHY WAS THE AUSTRIAN HEIR APPARENT KILLED?
ARE RUMORS OF SCANDALOUS LIFE OF TEUTON ROYALTY TRUE?
The Amusing Drama of an Emperor's Beautiful Favorite

WILLIAM FOX PRESENTS
GLADYS BROCKWELL
—IN—
'KULTUR'
A pulsing drama of Love, Scandal and Sacred Politics in the German and Austrian capitals.
A Sensational Revelation of Teuton Court Intrigue.
A Drama of The Rape of Democracy and of a Woman's Part in The Teuton Plot That Plunged The World in Blood.
A DARING EXPOSURE OF SCANDALS AND CRIMES IN THE ROYAL COURTS OF BERLIN AND VIENNA
KULTUR!
I AM the Teuton name for savagery.
I am no more like culture than brutish cruelty is like human kindness.
I live on the blood of the weak and helpless.
I strike down with my mailed fist, then crush beneath my heel, all who stand in my way.
I laugh as I murder old men, and women, and babes at their mothers' breasts.
In my ruthless struggle for world power, I know no mercy, no law, no friend.
I am Kultur—synonym for curse.
If this world is to be a place for men and women—and not for beasts—I must be crushed!
AN ASTOUNDING REVELATION OF THE TEUTON PLOT TO RAPE DEMOCRACY
DON'T MISS SEEING THIS SENSATIONAL ROMANCE OF EMPEROR FRANZ JOSEF'S BEAUTIFUL FAVORITE—THEN JUDGE FOR YOURSELF!
Special Musical Program ROY BILLINGS' Augmented Concert Orchestra 12—MUSICIANS—12
NO ADVANCE IN PRICES
ADMISSION 25c
CHILDREN 10c

National Theater
Today and Saturday
ALICE JOYCE and Walter McGrail
In
"To the Highest Bidder"
A striking story of a girl sold at auction.
Sunday
Mme. Petrova
—IN—
"The Life Mask"

AN INSIDE REVELATION
Crimes of the Kaiser's Secret Agents Exposed by
Capt. Horst Von Der Goltz
For Ten Years a German Spy
SEE
"The Prussian Cur"
Not a Battle Picture
If you want to know what America is fighting for—and what she is fighting against — see this wonderful picture.
—ALSO—
NO. 14 U. S. Official War Review
All This Week
ADMISSION 15c & 25c
COMING SUNDAY
Sessue Hayakawa
—In—
"HIS BIRTHRIGHT"
BANK Theater
Main and Exchange Sts.

BILLIE BURKE

ORPHEUM
Today
—and—
Saturday

WALDORF
A SPECIALLY ADAPTED MUSICAL & TELEVISED PICTURE
TODAY AND TOMORROW
"THE SIGN INVISIBLE"
Featuring "Big Mitch" Lewis, Hedda Nova and Mabel Juline Scott
—In—
A drama of men, supermen and magnificent women, staged midst mighty mountains in Nature's grandest fastnesses.
—Also—
Mr. and Mrs. Sidney Drew
—In—
"A Professional Patient"
STARTING SUNDAY
Carlyle Blackwell and Evelyn Greeley, in
"THE ROAD TO FRANCE"

Here's National Recognition for Your House

(*Continued from page 2658*)

the war is won peace is to be maintained, we are told, by a League of Nations. If this plan is to be practical, there must be a common and universal understanding of national habits and thoughts and ideas. Many barriers of prejudice and misunderstanding must be swept away. And this perhaps is where the moving pictures are doing their most important work for us. For when people of different races and creeds begin to laugh at the same things and cry at the same things it means that a common basis of understanding is being created. It means that the spirit of the whole world is being brought more closely together.

"And that is what the American moving picture now is helping to do."

So much for this: It should convince every newspaper editor not only of the work that the motion picture has done, but of the fact that the government recognizes the overwhelming interest in the photoplay and has used it to the limit.

And ask your editor this:

If the government as a whole and every branch of it recognizes this interest in the motion picture, why can't the local newspaper itself recognize it?

If the government knows that its propaganda reaches the millions, why cannot the editor realize that the millions of the nation and his local thousands are interested in the motion?

And if, as *Collier's* truly says, the motion picture is going to be depended upon after the war to set things right in the world, why cannot the newspaper be fair enough right now to set itself right about the cinema?

These are vital questions. If you, who are suffering from lack of co-operation from your newspapers fail to call this to the attention of your local editors, you are overlooking a national argument in your behalf.

Do it now.

After he has read all of this he should be convinced that the local interest in the motion picture is there. Then you have the argument as to the general interest about motion picture matters.

You can tell him how the thousands are anxious to read the gossip about the stars, news notes about productions in the making and general stories of the industry as a whole. Point out to him that the government itself has proven how the motion picture has grown to the widest world influence. *That world influence was there before the war came; it needed only the war to bring the recognition.*

We feel sure that the average newspaper that is not giving attention to motion pictures has never had its real attention called to the interest in them. The editors have not been persuaded that the people who go to the motion pictures are just as much interested in what is going on in the world of production and happenings in the lives of the players as they are in baseball and Christy Mathewson and Ty Cobb.

Go to your newspaper with Collier's EVIDENCE of the national interest. Your point cannot be overlooked. The editor will see the local application.

And if he can't or won't see this, he is hopeless.

DO THIS SURE

Make This Page Work For Your Theatre's Prosperity

IF you have not read the reproduction of this page from Collier's read it now.

Then go and buy at least one copy of the issue of October 19.

Frame it and place it in front of your theatre where it will be seen by everyone.

Better still, place it on large cardboard with lettering calling attention to the fact that Collier's tells the world power of the motion picture.

And still better if you can have a photographic enlargement made of this. If you could get it made four times as large then you would have a display more than four feet high and the reading matter will stand right out.

But at any rate everyone will stop and read this. You never had a better argument for your theatre.

If you have been troubled with self constituted guardians who have tried to hurt your business on account of war times, you have an argument here that will knock the props from under them.

Use this. Do it now. And the stronger you use it the better.

26 Collier's October 19, 1918

Business in War Time

EDITED BY THE BUSINESS DEPARTMENT OF COLLIER'S

No. 16: Internationalizing the American Idea

WE sat at lunch in the dining room of one of New York's famous hotels. There were four of us, the advertising director of a large moving picture company, two other men and the writer. As the smoke from our cigars, gray and fragrant, floated above us, the advertising director talked, talked with the inspiration and intensity with which a man talks when the subject of which he speaks lies close to his heart; and as he went on there came to the writer an entirely new conception of the moving-picture industry, of its vast scope, of its influence upon the minds of millions of men and women and children, not only here in our own United States but throughout the world. . . .

Let us, first of all, consider how the films have helped the Government to make America realize what war is—as some one has expressed it in one of our popular business phrases, "to sell the war to America."

There is not a branch of the Government's war activities which has not been thrown on the white screen. We have been shown how America is meeting the vital need for ships; we have watched the swift flight and dip of the airplane; we have witnessed the varied life of the cantonments. The enthusiasm of a Liberty Loan parade past the fluttering banners of Fifth Avenue; the inspirational sight of our President delivering a historic address; the appeal of our boys going overseas as they wave good-by to the Goddess of Liberty—these and many other dramatic moments have been captured by the film and carried throughout the nation.

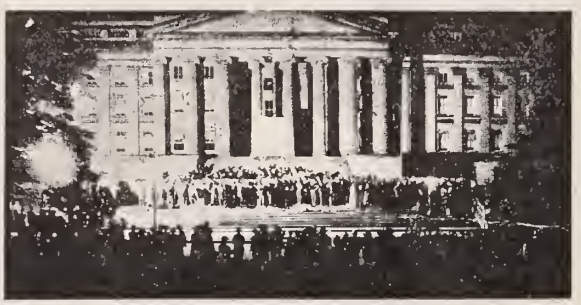
But, more than this, the films have visualized the ideals for which we are fighting, have pictured the atrocities against which the might of America has rebelled.

On the screen, too, have been flashed the urgent need for food-saving and fuel-saving; and from the stages of the moving-picture theatres fifteen thousand four-minute men have voiced the great causes which the pictures have shown.

Of the work of the film in the present Liberty Loan drive, Frank R. Wilson, Director of Publicity of the War Loan Organization, wrote: "I cannot begin to tell you how deeply grateful the Treasury Department is for the magnificent cooperation which the entire moving-picture industry has given it in this great drive to raise the sinews of war."

Nearly all of us, I imagine, do realize to some extent what the film has done in aiding war work. For if we have eyes to see we cannot escape some knowledge of it. But we do not realize the scope of this work or its vast audience; we do not consider that about one-third of the population of America goes to the moving-picture theatre.

In this war, the moving picture has become what social service workers have for so long tried to make the schoolhouse; it has become the civic center of the community where the big affairs of the entire world are made familiar to everyone.



War Films of the Bureau of Commercial Economics exhibited to 15,000 persons before the United States Treasury Building

There is still another angle to this American propaganda work. It is the effect of these various war films in other countries than our own. Take, for instance, such a film as "America's Answer," an official film of the Committee on Public Information. It shows a very complete survey of America's war preparations. It can be readily understood that the exhibition of this film in France or in Italy or Russia has in many ways greater value even than in the United States. It is for this reason that President Wilson has appointed an American Cinema Commission to spread the propaganda of democracy by means of moving pictures throughout the countries of our Allies.

* * * * * * * * * * *

Now, at last, we are on the subject toward which we have been aiming since the beginning of this page: internationalizing the American idea.

The National City Bank of New York recently issued a bulletin which showed that the exports of American motion-picture film had increased from 32 million feet in 1913 to 128 million feet in 1917. Says this bulletin: "The length of the films passing through the Custom Houses of the country in the last fiscal year was sufficient to stretch almost twice around the globe at the Equator, and about three-fourths of this enormous volume was American films exported."

The advertising director of the film company with whom we talked put it in another way. "Before the war," he said, "American films abroad were only 14% of the total shown. Now the total is 90%."

"What do you mean by 'abroad?'" I asked. "Just Europe?"

"No, South America, Africa, Asia, as well as Europe. Take China. American films are very popular there."

Let's get at the meaning behind these figures.

After the war is won, as we all know, America's overseas trade must be developed enormously. It is not only an opportunity but a necessity. As stated in this page not long ago, Chairman Hurley of the U. S. Shipping Board says we will have 25 million tons of shipping to be employed.

Well, consider what the American moving picture is doing in other countries. It is familiarizing South America and Africa, Asia and Europe with American habits and customs. It is educating them up to the American standard of living. It is showing them American clothes and furniture, automobiles and homes. And it is subtly but surely creating a desire for these American-made articles. It is paving the way for the trade which must be developed when our factories and shops are no longer busy with war work. The modern version of "trade follows the flag" may very well be expressed as "trade follows the film."

There is still another thought—a bigger one than trade. After the war is won peace is to be maintained, we are told, by a League of Nations. If this plan is to be practical, there must be a common and universal understanding of national habits and thoughts and ideas. Many barriers of prejudice and misunderstanding must be swept away. And this perhaps is where the moving pictures are doing their most important work for us. For when people of different races and creeds begin to laugh at the same things and cry at the same things it means that a common basis of understanding is being created. It means that the spirit of the whole world is being brought more closely together.

And that is what the American moving picture now is helping to do

Collier's National argument for the motion picture

Cater to Class; the Mass Will Follow

By Harold B. Franklin
Manager Shea's Hippodrome, Buffalo

PUBLIC opinion favors the motion picture. It has been accepted by the best people as splendid entertainment. It is the duty of the successful manager to "carry on" and keep improving by setting a pace for others. Run your theatre a little better than the other fellow. Nothing but the best is good enough. Every exhibitor should strive for the distinction of catering to the "400" of his city. Play to the class and the mass will follow.

Let the name of your theatre be a symbol of the best that can be found. The name of your theatre is your signature. It is therefore wise that your theatre be the standard by which the best in motion pictures can be measured. A theatre runs on good will. This is its most important asset. Bad pictures, bad music, bad service, and your patrons will be conspicuous by their absence.

The theatre of high ideals appeals to all classes. The "high brows" expect and the middle classes favor an atmosphere of refinement and splendor. *Keep your theatre keyed to victory.* Don't let the war be an excuse for allowing your house to become shabby and run down. While extravagant expenditures should not be made, the atmosphere of refinement should be kept up.

After all it is personality that counts, and the personality of your theatre is very much what you decide it to be. Personality embraces the characteristics of cheerfulness, courtesy and refinement. *These qualities spell efficiency, and efficiency spells success.*

Completeness should characterize the presentation of your program. Don't tire your patrons with long shows.

Vary your program and keep it fresh and interesting. The manager should become intimately familiar with the taste of his patrons. Note at all times the criticism as well as the praise and try to eliminate the weak points as soon as apparent. Look at your theatre from the patron's point of view.

Don't stick too close to your job.

Don't lose your perspective.

Become able to criticize your own faults as well as those of your competitor.

Harold B. Franklin

Program Most Important

The program you offer is far more important than anything else in attempting to completely satisfy your audience. It is the picture that draws the crowd and the way you present it that keeps them coming. Get patrons into the habit of preferring your way of doing things. The wise manager will gamble as little as possible on poor pictures. He will make every effort to guarantee a pleasant evening for his audience. He will not always pick 100 per cent. winners, but by closely following the trade papers when screenings are not available, he will average high. In this respect probably one of the most advanced steps in keeping the exhibitor informed is the complete plan book recently inaugurated by MOTION PICTURE NEWS, which enjoys an enviable reputation for analyzing a picture properly.

There are a number of exhibitors who make it an absolute rule to see their pictures before presenting them to Mr. and Mrs. Public, and these men are blazing a trail that will result in ultimate good that cannot be measured in words.

Giving the Picture Support

A good picture is entitled to the exhibitor's hearty support both in the matter of paying an adequate rental as well as making a worthy presentation. The poor picture, on the contrary, is entitled to no support whatever. The approval of your audience is the real criterion by which to judge a production. It is, of course, ultimately necessary to play the feature before your audience can definitely judge, but the astute exhibitor will soon be able to determine by careful observation what his audience does not want.

All the charms and moods of the picture should be reflected by an appropriate musical setting. The theatre's opportunity in this respect is unlimited. It does not matter whether you use a symphony orchestra of fifty or an organ or piano. It is the music you play and how it is played that counts. The appeal of music in itself is a tremendous factor in the popularity of your theatre.

Same Welcome for All

Give all your patrons, whether in the orchestra or gallery, the same feeling of welcome by having courteous attendants and a restful atmosphere. Put the germ of courtesy in your theatre.

When a patron is diverted from your house through discourtesy you lose his business, therefore it is a wise move to select attendants with the idea in view that they are meant to please your patrons.

Avoid grouches and that type of employee who is likely to cause any questioning in this regard.

Your patrons expect thorough service, order and system. Faults are invariably noticeable, and the manager should not expect a bouquet every time he does a thing properly—a first class theatre does things right as a matter of course.

Every person is at his or her best when well groomed—your theatre is at its best only when it is well groomed. Keep things neat.

In conclusion, the dependable theatre never exaggerates in its advertising. Hold the confidence of your public. Advertising is a big thing, and properly applied will make your theatre the most talked of institution in your city.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandnsky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landan, Butterfly theatre, Milwankee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Bntte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Seeing Rialto and Rivoli with Rothapfel

AGAIN this week at the Rivoli theatre Mr. Rothapfel is showing how little changes in the arrangement of pictures gives the audiences new thrills of the unexpected.

How often have you picked up the hints of some of the rocking chair exhibitors and have found this comment with a war picture: "We would not show a news weekly with this, because the picture itself contains a number of battle scenes." All of which may be good advice sometimes, but it simply goes to show that there are all sorts of exceptions to rules of motion picture exhibition, when brains enter in.

And so, at the Rivoli theatre we find the Animated, which consists entirely of the Official War Review, being used practically as a prelude to the feature, "Private Peat," though the latter is purely a war picture and contains scores of scenes and a number of scenes that have actually been taken from news weeklies themselves. The effect of it is so surprising that the feature is enjoyed all the more because the very character of the War Review is to show the ruthlessness of the Huns and the reason that we must have "Unconditional Surrender."

But watch the way that the entire effect is gained, for there is more to it than a mere placing of pictures and musical numbers.

Selections from "Faust" form the overture at the Rivoli this week, and these are brilliantly rendered with the lights all red until a few bars from the crashing end, when they come up in gold.

"Dame Nature's Love" is the beautiful Post-Pathe scenic this week, one of the creations of Van Scoy, which are attracting so much attention at the Rivoli. There are various scenes, starting with the old swimming hole, illustrating the beauties of nature at her best. "Love in April" is the music for this. The titles of the picture are all in verse and the melody fits in perfectly with them.

Then with lights fading into blue except for the center dome in red, the curtains part revealing a circular opening with a couple of tall evergreen trees in the background and Mlle. D'Espinoy standing near a seat. In the background there is a huge golden moon just outlined. The "Waltz Song" from "Romeo and Juliet" is the selection.

"A Ramble in Aphasia," another one of the delightful O. Henry two-reel pictures which are coming to be so eagerly looked for at the Rivoli, follows. This is a story of a young, but muchly married man, who is always dreaming of New York, and when a physician friend warns him that he is likely to become a victim of aphasia, he decides to take the tip and have his good time in New York that has so far materialized only in his visions. There are some clever effects obtained with double, and sometimes triple photography. Good humor is the keynote of the picture. The music is carried on the organ and is in keeping with the character of the picture.

Now here is where we begin to get the first of the smashing effect that carries through the feature, and so far as we know it is a brand new idea and one that gets over to hundred per cent. results. Red and blue effects are obtained in the lighting, with the dome in red and the rest of the lights, except for the edge of the proscenium arch and the uprights in red. Before the curtains are parted one may read upon them the projected words, "As the chimes strike twelve let us all pause a moment and offer up a silent prayer for our boys over there." The organ plays ad lib for a few bars and then the organ chimes strike twelve and then follows "Old Hundred." The curtains part revealing the desolated battlefield, one of the best pieces of scenic work of John Wenger, and then James Price sings "God Be with our Boys Tonight." A single star shines from out the blue sky and one instantly thinks of the Star of Bethlehem that guided the wise men to the Savior. *It is a clever interpretation of the idea that the cause of ours on the battlefield is also a holy one.* There is a deep touch to this number. Above the scene are the flags of America, Great Britain, Italy, Belgium and France, and as they first come into view there is a great roar from the audience. There is another little touch added with now and then a rumble on the organ, giving the effect of occasional bombardment in the distance.

Of course this brings tumultuous applause, but this is one of the effects where it continues to gain impressiveness by the linking up that is done, and the sentiment is brought closer home with the Official War Review that follows. "The Great Battlefields" is the general title of this latest number, and first we are shown the roads of Italy busy with the preparations for battle and then the French observation balloons being taken from their cavernous hiding places. Then under the caption, "Where America Fights," we are shown some of the thousands of Germans that they have taken prisoners and, without any further title, as the Huns are seen there in the woods, General Pershing appears on the scene. Now up to that moment the music had been "Ruy Blas," but just before the American commander comes in "Attention" is called on the trumpets and you should hear the audiences go wild as they recognize General Pershing.

With the title "Before Us Stretches the Great Battlefield," the music changes to "Redemption" and we have views of engineers throwing a bridge across the Marne. Then we get views of Dormans in ruins, with the cathedral a mass of wreckage, and then a fine shot of Chateau-Thierry and the ruins of that city. With the title which shows the German warning sign that this street is in full view of the enemy, "Phedre" becomes the music, and then when we are shown the mayor and the old women and children who remained through it all we have "March Militaire," and at the appearance of President Poincare we have a few bars of "Marseillaise" on the trumpets and then a drum roll, turning into "Over There."

Now there is not even a moment for the great applause, for the feature picture goes immediately on the screen with the orchestra turning into "Around the Campfire." Now "Private Peat" is really a picturization of incidents in the book rather than an actual story, though the events are made to take place in America instead of in Canada. "Romance" is the theme, and that is introduced with the glimpse of the girl teacher, with "Yankiana" following with the scenes in the village with the receipt of the mail. Now the following scenes largely represent Peat's dream of what might happen in his home town, based on actual outrages of the Germans in France and Belgium, and during this Rothapfel numbered selections are used.

With the title "And Before Morning" we get into the patriotic music that gives so much of the punch to this picture, the first selection being "We'll Never Let the Old Flag Fall," and then as the boys march away to camp we have "Daughter of the Revolution" to the trio, and with the title "We Were a Lot of Rummies," showing scenes in the camp, the orchestra swings into "Oh, How I Hate to Get Up." When we are shown the fine soldiers after six weeks of training we have "Liberty Bell March," and then with the title "And Then the Day Came" there is another change of

LEAVE THE RASP OUT

There's a Lot in Getting a Smooth-Running Bill

REMEMBER the days you sat in the theatre and saw a really excellent picture, with pretty good music along with it and then when it was over you had to sit through an advertising reel of Bill Jones smoked hams and Brown Brothers bedsprings. You know what a jarring this was. You would have gotten up and walked out, but you wanted to see the comedy that was to follow.

Some exhibitors are doing this same thing with the fillers that they are using because they put them in the wrong place, or associate them with the wrong picture. Now the short pictures are getting better and better and many of them attract as much attention as the long feature. They get talk for your theatre, but you have to use care in showing them at the right time.

Read these articles carefully and watch the way that the short and long subjects and the features are blended at the Rothapfel houses.

What Live Wires are Doing

many specimens of the work of leading theatres printed in the MOTION PICTURE NEWS. We don't understand at all the line, "The Famous Stars Prove," especially as the display carefully avoids mentioning any names. In fact one of the selling points of this picture is the all-star cast; another is the fact that the story is by Rupert Hughes; another that it is a Cecil B. DeMille production. Another sales argument is the motion picture studio element. The writer got "warm" on that, yet he did not put over the idea so that the public would understand.

The cut itself is meaningless.

There are two kinds of "fines"; think it over.

HERE is a good idea and it is all put into four inches, double column by the Strand theatre, Birmingham, Ala., a house which recently came under new management. There was large advertising done in advance, and at the start of the run of "Cleopatra" and then the smaller displays during the week.

There is unquestionably a prejudice against costume plays among certain ele-

Addressed to Those People Who Do Not Like "Costume Plays"
You don't like plays of a by-gone era, plays in which the characters dress and act, in a way different from that typical of this age? Possibly, but
THEDA BARA
In the $250,000 Production of
"CLEOPATRA"
will change your ideas for one picture anyway. It has the strongest love story ever written, wonderful battle scenes, a reproduction of ancient Rome, in reality it is a part of the world's greatest history brought to life.
Pathe News
Orchestra and Organ
STRAND
This Entire Week

ments and the management of the Strand wanted to get everyone in Birmingham to see this picture, and so this particular appeal was made, pointing out that "Cleopatra" is not an ordinary costume picture, but a production telling one of the greatest stories of all the ages. And for that reason emphasis was placed on the bigness of the offering.

There are occasions, after you have done your general exploitation, when it pays to take up angles like this. This exhibitor is not one hundred per cent until he has gotten every possible patron into the house.

Get up early, mentally. The moon is only a reflection of the sun.

IT is all very well to depend on the popularity of a star to put a picture over, but the exhibitor who depends on that alone is not exactly fair to himself or to the star.

Now "The Border Wireless," in which Wm. S. Hart is now playing, is an unusually strong picture and one that is different from anything else that this player has presented that it attracts unusual attention. It has a strong selling value, especially right at the moment. It is a happy picture without the usual "reform" element in it, and it shows "Bill" becoming one of the soldiers of Uncle Sam. Now we have understood that theatres have complained that the Hart reissues have hurt them with the current releases. Here was a chance they had to get away from that handicap in the easiest possible manner. Yet all that Metropolitan theatre, Cleveland, has done is to say that this is his latest Artcraft picture and then to use a sketch of a wireless tower at the left, with

Hart waving a whip opposite. It is utterly meaningless. It will get the "dyed-in-the-wool" Hart fans, but no others. It is an overlooked opportunity.

HERE is an admirable display for "Italy's Flaming Front." It contains just the right amount of reading matter and the cuts that are likely to attract the attention of every one who takes up the newspaper. It is the work of G. F. Fullerton, advertising manager of the Greater Theatres Company, Seattle, Wash. We mention this fact because it is mighty rarely that Fullerton uses advertising aids sent out by the distributors and this time he has done so in the case of the drawings.

We have a splendid catch line here in his first display: "You Can Now See a Real Battle." That means something to the reader and he is going to wonder why this particular picture has made this possible, and then he has only to read the boxed matter at the right-hand side to find out why. That tells that the mountainous section of the country has made it possible for the cameraman to so place himself that he could get the whole pictured story.

The intimate angle is brought home in the box at the left, where the endorsement of the picture by the Seattle Italian consul is carried. It is very strong praise and the highest possible individual guarantee of a picture. And it is far more effective than if the endorsement had been used in large type. In that case there might have been

STRAND THEATRE
STARTS SUNDAY
You Can Now See a Real Battle!
ON LAND, SEA AND AIR
FIRST AMERICAN TOUR OF
"Italy's Flaming Front"
The First Films of a Whole Battle
Latest and greatest of all official European war pictures. Tremendous in theme, more blood-stirring than the most realistic drama of imagination, with many scenes of imposing beauty.
ITALIAN ROYAL CONSUL IN SEATTLE VOICES HIS APPROVAL
6,000 FEET OF VIVID ACTION!
Second at Seneca—Continuous 11 to 11
Admission 20c—Children 10c
PLUS WAR TAX

a share of the public to suspect that there was "something behind it."

The display at the bottom was taken from one of the advertising cuts supplied by First National.

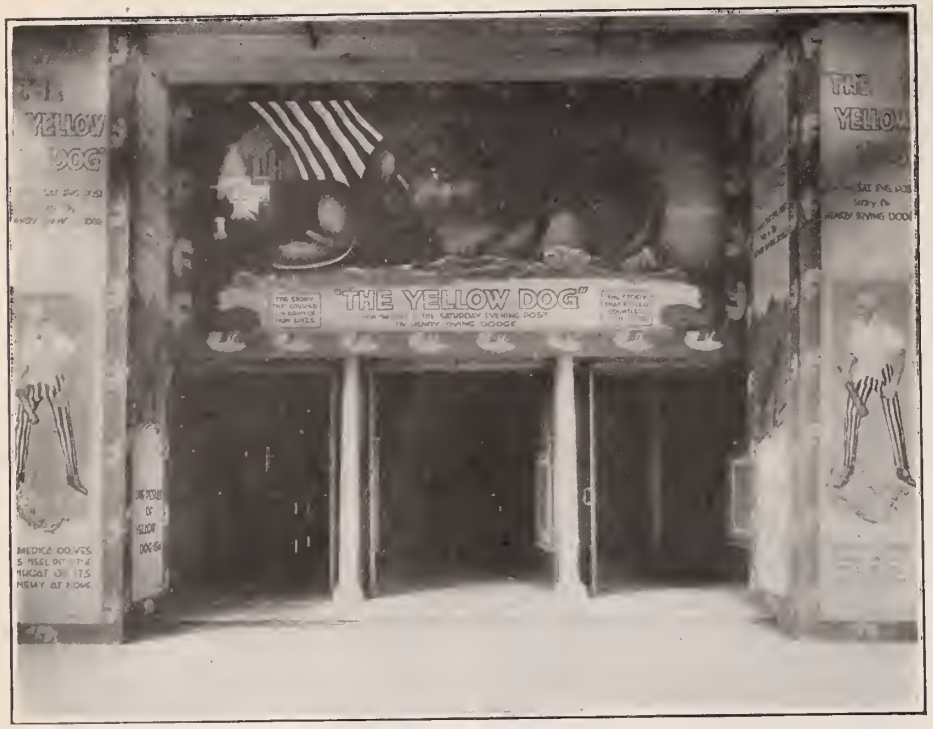
This display was four full columns on the front page of the amusement section of the Seattle *Times*. If you can use equal space, well and good, but you can copy this same idea in less and get mighty good results.

IF YOU ARE CLOSED

Then It's Good Time for You to Get Your Ideas Together

IF you are one of the theatre managers whose house is closed by the Spanish Influenza are you merely sitting about the place waiting for things to open up again or are you laying plans that when you do open you are going to get more business than ever before.

You have time to sit down now and write us the best things that you have done. You have lots of good ideas stored away and you have dismissed them because you have been "too busy." Now let us hear from you.



Kashin's Display on "The Yellow Dog" at the Broadway theatre

Simplicity Marks Kashin's Lobby Display on "The Yellow Dog" and It Gets Big Results

"THE YELLOW DOG," the Universal Special production made from Henry Irving Dodge's patriotic story of the same name, which appeared in the *Saturday Evening Post,* is enjoying a pre-release run this week at the Broadway theatre and there it is supplying material for another striking lobby display by M. Kashin, the managing director.

"Punch" is the feature of the display, and though it is very simple it certainly has had the crowds stopping on Broadway. The color scheme was, of course, yellow, and that gave it the double value of making it visible from a distance at night as well as carrying a big flash by day.

Around each section of the display, in the form of a border, were yellow dogs. The central panel above the entrance was a panorama signifying "America" and its war industries. In the foreground was a yellow dog snapping at the heels of Uncle Sam. On the other side pieces were paintings, one of Uncle Sam clubbing a yellow dog and the other of an incendiary at work in a shipyard.

It was the proper thing in this picture to bring out the title in every way possible, and it was to this that Kashin devoted the greater part of his attenion. The story attracted so much attention when it was published that it is familiar to thousands, and in addition to this the picture has had much advertising as the result of the formation of the "Anti-Yellow Dog League" and the endorsement that was given that body by Colonel Roosevelt.

Therefore the title was the thing to put it over and the yellow dogs in the decoration did this. But Kashin wanted to link it up a little closer with the fact that it bears on the part that America is doing in the war, and that is the reason he made the activities of yellow dogs against Uncle Sam clearer. The photograph really does poor justice to the display, which was easily one of the most striking of the many good ones that have been seen at the Broadway. It had the wallop in every element and it helped to increase the big business.

This picture opened on Sunday, October 13, and in this connection Kashin did one of the most striking stunts that was possible: It will be recalled that President Wilson's answer to the German peace note was published that morning. Kashin got a copy of the *World* and had the front page photographed with the big headlines and the text of the message greatly enlarged and then the whole thing placed in front of the theatre, where it remained through the day.

Now many would figure that practically everyone of intelligence had read the note in the morning papers, and probably they did, but it is the old thing of arousing curiosity. At times the sidewalk was blocked by the crowds, and thousands stood during the day and read the entire note. It's a good point to bear in mind, because there are likely to be some other big events like this and the stunt costs practically nothing.

Mr. Kashin points out that the reproduction was worth many dollars to his theatre on Sunday, but that it would have been worthless the following day. It was another case of "Strike while the iron is hot."

Hope may spring eternal in the human breast, but we'd a whole lot rather have faith working for us in newspaper advertising.

Seeing the Rialto and Rivoli with Rothapfel

(*Continued from page* 2663)

Carlos Mejia then sings "Il Soir" from "Carmen" before the Byzantine setting, and then we have the delightful feature in which Tom Moore plays the part of the Irish chauffeur who marries the daughter of his rich employer. We have never seen an audience enjoy any production more than they did this at the time that we saw it. There was constant laughter, plenty of hearty applause and a regular ovation at the end. This is a picture of the sort that will always please, and we who have to see pictures wish there were more like this one.

And the music is one of the most delightful parts. "When You Are Truly Mine" is the theme and all of the other selections are heart appealing. "Vanity" is the selection at the start, and then with the views of Dan's mother we have the wonderfully appealing "Mother Machree," followed by "Laughing Irish Eyes" and "La Caresse." With the first hint of the love between the girl and the chauffeur we have the theme, and then meeting followed by "Dolorosa" for the breakdown of the automobile. At the title which says the petition for divorce is ready for the girl to sign eight bars of the theme are played as a violin solo, and then when her father directs the servant to "Show Mr. Murray to Mrs. Murray's Room" we have the theme with the full orchestral effect. The selection of a theme is important, as all of us know, but we have never seen it better demonstrated than when you get one of these light, but heart appealing pictures, the intimate music that you set it in adds to the delight of the production immeasurably.

There is one thing that we cannot help mentioning. There is a title in this picture where one of the characters asks: "Would you like to hear John McCormack?" meaning on the phonograph. And that heaven Mr. Rothapfel does not inflict the old record stuff on us here.

With the lights all in red the orchestra then plays the march from "Damnation of Faust," and then a little more of happiness is added with the Harold Lloyd comedy, "Why Pick On Me?" Here the music is, of course, light, the selections being "Tell That to the Marines," "Here's to Our Boys," "Good Morning, Mr. Zip, Zip, Zip" and "Globe Trotters."

"Crashing Through to Berlin" in Demand on Coast

"Crashing Through to Berlin" has made such a hit in the territory served by the Los Angeles Universal exchange that not only are its four prints booked solid, but it has been compelled to borrow two prints from the San Francisco exchange to take care of the demand for the complete history of the war in the Southern California theatres.

"Crashing Through to Berlin" was the bill for the opening of the American theatre, Phoenix, formerly the Empress, under the management of Brandon Brothers.

Two scenes in McCormick's Liberty Loan setting

McCormick Puts on Lavish Settings At Circle as Aid in the Liberty Loan Drive

By Davis Hampton

IT was the kind of a Yankee Doodle show that ran red, white and blue thrills up and down your spinal column, wore blisters on your hands from applauding and made you want to dig deep for the boys "over there" that greeted the patrons of the Circle theatre, Indianapolis, during the opening week of the Fourth Liberty Loan drive.

S. Barrett McCormick announced it as his "Red, White and Blue Program," and he wove the Stars and Stripes through every number from the brilliant and rousing overture till the last scene of the patriotic features. In the past the patriotic programs presented during the Liberty Loan campaigns have been so successful in stimulating enthusiasm.

The Campaign Committee and the Council of Defense called upon Mr. McCormick for further assistance, only to learn that his plans had been laid for several weeks in advance and a program arranged that provided the utmost in patriotic appeal. In fact, bookings had been shifted and rearranged in such a manner as to provide the most sitmulating effort upon the audiences' patriotism.

The feature picture, "The Hun Within," was held up several weeks from release date in anticipation of the loan drive, just as on the occasion of the last campaign picture, "My Four Years in Germany," was brought in by special messenger three weeks ahead of its regular release.

The program was arranged in such a manner that it gained momentum and enthusiasm as it ran along. *There was no letting up or diverting from the main trend, each unit of the bill piled up enthusiasm for the one to follow, and the great audience was kept in a constant state of applause.* There was not a comedy on the bill, *everything was serious or informative but not gruesome,* and the rousing music and undercurrent of national determination fairly kept the house on its toes.

The program opened with the "Liberty Overture," described as a symphonic picture of the great war descriptive of the battles fought and the entrance of the various nations into the conflict, signalized by their national anthems, and finishing with "The Star Spangled Banner," with which the audience stood and sang as with one voice.

Then came the Liberty Loan pictures, changed each day during the week.

Then with brilliant fan-fare and trumpet calls the orchestra took up the "Circle Cinema News" and "Allied War Review," which had been cut and edited ti a big and stirring "war edition."

Then followed the Winsor McCay pen picture, "The Sinking of the Lusitania," the grand organ providing the dramatic musical setting.

As the last scenes of this faded away and the draperies closed in over the screen, Gerol Gardiner, the famous American basso and a favorite at the Circle, dressed in khaki, sang "My Own United States" and "Land of Mine," both fitting to the patriotic occasion and the spirit of the program.

It was during the presentation of these songs that Mr. McCormick introduced his tableaux. The first song was climaxed by a living reproduction of one of the Liberty Loan posters, Columbia leading her men to victory. Against a vivid background of stimulating colors the figure symbolic of America aroused, her sword drawn and shield ready, stood calling the men to battle. Behind her could be seen the endless army of fighting men silhouetted against the deep red glow of battle.

The last song, "Land of Mine," was climaxed by a tableau which, when the draperies were drawn, disclosed the dome of the national Capitol. Then as an added surprise, into the picture walked the President, ar at least an actor whose physical resemblance was so great that he brought forth applause that fairly thundered throughout the great auditorium.

Two of McCormick's full column advertisements

Then into the feature picture, with its patriotic punches and stirring music, the red, white and blue program came to a close with an audience throbbing with enthusiasm and, better still, expressing it.

The advertising prepared by Mr. McCormick for his exploitation of this program was likewise planned to lend the fullest publicity to the loan drive not merly by printing the stereotyped "Buy a Bond," but by a written and pictorial connection.

For instance, the two principal advertisements, each occupying four full columns of space, strove to show the Hun menace by the figure of the blood-stained Boche crashing through the map of the United States and the face of the German war master looking through the ruins of America. The designs were purposely borrowed from the posters of the loan campaigns and woven into the atmosphere of the theatre's advertising, giving to it a double mission.

Such is the stuff that Liberty Loan programs are made of.

Live News from the Producers

Garson Special Ready in Nov.

Marshall Nielan Nearing Completion of "The Unpardonable Sin," with Blanche Sweet in Leading Role

WORK on "The Unpardonable Sin," the second special independent production to be made by Harry I. Garson, is nearing a stage which makes it possible to announce that this Blanche Sweet feature will be ready for release early in November.

Marshall Neilan, listed in the "select few" of screen producers, is staging the production of Captain Rupert Hughes' novel at the Sunset studios in Los Angeles.

As the time for the release of the special nears much speculation is being indulged in by the promoters as to whether the film version will cause the same furore of discussion as has been waging since the appearance of the story in *The Red Book* and in Harper & Bros. novel a few months ago.

Regarding this a representative of Harry I. Garson declared to *Motion Picture News* this week:

"'The Unpardonable Sin,' latest of the Rupert Hughes' novels, written after the author had become a captain in the United States Army, has 'the country by the ears.' Protests against its circulation have been made by thousands of volunteer censors of what the American public should read, see, or be told. Officials, supposedly speaking with authority, have said that 'it was not the intention to have the book there (in libraries) or to assist in its circulation. And rushing to the support of the publication and to the important principles involved prominent daily newspapers, among them the *New York Times,* and such international characters as former President Theodore Roosevelt have come out flat-footed in commendation of the story and in equally strong criticism of those who have been opposing its circulation.

"Because of this agitation the status of the story in its printed form has already been pretty well established, and 'The Unpardonable Sin' is a 'best seller.' Big libraries everywhere have placed it on their shelves and the public is reading it with avidity. Through one comparatively small branch of the New York Library 500 copies are in circulation—and in such active circulation that requests for the book are being honored only on three weeks' advance application. The moving picture people's great interest is just what is going to happen when the picture story is offered, first to the various censor boards throughout the country and then to the public, is therefore very natural. It would seem that 'The Unpardonable Sin,' transferred to the screen in a manner which would guarantee it the same support that the book is receiving, bids fair to be a genuine box-office sensation."

N. Y. Run for Cavell Film

Arrangements Under Way for Broadway House—Director Adolphi Completes Production, Starring Julia Arthur

ANNOUNCEMENT from the offices of Joseph Plunkett and Frank J. Carroll last week declared that a Broadway engagement had been decided on for "The Woman the Germans Shot," the film production based on the Edith Cavell case in which Julia Arthur will star.

Expectations are that the house will be definitely settled upon within a few weeks. A special music setting is now being prepared and details perfected for a private showing of the picture before distinguished guests before the public presentation.

It is expected that when the final editing has been done the picture will be presented in six-reel length. In addition to the stage star in the principal role the cast includes Creighton Hale, William H. Tooker, Paul Panzer, George Majeroni, Sarah Alexander, Joyce Fair and others. Anthony Paul Kelly, author of the current Broadway success, "Three Faces East," wrote the story.

Speaking of the production to a representative of *Motion Picture News* last week Director Adolphi declared:

"The picture is not a war picture, if that term is taken to mean spectacular battle scenes. There are some trench scenes, to be sure, but they are only incidental to the story. The public is satiated with gigantic spectacles showing the troops fighting, and in making this picture our sole aim has been to bring out the splendid heroism of Edith Cavell, which exemplifies the part which women have played in this war.

"The picture is intensely dramatic, however, and realistic to the last degree. Mr. Kelly has thoroughly studied all the documents relating to the case, and has not departed from the exact incidents in any important matter.

"Now and then the actual occurrence has to be slightly modified for dramatic purposes, but as a whole the production will stand as a historic document, telling a story that, while big enough to be of future importance, is also human enough to touch every person in the civilized nations."

Enid Markey, in Lloyd Carleton's Production, "Mother, I Need You"

"Tarzan" Sequel First Shown at New York Strand

The first public presentation of "The Romance of Tarzan" was given last week at the Strand Theater, New York City.

Proposals had been made for showing the "Tarzan" sequel in an independent Broadway house as had been done with the original production but the plan was abandoned because of the fact that a country-wide interest had already been aroused in the sequel by success of the "Tarzan of the Apes."

Ford Weekly Series Reported Favorably

No. 120 in the Ford Weekly series, entitled "The Red Cross Cares for the Wounded," is said to be the best of this series to date. All theatres in which it has been shown report favorably on it. All pictures in this series are produced with the co-operation of the Committee on Public Information and are devoted to a single purpose—winning the war.

George Elwood Jenks with Hampton

George Elwood Jenks, for fifteen months continuity expert and special writer for Triangle Film Company, has just completed arrangements to be associated in the future with Jesse D. Hampton Productions and prepare stories for J. Warren Kerrigan and other leading stars.

Mr. Jenks has the preparation of more than twenty Triangle productions to his credit.

Y. M. C. A. Co-Operates Helps Boost Universal Picture

The second Y. M. C. A. feature being distributed by Universal entitled, "Around the Clock with a Sailor," is receiving organized exploitation through the various Y. M. C. A. branches throughout the country. During its run at the Broadway theatre, New York, the "Y" men sent out special letters to all its men in the district urging them to see it, while it was billed in home camps and all the huts bearing the Red Triangle.

In another district the Y. M. C. A. officials arranged that the local exchange man could call public men on the 'phone, free of charge, to notify them of place where the picture was shown.

Charles Graham in Houdini Serial

Charles E. Graham, who has won an enviable reputation as a character actor, will be seen in a prominent role when the Houdini serial, now being made by B. A. Rolfe, is released. He has the part of Balcom, the inventor and crook.

Mr. Graham won much fame for his creation of the part of "Dick the Rat," the paralyzed crook in the original production of "Alias Jimmy Valentine," in which H. B. Warner starred. It was this characterization that led to the demand for his services in motion pictures. Certain producers were hunting for an actor to play the title role in a film depicting the life of Petrosini, the great Italian detective, a part calling for twenty-one distinct characterizations. These producers saw Mr. Graham in "Alias Jimmie Valentine" and forthwith engaged him to depict Petrosini.

Two of Mr. Graham's most recent screen successes are Moses, in the "Birth of a Race"; and Aaron Burr, playing opposite to Arnold Daly, in "My Own United States." In fact, it was his work in this latter picture which led to his engagement with Mr. Rolfe.

Sol Lesser a Man of More Titles

Sol Lesser, whose name is his introduction, has taken still another position. It bears a long title, namely: Chairman of the Committee on Films of the State Council of Defense for California. The State Council was formed originally to distribute all official war films in California. In order to perfect the organization it was necessary to have an experienced film man at the helm and by unanimous vote of his business associates and competitors he was elected to the position.

Some of Mr. Lesser's other titles are General Manager of the All Star Features Distributors, Inc., Owner and Manager of the Western "Hearts of the World" Company and Managing Director of the Mid-West "Hearts of the World" Company of Chicago. There are twenty-one companies touring the road with this picture under Mr. Lesser's management.

United Forces at Top Speed

Rapid Progress Being Made on First Kitty Gordon Subject—Seelye Signing Up Michigan Exhibitors

WITH its initial release Dustin Farnum's "The Light of Western Stars" ready for release the minute Old Man Influenza says the word "Go!" The United Pictures Theatres organization is working at top speed to carry out its plan of fifty-two annual releases.

Word was received from Los Angeles this week that the first of the Kitty Gordon series is rapidly nearing completion. This is from Adele Bleneau's book, "The Nurse's Story," a first hand treatment of a "different side" of the war theme.

The cast in support of Miss Gordon is headed by Mahlon Hamilton. According to Lieut. Sydney Cohan, who has just given up the post of manager for the star to take up duties in the Signal Corps, those who merely expect sumptiousness of dress in a Kitty Gordon subject are due for a surprise when they see her emotional work in this production.

Immediately on the completion of "The Nurse's Story" work will be commenced on the second of the series of six productions in which Miss Gordon is to appear for United.

While the studio forces are thus busily at work the business side of the United organization is not marking time. C. R. Seelye, secretary of the co-operative proposition, has recently completed the organization of the Michigan unit.

The first to negotiate in Detroit was C. H. Miles, who secured the first runs for the Orpheum and Regent theatres. After signing, Mr. Miles addressed the following letter to Mr. Seelye with full authority to publish it:

Dear Mr. Seelye:

Enclosed please find my cheque for seven shares in the UNITED PICTURE THEATRES for my Detroit theatres.

At this time I am glad to tell you frankly and sincerely my reasons for becoming actively interested in your plan.

The one thing that sold me your proposition was that it makes the exhibitor the dominating factor—giving him control of the pictures, which he does not have now, although he represents 90 per cent of the money invested in the motion picture industry.

I have been associated with every phase of the amusement business and it is actually the first time that I have met with a proposition worked out along lines that give the theatre owner the real profit to which he is entitled. In the past, the exhibitor, by his advanced deposits and high film rentals, has financed every company but never owned them. As he popularized stars he paid higher prices for them, instead of getting them at lower prices.

I have always been a great believer in organization and co-operation—it has always been my hobby—I have seen what it has accomplished in the drug, vaudeville and other lines of trade, and I like the United Picture Theatres' plan because it is CO-OPERATIVE—based on the right principles that cannot fail to reduce overhead expenses, and thus increase profits.

I am proud of my membership—proud to be affiliated with the plan—proud to be part of this co-operative organization—and I can assure you of my heartiest and fullest assistance at all times. If every exhibitor will become enthusiastic and boost for the UNITED PICTURE THEATRES after getting his membership, it will give our organization control of the moving picture business within two years.

Sincerely,
(Signed) CHARLES H. MILES.

Dustin Farnum, United Star, in "The Light of the Western Stars"

"Safe for Democracy" is Next Blackton Special

J. STUART BLACKTON, who has completed production of "The Common Cause," announced last week as the title of his next feature, "Safe for Democracy." This news came as a surprise, as it was believed the Commodore had started work on "The Battle Cry of Liberty" immediately on completion of the first picture. However, work on the new "Battle Cry" picture was postponed that "Safe for Democracy" might be completed and released.

While no one in the Blackton Company will disclose the story of the play, its nature is suggested by the title. Mitchell Lewis, prominent in many of Edgar Lewis' productions, takes the leading male role in it while the supporting cast includes such well-known players as Ruby de Remer, Helen Ferguson, Ida Darling, Gus Alexander, Aubrey Beattie, John Goldsworthy, John C. Wade, Sidney D'Albrook and Eugene Strong.

Anthony P. Kelly, who made the adaptation for "The Common Cause," is the author of "Safe for Democracy." It is hinted that his story deals with an important phase of winning the war that has not, as yet, been touched upon by other producers. The manner in which it will be released is not announced.

War Makes Woman Manager for Idaho House

The war has resulted in bringing another woman manager into the field, Mrs. Mac Scofield having taken charge of the motion picture theatre in Vollmer, Idaho, because of the fact that Mr. Scofield is with the American fighting forces. It was erroneously reported that the theatre was now under the management of P. A. Gaul.

"Iron Test" Starts Oct. 21st

Vitagraph's Latest Link in Fifty-two-Weeks-a-Year Serial Program Policy Not Affected by Shutdown

SERIALS not being affected by the manufacturers' decision to stop production and releasing for the next four weeks, Vitagraph's latest thriller, "The Iron Test," will make its bow on Monday, October 21. Naturally, of course, in sections where theatres have been closed by the influenza epidemic, the release will not take place until they are allowed to resume.

Antonio Moreno and Carol Halloway are the stars in the latest of Vitagraph's all-year-round serial activities. The story of "The Iron Test" was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, whose names were attached to the previous successes, "The Woman in the Web," "A Fight for Millions" and "Vengeance and the Woman."

The stars are seen as circus players in "The Iron Test," and much of the action of the fifteen episodes transpires under the big tent. Thrills in abundance are promised, both those afforded by the circus atmosphere and numerous outdoor situations, among them auto chases, aeroplane stunts, and so on.

Following its usual policy of complete "before release" preparation on serials Vitagraph is able to announce at this time the titles of the fifteen episodes of the serial. They are as follows:

Episode No.	Title
1—	"The Ring of Fire."
2—	"The Van of Disaster."
3—	"The Blade of Hate."
4—	"The Noose."
5—	"The Tide of Death."
6—	"Fiery Fate."
7—	"The Whirling Trap."
8—	"The Man-Eater."
9—	"The Pit of Lost Hope."
10—	"In the Coils."
11—	"The Red Mask's Prey."
12—	"The Span of Terror."
13—	"Hanging Peril."
14—	"Desperate Odds."
15—	"Riding With Death."

The advertising aid includes the preparation of a complete campaign book, the posting with twenty-four sheets of the key cities of the United States, and later of Canada, free twenty-four sheets to exhibitors who desire to post their territories, star cuts, advertising cuts, heralds, lobby displays for each episode, slides, and one, three and six sheets on each episode.

Prints on the first five episodes of "The Iron Test" are already available for screening at Vitagraph exchanges.

Tourneur Starts Work on "My Lady's Garter"

WITH "Woman" completed and ready for the market, Maurice Tourneur is now hard at work in his Fort Lee studio on "My Lady's Garter," a detective thriller by the late Jaques Futrelles.

Everything is in readiness now for the placing of "Woman" on the market as soon as conditions return to normal following the flight of the influenza epidemic. Speaking of this production a representative of the producer declared last week to a *News* representative:

"Tourneur turns rapidly from one type of production to another. He put over a smashing melodrama in 'The Whip,' touched the field of whimsy in 'A Poor Little Rich Girl,' delved into sex psychology in 'Barbary Sheep,' touched upon morals and the moral code in 'The Rise of Jenny Cushing,' reproduced the thoughts of the grim old Norseman, Ibsen, in 'A Doll's House,' invaded the world of fragile fantasy with 'Prunella,' turned to symbolical imagery in 'The Blue Bird,' and next produced a thriller melodrama in 'Sporting Life.'

"On top of 'Sporting Life,' Tourneur produced 'Woman,' which is shortly to be released and which is a drama of psychology and sex analysis, said to be daring in its treatment.

"No other producer in the field of pictures is comparable to him. Every other big director is marked by a certain style of story and method. One produces melodramas gilded by little human touches, another does war spectacles, and so on. But there is no such thing as a typical Tourneur production, except that each is marked by a distinct excellence and quality."

About The Man Behind "The Yellow Dog"

HENRY IRVING DODGE, author of the story on which the Jewel production "The Yellow Dog" is based, was born in the Adirondack Mountains of New York State and received his education in the country school. Early in his life he came to New York City and made the acquaintance of many of its people, but he still claims that his wonderful knowledge of American youth, about which he often writes, was gleaned in the country, where every boy was one hundred per cent American.

Mr. Dodge didn't like the beginning of the lawyer's career, for which he studied at Syracuse, and took up newspaper work. He started as cub reporter, but soon rose to the position of special correspondent for his paper in London. Apropos of the many Englishmen who have come to New York and written their impressions about it after walking on Fifth avenue, Dodge says: "I made up my mind to tell what I thought of London after I had been there for a week. Then I decided to wait for a month, then six months, then two years. After that time I decided I didn't know enough about London to write about it."

Mr. Dodge's first novel appeared in 1906, under the title of "The Other Mr. Barclay." Then came his big hits—the "Skinner" series. "Skinner's Dress Suit," "Skinner's Baby" and "Skinner's Big Idea." All these appeared in the *Saturday Evening Post* and were later picturized. The Jewel version of "The Yellow Dog" will be released on November 3.

Harry Houdini and Ruth Stonehouse, in the B. A. Rolfe Picture, "The Master Mystery"

Houdini Serial Benefits by Ruth Stonehouse

Ruth Stonehouse, who is sharing the leading feminine honors in the Houdini serial, being produced by B. A. Rolfe, with Marguerite Marsh, has had a long and interesting screen career. Starting as a professional dancer, she joined the Essanay company in its early days and played opposite Francis X. Bushman in a number of pictures, including "The Slim Princess" and "The Alster Case."

After a long stay with the Essanay company, she joined the Universal producing forces as both actress and director, and turned out a number of interesting short-length subjects. Some of these were "The Stolen Actress," "A Limb of Satan" and "Puppy Love." Previous to joining the Houdini company she appeared in a number of Triangle features, including "A Phantom Husband."

She is putting in some unusually good work in the present serial, and, judging by this and her popularity due to good performances in the past, exhibitors may set her down as another of the box office assets of the Rolfe serial.

No Release Arrangements for Blanche Sweet Films

Harry Garson has issued a statement that he has made on definite arrangements for marketing or the distribution of the Blanche Sweet pictures, which includes "The Hushed Hour," which is already completed, and "The Unpardonable Sin," which is now in the making and which will be ready for release the early part of November. Statements have appeared in some of the trade papers and in the daily press which would convey the impression that the Sweet pictures were to be released on a program. This is not true. Mr. Garson has had many flattering offers, but will make no decision until his return East to dispose of the matter and this will not be until "The Unpardonable Sin" is finished.

First National Holds Theatre Test

$1,200 in Liberty Bonds to Be the Awards in Advertising Contest —Work of Exhibitors on "The Romance of Tarzan" to Be the Test—Large and Small Theatres Classified

WITH $1200 in Liberty Bonds the prize and their merchandising work on "The Romance of Tarzan" the test, the exhibitors of the country are to have the opportunity to a contest of unique character is about to be staged by the engaged in a contest possessing many unique features.

The First National Exhibitors' Circuit is giving the prizes which are to be awarded in four different classes, the theatres having been divided according to seating capacity to enable houses of all grades to be on an equal footing. Judgment will be on a system of scoring which divides all advertising into classes with a system of scoring by which different points are awarded for each classification.

To insure absolute impartiality and fairness in the conduct of the contest, which begins immediately and continues until December 30th of this year, five trade journals have been asked to appoint a member of its staff to a position on the Board of Judges, who will pass upon all entries and score the work of contests, in accordance with the rules and regulations prescribed for the competition and make the awards of prizes.

This Board of Judges will consist of five members, who will be the only individuals vested with any authority in the conduct of the contest. The First National Exhibitors' Circuit offers the prizes, assumes responsibility for the advertising and promotion of the contest itself to exhibitors, but will have no part in judging or passing upon the entries in any way.

The Board of Judges will have five styles of advertising to pass on for theatres of the first and second class and four kinds of advertising for theatres of the third and fourth class. In the first two divisions, exhibitors will be credited with points for originality or novelty in the presentation of a production, whereas the last two classifications will not have this department. The reason for this is that the larger houses have facilities for stage decorations, special musical settings, unusual lighting effects and novel interpolations impossible to the smaller houses because of the lack of stage room.

"The basis for judging entries," said a First National official, "is such that there can be no question of discrimination in favor of the opportunities existing to the benefit of the owners of large theatres, in big cities, that do not prevail for the proprietors of the smaller houses in country towns. The showman in the small town will be credited with points on advantages peculiarly his own and which do not exist in the same ratio for the theatre man in the large town.

"The contest will afford an illuminating light on the use exhibitors make of the advertising matter, publicity material and general accessories prepared and supplied to them by the manufacturers and distributors. While the manufacturers have been complaining about lack of exhibitor interest in retail advertising for their productions, the exhibitors have been voicing opinions that question the practicality of these same accessories. They declare that the manufacturers do not understand their local advertising and publicity problems and that for this reason so much of the material is waste. This contest will help to determine to just what extent exhibitors use the ready-prepared material and to what extent they are obliged to alter and change it or improve upon it for their local needs.

"We have selected 'The Romance of Tarzan' as the production for exhibitors to make their entries on. Entirely apart from whatever quality or merit it may have along other lines, we do not know of another current feature attraction that holds, in title, story, the popularity of its central character and the scope of action which offers possibilities for every form of merchandising effort, as many opportunities for originality, resourcefulness and novelty either in general advertising or presentation. While any one of a dozen or more other productions might have been chosen, we want exhibitors to experience no difficulty in lack of chances for exceptional publicity. And 'The Romance of Tarzan' lends itself admirably to a contest of this kind.

"Then, too, by centralizing the contest on one production it gives a much more accurate gauge of the differing conditions in different parts of the country.

"It also enables us to see just how an exhibitor in a neighborhood where sensational productions are popular will 'sell' it to his public as a comparison to the means and tone adopted by an exhibitor who caters to an exclusive residential patronage."

The rules governing the contest are few and easy to observe. Entry blanks, containing complete information, will be mailed out to exhibitors by all First National Exhibitors' Circuit exchanges. In addition, they can be obtained from the Exhibitors' Service Department of *Motion Picture News*.

According to the regulations for the contest, the entries must be made on the form provided, and must include a complete file of the copy used for all advertising purposes on "The Romance of Tarzan," whether in newspapers or house organs, copies of all publicity stories published, photographs of lobby displays, brief but accurate descriptions of stunt advertising, whether in publications, lobby arrangement or special outdoor efforts. Each newspaper page, whose organ or photograph must have the name of the entrant, his theatre name and address written in the upper left hand corner.

The entries, when completed and ready for mailing, should be addressed to the Tarzan Editor, First National Exhibitors' Circuit, 6 West Forty-eighth street, New York City, from where they will be forwarded to the chairman of the Board of Judges, who will submit them to his associates for scoring.

To avoid the possibility of a rush of entries toward the close of the contest, it is specifically provided, according to the copy of the rules issued by First National, that each contestant must submit his material within ten days after he has completed his season on "The Romance of Tarzan." In this manner, the entries will be spaced out over the ninety days and enable the Board of Judges to promptly acknowledge the receipt of each entry.

One class of theatres will be of two thousand seats or over. There will be $300 in Liberty Bonds of the Fourth Issue awarded in three prizes; first prize being $150, second prize $100 and third prize $50. This class of theatres will be given eight points for quality of newspaper advertising, three points for newspaper publicity, five points for stunt publicity outside of the theatre, five points for lobby display and four points for stunts or novelty in the actual presentation of the production.

The second class of theatres is from one thousand to two thousand seats in size. The same division of awards prevails for this class as in the first and third and fourth classes. Scoring for the second division houses will be exactly the same in the number of points allowed for each style of advertising as for the theatres of two thousand seats and over.

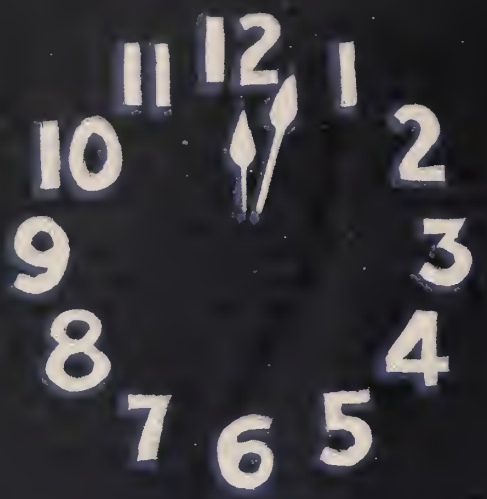
In the third classification, of theatres having from seven hundred to one thousand seats, the prizes allotted are the same in number and amounts as for the first two classes, but the number of points allowed for each kind of advertising is altered to fit the different conditions under which they operate in the majority of cases for theatres of this size.

Newspaper advertising is given five points, newspaper publicity three points, stunt publicity outside the theatres eight points and lobby display nine points, while no points are listed for novelty in presentation.

The final class of theatres includes those having seating capacities up to a maximum of seven hundred. Newspaper advertising will receive a total of four points, newspaper publicity three points, stunt publicity outside of the theatre eight points and lobby display ten points.

Operators:

See Page 2689. Important



HARRY GARSON PRESENTS
THE STAR OF THE DAY

BLANCHE SWEET

IN THE STORY OF THE HOUR

"THE HUSHED HOUR"

WITH A CAST RIGHT UP TO THE MINUTE . . . . . INCLUDING

ROSEMARY THEBY
MARY ANDERSON
GLORIA HOPE
LYDIA KNOTT
MILTON SILLS
WILFRED LUCAS
HARRY NORTHRUP
WYNDAM STANDING

EDWARD M. KIMBALL

NOW READY FOR RELEASE

AEOLIAN HALL

HARRY GARSON

PRESENTS

BLANCHE SWEET

IN MAJOR RUPERT HUGHES' STARTLING STORY OF THE WAR . . .

"THE UNPARDONABLE SIN"

AN UNPRECEDENTED SCREEN SENSATION. DIRECTED IN PERSON BY

MARSHALL NEILAN

NEW YORK

READY FOR RELEASE NOV. 1ST

Scene from "The Better 'Ole," a Film Story Suggested by Captain Bruce Bairnsfather's War Cartoons

"'Ole Bill" in Pictures Now

Captain Bruce Bairnsfather's Noted Play to Be Seen in Film Form—"Different" Sort of a War Film Because It Tells the Cheerful Side of the Soldier's Life

"THE BETTER 'OLE" is to be seen here as a motion picture. The American rights of Captain Bruce Bairnsfather's famous play have been obtained by a prominent New York motion picture man after a short campaign of intensive bidding.

Captain Bairnsfather had won an international fame as the result of the war. His cartoons have made millions laugh, and they are now appearing in New York papers and being syndicated all over the country, so that the name of the author and the character of "'Ole Bill" are known everywhere.

"'Ole Bill" is said to be the one great comedy character produced by the World War. The play of his adventures, entitled "The Better 'Ole," was originally produced in London and developed into one of the big hits of the English stage. The Coburns, New York theatrical producers, have secured the stage rights for the United States and the competition over same is strikingly indicated by Critic Burns Mantle, who says in the *New York Evening Mail:*

"I don't know what the American rights to 'The Better 'Ole' cost Mr. and Mrs. Coburn, but considering the competition I should say it amounted to at least a pretty penny. Following the success of the Bairnsfather comedy in London half a dozen American firms were after the rights, and one or two fancied they were just about to close them when along happened the Coburns and all other deals were declared off."

The reason for the popularity of "The Better 'Ole" is that it is a war story which is nevertheless a cheer-up one. Therefore, it becomes the first war feature film of other than a straight dramatic nature. The idea of an out-and-out war picture that creates smiles is admitted throughout the trade to be an oddity. The producer's detailed description of the *motif* of the film is as follows:

"The tale of 'The Better 'Ole' is too well known to need description in print.

"The film play visualizes it in a new form.

"This 'Romance of Old Bill' is just a simple story. Its worth lies in its symbolism.

"Mankind is always searching for symbols to carry its thought. Odin spells Valor; Arthur spells Chivalry; the Hun spells Barbarism; the Sky is Heaven; the Sea is Eternity.

"And the Great War has its symbol to we of the Allied Nations—It is Old Bill.

"Old Bill epitomizes for us, and for millions of others, the Old Armies that were in being, and the New Armies that rose to the call.

"He embraces the whole Allied army, not in his outward uncouth construction, but in what he stands for—dogged devotion—unfailing humor, and unflinching valor.

"It is the laugh in the face of death that wins great victories; the laugh, not of levity, but of pride of race. Surely Old Bill stands for this.

"This adventure of Old Bill's, the adventure which became his romance, is only typical of thousands of incidents bred of the Great War, but it will convey the message of cheer, the message of 'carry on' to the men in the trenches, to those who wait in the homes from which the soldier boy has gone."

The producer expects "The Better 'Ole" will prove excellent material for exhibitors who are anxious to send cheer to those in their communities who are given to gloom through the absence of relatives "Over There." There is no need for this, as "'Ole Bill" shows.

"Seven Deadly Sins" Now in Two Reel Form

General Film announces arrangement with McClure Pictures for the release of the seven pictures of the "Seven Deadly Sins" series, in seven pictures of two reels each. It is promised that all of the real action of the pictures has been condensed into the shorter length and that there will be an even greater appeal to an even greater element. Shirley Mason is the star through the entire series.

"The Deadly Sin" is a series of modern melodramas complete in two-part episodes. Titled as follows: "Envy," "Pride," "Passion," "Wrath," "Greed," "Sloth" and "The Seventh Sin," the films are not allegories or morality dramas in any sense of the word. Each one is literally packed with heart throbs, breath-taking thrills, flashes of comedy and human interest. Each of the stories deal with an entirely different theme and could be presented on their merits as special two-part film attractions, irrespective of their value as a series.

Associated with Shirley Mason are such stars of the legitimate stage as Ann Murdock, Nance O'Neil, Holbrook Blinn, H. B. Warner, George Le Guere and Charlotte Walker.

Universal Current Events Shows Whippet Tanks

Pictures of the famous Whippet tank which has been largely responsible for the successes of General Foch against the Germans in France are being shown today in Universal Current Events.

Another subject contained in Current Events is a sham battle staged by troops of the Michigan State Guard to show how the Canadians captured Vimy Ridge, one of the strongholds in the Hindenburg line.

Current Events is also showing pictures of some of Pershing's "Devil Dogs" wounded in the battle of Chateau Thierry and Belleau Wood, where the Marines smashed to pieces the Kaiser's boasted Prussian Guard. At the same time scenes of the arrival of detachments of the picturesque Bersaglieri, the famous Italian riflemen, and the Alpini, King Victor's gallant mountain troops, are shown.

The issue concludes with Official War Pictures of American troops cleaning up some of the French villages recaptured in the recent advances, carrying back wounded, examining captured German guns, etc.

"Twilight" Is Next Doris Kenyon Picture

Doris Kenyon, on returning from the Adirondack Mountains last week, where final scenes for "Wild Honey" were photographed, prepared for her next picture for the De Luxe company, entitled "Twilight." This is from a story by Vingie E. Roe, which appeared in the October issue of the *Metropolitan Magazine,* under the title of "The Alchemy of Love." Like the previous picture, it is a story of out-door life and is said to be unusual in plot and treatment. Louis Joseph Vance, the novelist, made the screen version of the story and it will be entrusted to Francis Grandon's direction.

Thrilling Air Feats in "Far Flung Line"

Thrilling feats in the air are promised in the ninth of the series of the "Far Fling Battle Line" being issued by Pathe. The sub-title of this is "Naval Air Power," and it shows the manner in which these Englishmen are trained and some wonderful shots of the battlefield taken from 3,000 feet in the air.

"The Unconquerable Spirit" is the title of No. 18 of the Official War Review. The course of the Huns' flight is shown, and the pictures include those of the enemy cannon being turned into use against the Germans. There are other pictures taken in Mesopotamia and still others show the Polish regiments which refuse to fight for the Kaiser. Still other views include the German prisoners from Alsace and Lorraine, showing how they are separated from the real Huns. The views of the men of many nations are promised as furnishing an inspiring panorama.

First Alice Joyce in New Series

The first of Alice Joyce's eight Vitagraph productions to be released during the coming season by that company has been set for October 21 and is entitled "Everybody's Girl." The story is an adaptation made from O. Henry's "Brick Dust Row" and offers Miss Joyce what is probably the most appealing and human role she has ever undertaken in her long career before the camera.

The picture was produced at the Vitagraph Brooklyn studio under the direction of Tom Terriss. Mr. Terriss is said to have caught the O. Henry atmosphere to a remarkable degree and the charm and simplicity of the original work has been admirably communicated to the film.

Chateau-Thierry in "War Review," No. 17

Chateau-Thierry, that spot on the map of France made famous when America's doughboys first got into a real scrap, is shown in the Official War Review released by Pathe this week and list as No. 17 in the series.

In addition to these views with advertising possibilities this issue of the War Review shows fighting on the Italian front, the battlefield of the Marne, at Dormans, and Chatillion, with its ruined cathedral.

Sequel to "Romanoff" Film Produced

George Edwardes-Hall, long scenario writer and assistant to Herbert Brenon, has finished a picture which is to act as a sequel to "The Fall of the Romanoffs" and which is said to depict the death of all Russian royalty, including the Czar and his son.

The cast for this subject includes Alfred Hickman, J. J. Tanner, Cyril Brenon, George Murphy, Phillip Van Loane and others. J. C. Hutchinson was the photographer.

Katterjohn Outlines His Plans

Monte M. Katterjohn

Scenario Writer to Produce Four Offerings a Year and to Have Direct Supervision of Every Step in Their Making

MONTE M. KATTERJOHN, one of the best known of all original motion picture scenario writers and author of a number of highly successful productions, this week added many details to the announcement that he had formed a new producing organization to be known as Katterjohn Films.

Mr. Katterjohn will be in direct charge of all departments of the production of his pictures and is leaving the Famous Players-Lasky Company so that he may have his entire time to devote to his schedule of four productions a year. In giving his reasons for taking this step, he said:

"In the production of Katterjohn Films it is my intention to follow each story—to live with it—from the inception of the plot idea to the final cutting and tinting of the completed picture. Each production will be from an original story of my efforts, and each will be a 'special' in every sense of the word—not only from the standpoint of an entertaining and pleasing story but also as regards their general 'bigness,' their artistry and technical excellence, their carefully selected casts and their length, which will range from six to seven thousand feet. In every respect I shall strive to make them 'big productions.'

"The decision to produce only four Katterjohn Films during the coming year insures the maximum expenditure of time and thought in their production, and makes it possible to bring each picture to a perfected state in all respects before releasing it to exhibitors. By handling production along straight business principles the wasteful methods existing in many studios will be eliminated, and the pictures will show full value upon the screen.

"Production will be carried on at the efficiently equipped Brunton studios in Hollywood, where every facility is available for technical perfection. Work will be started immediately upon the termination of my present arrangement with the Famous Players-Lasky Corporation, and it is probable that the first production will be an Alaskan story, in which I hope to exceed in money-making possibilities and production bigness my other Alaskan successes, 'The Flame of the Yukon' and 'Carmen of the Klondike'."

Mr. Katterjohn also intimated that one of his forthcoming productions would have official Government sanction, and he will soon go to Washington for the purpose of completing arrangements with Chairman George Creel of the Committee on Public Information for co-operation of the various Government departments. Mr. Katterjohn will also come to New York shortly, where final details for the production and distribution of Katterjohn Films will be worked out.

Rapf Finishes "The Sins of the Children"

HARRY RAPF, independent producer, has finished his latest picture, said to be a pretentious adaptation of Cosmo Hamilton's widely read novel, "The Sins of the Children." Word is not forthcoming from the Rapf office as yet as to the channel through which this picture will be released. The fact that many exhibitors have already written in, asking for bookings would indicate that Mr. Rapf will have little trouble in disposing of it when the time comes.

This book of Cosmo Hamilton's had a tremendous sale, even greater than his previous best seller, "The Blindness of Virtue," which was picturized some years ago by the Essanay Company. In "The Sins of the Children" Mr. Hamilton roundly scores the neglectful parents who permit their children to go forth into the world unacquainted and unwarned against its morasses.

In passing, it is interesting to note that several years ago Mr. Hamilton looked upon motion pictures with scorn and when he learned that "The Blindness of Virtue" was to be picturized was quite uneasy about it. Since viewing that production, however, and subsequent pictures made from other of his works, he has changed his attitude altogether and now he even goes so far as to contribute to the screen without the formality of first having his story published in book form.

While "The Sins of the Children" contains a certain amount of preachment, it has a strong, human story told in a series of dramatic situations that are well fitted to the requirements of the camera.

Slide Company Moves

Owing to the large number of Government contracts given to the Greater New York Slide Company during the year that company has been forced to seek larger quarters, and is now settled in 211 West Forty-eighth street, occupying both the third and fourth floors.

Exporters in Domestic Field

Robertson-Cole Company Throws Hat Into Independent Ring—Has New Desmond Series and Johnson Pictures

THE ROBERTSON-COLE COMPANY, the well known film exporting organization, announces the opening of a domestic department for the buying and selling of productions in the United States.

At the same time announcement is made that the Robertson-Cole Company has acquired for world release Martin Johnson's remarkable "Cannibals of the South Seas" and the forthcoming William Desmond pictures to be produced by Jesse D. Hampton.

"We particularly desire to make clear that Robertson-Cole Company are not entering the motion picture industry on any 'flier,'" states one of the officials of the organization, "or as a competitor in any of the overcrowded branches of the business. We are opening the domestic department as an outgrowth of our extensive exporting business, not for the exploitation of any star, group of stars or series of offerings. We have no entangling alliances with any specific group in the industry. We are simply jobbers in the picture business, and we are looking for the best on the market."

The Robertson-Cole Company is an established concern in the exporting world, having branches in London, Sydney, Calcutta, Bombay, Singapore and Rangoon. It was through its general commercial business that it first extended its interests to motion pictures, as its branch agents everywhere found a demand—rapidly growing—for American films. Upon entering the field of film exporting, the Robertson-Cole Company quickly found that the best film opportunities were open to concerns able to buy world rights. Thus the establishment of a domestic film department came about.

Johnson's "Cannibals of the South Seas" was presented at the Rivoli theatre, where it scored a sensational success. Ever since the Rivoli showing Mr. Johnson has been steadily going through the 50,000 feet of film photographed on the expedition, and he has assembled a feature production of 8,000 feet, which will be released in two parts.

The forthcoming William Desmond pictures, eight of which are to be made by Jesse D. Hampton during the coming year, mark the latest step in the meteoric career of this popular star. Desmond's splendid virility and strength of characterization brought him remarkable popularity at Triangle. Now, fitted with the right sort of big stories, Desmond's future seems unlimited.

While the Robertson-Cole Company has acquired the world rights to both Martin Johnson's "Cannibals of the South Seas" and the William Desmond pictures, the organization is at the same time controlling the world rights, except for the United States, of the J. Warren Kerrigan pictures.

"We are now in a position to buy independent productions for the United States and Canada, as well as for all foreign countries," explains the Robertson-Cole Company. "We have no new system of distribution to offer; we are not opening exchanges to complicate the already overcrowded field. All we have in view is to watch the open market for the very best productions that can be bought. We will distribute them, first to the foreign field through our agencies abroad, and second to the United States and Canada through whatever distributing organizations can offer the most favorable terms.

"Nor do we propose to distribute all our pictures through one organization. We will make no contract of this sort. When we obtain all rights to a feature, we will offer it for open bidding. We do not believe that any one distributing organization is capable of handling every kind of production to the best advantage. On the other hand, so diversified is the demand which we have to meet, because of the wide interests represented by our foreign agents, that we have to keep in touch with every branch of production."

Several big productions are now being secured by the Robertson-Cole Company, the negotiations for which are just nearing completion. No limitation has been set as to the nature of the pictures which will be handled.

Miss Traverse Starts Work for Fox

Madeline Traverse, the latest star to be added to the William Fox fold, has reached California and has started work at the Hollywood studios on the first of her "Excel Pictures," "The Danger Zone." The picture is from an original story by Marshall Bruce Bennington. The scenario was written by Dennison Clift.

Miss Traverse is being directed in "The Danger Zone" by Frank Beal, one of the veteran directors of the profession. The cast, so far as chosen, includes Miss Traverse in the character of Lola Dupre, Thomas Holding, Fretzie Ridgeway and Edwin Cecil. The picture is being photographed by Harry Gersted.

In beginning work Monday Miss Traverse brought to a climax one of the busiest weeks of her career. On the preceding Monday she signed a contract in New York with William Fox to star in Excel Pictures. Tuesday and Wednesday she had three maids busy packing, while she shopped up and down Fifth avenue, buying an infinity of things for her wardrobe. Late Wednesday she took a train for Los Angeles, arriving there Sunday afternoon. The next morning, bright and early, she was at the Fox lot, showing no signs of having traveled across the continent, and displayed a great eagerness to begin work.

Two Dogs Have Parts in "Pink Pajamas"

"Smiling Bill" Parsons is "supported" in his latest Capitol comedy, "Pink Pajamas," by an Alaskan malamute which was recently sent to the comedian by a prospector friend in the Klondyke. The dog adds considerably to the troubles of the hen-pecked husband of Cornelia Spry, a lady with suffrage ambitions and boss of the house.

Her chief thought in life is for a little white Pekingese and when she gets word that she is to deliver a suffrage address in a town far away she takes Bill and the Pekingese along with her, assigning Bill and the dog to sleep together. Their adventures in the Pullman are declared to be creative of many laughs.

Three Scenes Above Are from the Triangle Picture, "Reckoning Day," with Belle Bennett, Barney Sherry and Jack Richardson

The Pilatus Railway, Picturized in One of the Burlingham Travel Reels Which Are Released by the Sherry Service

Division of Films Departments Merged

Director Charles S. Hart of the Division of Films, Committee on Public Information, announces that the Department of Feature Films, from the management of which George Bowles has resigned to go to France, and the Community Section, recently under the direction of Mr. Ryerson Ritchie, have been merged and will henceforth be conducted as a part of the Department of Domestic Distribution, under the direction of Manager Dennis J. Sullivan. C. S. Trowbridge, for several months associated with the Community Section, has been named as manager of the merged departments under the supervision of Mr. Sullivan.

Two Territories on Ford Weekly Sold

S. B. Griever of the Griever Distributing Corporation, handling the Ford Educational Weekly, has closed a contract with the L. J. Schaifer Attractions, 2022 Third avenue, Seattle, Wash., for the handling of the rights on this series in the northwestern territory. It is also announced that the Peerless Film Exchange, 101 Olive street, San Francisco, has closed for the California, Arizona and Nevada territory.

Binney on Exteriors, with Comedy Company

Harold J. Binney has been at work on exteriors near New York for the first comedy in which he will present his new star, Vangie Valentine. A number of exteriors were called for in the script and the Indian summer gave Binney and his company an opportunity to work away from the studio. The scenario was prepared by George Edwardes-Hall. The pictures go through the Sherry Service.

Francis Ford Produces New Serial

"The Silent Mystery," in Which He Also Stars, to Be Placed on the Market by Hiller and Wilk, Inc.

FRANCIS FORD, well known as a serial star and producer, has turned out another picture in fifteen two-reel episodes, entitled "The Silent Mystery," which Hiller & Wilk, Inc., New York City, are placing on the market. Mr. Ford's first serial was for the Universal company and was called "Lucille Love." This was followed by a number of others which he produced, with himself and Grace Cunard in the principal roles.

In "The Silent Mystery" it is said that Mr. Ford surpasses all his previous work, for both in a technical and dramatic sense the film is filled with mysterious tricks known only to the serial director. Mr. Ford himself takes his familiar role of Phil Kelley, of the Secret Service. Here he is called upon to combat a mysterious hand, the possessor of which is never seen by human eye. His battle with this strange thing leads to all sorts of mysterious and thrilling situations, while the complications are not unravelled until the final episode.

The serial was produced under Mr. Ford's direction, while the supervision of the editing was placed in charge of John B. Clymer, a well-known scenario writer. Pete Gerald, who has been seen in character roles in other of Ford's serials, took charge of technical details of production, and the effects he has attained are said to be novel and in many instances little short of marvelous.

The cast, apart from Mr. Ford, includes many who have been associated with him in former pictures, and among them are Mae Gaston and Rosemary Theby, an actress who has gained much prominence of late by her work in several features.

The story opens with the theft of a jewel belonging to an Egyptian religious cult. It falls into the hands of an American woman who is financially embarrassed. Her daughter, Betty, breaks her engagement with a young American and secures a proposal from Robert Giles, a wealthy man. During the ceremony a seemingly detached hand appears through the curtains. It grasps a revolver and fires, killing Giles. Suspicion shadows all the guests, including Phil Kelley and a German spy. With this murder the action starts and, it is said, never lets down for a moment until the mystery is cleared in the fifteenth episode.

Hiller & Wilk will market this production.

Emmett Dalton Produces "Beyond the Law"

EMMETT DALTON organized the Southern Feature Film Corporation and then wrote and produced a six-part motion picture production, entitled "Beyond the Law."

There must be very few persons who have not heard of the Dalton Brothers. The following is an excerpt from an illustrated page of the New York *Evening World* of last July and is from a special article written by Marguerite Mooers Marshall:

"At nineteen he held up four trains and collected from each sums ranging from $10,000 to $50,000. For months he never slept twice in the same place. He robbed one train under the very noses of fifteen United States Marshals. There was a price of $5,000 on his head. In broad daylight he walked into a Kansas bank and collected $23,000 at the point of a gun. Wounded in hip and arm, he was captured only when raked by a charge of buckshot from behind, after he had ridden back into danger to succor his fallen brother. He was brought into the court room on a bed and tried when it was thought he was dying. Today Emmett Dalton, sole survivor of the "Dalton Gang," the last great band of train robbers, is in New York putting into the movies his own life—which might have been made to the order of the thrill-loving audiences in the picture palaces.

"It was at the Famous Players studio that I met this American Robin Hood, who is working honestly and busily every day before the camera in the chief role of his screen autobiography, 'Beyond the Law.' Really, his story has several points of resemblance to the English outlaw of Sherwood Forest. Like Robin Hood, Dalton conceived he had a just grievance against the Government of his country. Robin Hood robbed rich lords and priests; Dalton picked wealthy express companies and banks as his victims. Both the American and the English knights of the road gave freely of their ill-gotten gains to poor folk. Both were absolutely fearless and absolutely loyal to their chosen companions. And Emmett Dalton, like the Robin of tradition, is blue-eyed, broad-shouldered and of a fresh, Saxon coloring—despite the fourteen and a half years he passed in State's prison."

When Mr. Dalton was seen by a representative of Motion Picture News at 801 Longacre Building, New York City, he apparently had forgot all past performances, and explained in detail about his production, which is now being offered to state rights buyers and foreign rights purchasers.

"I am not quite a novice in the motion picture business," declared Mr. Dalton. "I have been interested in it, actively, and for nearly ten years. I wrote the story and it is true to life in every detail, and, in fact, it is a beautiful romantic love story with an all-star cast, featuring myself in the first historical picture ever produced with an original character.

"'Beyond the Law' was published in the *Wide World Magazine* as a serial from May to September, 1918, and is a real Western picture, full of appeal and human interest, featuring men and incidents in history before motion pictures were ever known."

The scenario is by W. Addison Lathrop; directed by Theodore Marston, with photography by Robert Olsson. Emmett Dalton is featured and is ably supported by Virginia Lee and Harris Gordon.

Pathe News Cameramen Ready

Staff Already Busy Gathering News Events — Statement by Mr. Brunet on Resumption of Name "Pathe News"

IT became known this week that Pathe is not waiting until December 24—the date of the discontinuance of the Hearst-Pathe News—to gather its own news film for the re-born "Pathe News." The staff of camera-men has already been organized and is now at work—two men having even been on the job at the South Amboy powder explosion.

Recent announcements by Mr. Paul Brunet, head of the Pathe organization in this country, aim to make clear the following points:

First, "that the Hearst contribution to the News consisted in furnishing the negatives. Furthermore, that the Hearst interest ended with a royalty on the profits, and that the Weekly was solely and exclusively owned, edited and distributed by Pathe."

The statement goes on to say that because of the attacks on the Hearst publications in some sections of the country the Pathe organization had frequently been forced to point out in detail the connection between Hearst and Pathe to prevent the attacks on the papers also affecting the news weekly.

Mr. Brunet concludes:

"It is unnecessary for me to assure exhibitors," said Mr. Brunet to our representative, "that the Pathe News will continue to be as it has been for the past nine years, the best news film that money and brains can produce. The Pathe News means a lot to us. It was the first of its kind. It has carried the name of Pathe to every nook and corner of the world. It has done more than any one thing to make motion pictures popular. Today when speaking of news films, no matter what their rightful name, the average man or woman will say 'Pathe Weekly.' We are proud of that prestige and we mean to cherish it!"

"Romance of Coal" Is Completed

"ROMANCE OF COAL," the big special feature which has been made in the coal fields of West Virginia, has been completed except so far as the editing and cutting is concerned, according to the announcement of General Manager E. V. Hammons, who has just returned with the company from the scene. The picture was finished on the scheduled time and the Educational Company will take advantage of this fact to devote every attention to the editing.

"We were unusually successful," said Mr. Hammons. "In fact, so far as picture-taking is concerned the coal feature is done, and it remains only to edit, assemble and cut it. This completion of the picture in advance of the four weeks' suspension in the industry gives us plenty of time for the titling and editing, so vital to a feature with a patriotic message."

The next important pre-releases of Educational's short subjects will be Robert C. Bruce's "A Wee Bit Odd" and the International's cartoon, "A Smash-Up in China." In the former Mr. Bruce will strike the richly amusing vein of the "contrariness" of Nature. A giant waterfall in the heart of the Great American Desert; an irrigating plant of an Oregon ranch that provides gold water and yields twelve crops of $8,000 gold per annum; birds that dive and fishes that fly; these are some of the themes Bruce pictorializes in turn, accompanied by his witty comment.

As for a "Smash-Up in China," it is a Happy Hooligan nonsense dealing with his adventures while holding down an ambassadorial job to the land of the Celestials. There are some aerial ascensions, fighting with bandits, encounters with the Prime Minister and the Emperor, and finally the amazing story how Happy cured the monarch of the gout and won the order of the Knight of the Garter.

George E. Wright, author of "Mexico Today," and D. W. Gobbett, his technical expert, are making good progress on their new Mexican topicals. The pictures were finished on the Mexican Independence Day last month, the negatives were personally brought to the United States by Messrs. Wright and Gobbett, and they are now working on the assembly with President George A. Skinner, of the Educational. Interesting revelations are promised of political conditions in a neutral country which has been much beset by Hun intrigue.

All American Stars to Get Light Stories

THE American Company announces a policy that will exclude all war stories and pictures of a depressing nature. Hereafter it will make an effort to secure interesting tales with plenty of plot, suspense, human interest and comedy.

Pursuant to this policy the next Margarita Fisher picture, "Fair Enough," to be released through the Pathe exchanges, tells the story of a girl who insisted on having her own way and her romance with a millionaire who became a policeman under the "Work or Fight" order. Bull Montana is seen as the hero's great admirer and adds much comedy to the picture.

William Russell is to continue doing pictures of the type in which he has been seen lately. "All the World to Nothing" is his next release and is taken from a novel by Wyndham Martyn. Henry King directed it. Following this there will be "When a Man Rides Alone" and "Where the West Begins," both western pictures, yet said to be novel in every respect.

Mary Miles Minter, the third American star, whose pictures are released through Pathe Exchange, is to receive vehicles giving her more mature, yet still girlish roles, in future.

In her last two pictures, "Eyes of Julia Deep" and "Rosemary Climbs the Heights," she evinced a telling emotional ability which led the producers to this decision regarding her future pictures.

Select Companies Work at High Speed

All five stars of Select Pictures Corporation are busy on new productions and as a consequence the company will be prepared with many new productions when activities in the motion picture theaters again attain a normal level.

Clara Kimball Young is working on "The Road Through the Dark," from Maud Radford Warren's *Metropolitan Magazine* story. Edmund Mortimer is directing Miss Young, while her leading man is Jack Holt, who appeared with her in "The Claw."

Norma Talmadge, also on the West Cost, has started work on the David Belasco stage success, "The Heart of Wetona." As was the case with her last picture S. A. Franklin is directing, while Thomas Meighan is appearing as leading man.

Constance Talmadge's next picture, on which she is now working, is "A Lady's Name," by Julia Crawford Ivers, from the plays by Cyril Harcourt. Walter Edwards is continuing as Miss Talmadge's director, while Harrison Ford will again be seen as leading man.

"In the Hollow of Her Hand" will be Alice Brady's next adaptation and directed by Charles Maigne, while A. J. Herbert is to be seen as leading man.

"The Belle of New York," the well known stage success, will be Marion Davies next in which she will appear under Julius Steger's direction.

Under the circumstances, and in view of the several productions which each star has ahead of her in her respective Select Series, it would be next to impossible to curtain production work and keep abreast with the certain demand for new subjects that will obtain after the releasing ban has been lifted.

"Our Nation Aroused," a Chester-Mutual Series

The Mutual Film Corporation has contracted with C. L. Chester for a new one-reel series of ten pictures entitled "Our Nation Aroused." These were made by Mr. Chester from scenarios prepared by the Committee on Public Information and give ten specific illustrations of the activities of the United States Government in developing the war machine on this side of the water.

"Our Nation Aroused" is said to be a series full worthy to follow the "Outing Chester" picture recently released by Mutual.

Katharine Hilliker, who wrote the titles for the former series, also worked on the present pictures.

The titles of the separate releases serve to give an inkling as to their contents. They are: "Schooling Our Fighting Mechanics," "There Shall Be No Cripples," "Colored Americans," "Waging War in Washington," "It's an Engineers' War," "Railless Railroads," "All the Comforts of Home," "Finding and Fixing the Enemy," "Masters for the Merchant Marine" and "The College for Camp Cooks."

In the Center is Pictured a Sensational Scene from "The Iron Test," the Newest Vitagraph Serial Released October 21, Starring Carol Hollaway and Antonio Moreno

Cosmo Hamilton Writes for Madge Kennedy

Cosmo Hamilton, author of a number of the most successful plays of the spoken drama, is responsible for "Primrose," which will be the next Goldwyn-Madge Kennedy production. It is now being produced, under the direction of Clarence G. Badger. "Primrose" is an original creation and was written especially for Miss Kennedy by the author of "The Blindness of Divorce."

Although "Primrose" is modern in every sense, the environment being that of a Long Island duck farm, some of the action transpires in a highly romantic atmosphere. Wonderful gardens, a castle and a terrace are required in the course of the play. These scenes will be photographed in California, where Miss Kennedy will go as soon as the other episodes are completed at the studios in Fort Lee. There are marine scenes also, of an elaborate nature, employing galleons under full sail, which must necessarily be made in California.

Jewel War Pictures Go Well Everywhere

Jewel Productions is in receipt of communications from theatre owners announcing the unusual success of its three war features.

T. M. Dunn, manager of the Gem theatre in Mineral Wells, Texas, declared that "Crashing Through to Berlin," when played at his house resulted in bringing in an extra $20,000 to the Fourth Liberty Loan as well as pleasing all his patrons.

The Winsor McCay pen picture, "The Sinking of the Lusitania," played a return engagement of three days at the Strand theatre, Youngsworth, Ohio. Two of the days were fair and it drew well while on the third, during a downpour of rain, receipts far exceeded expectations.

"The Geezer of Berlin" was well received at the Schade theatre, Sandusky, Ohio.

Warner Tells Big Film Demand

Buyers of "The Kaiser's Finish" Declare That State Rights Pictures with Great Selling Power Are in Demand—Sees Educational Work from Such Productions

ANNOUNCEMENT is made by A. Warner, who is in charge of the sales of "The Kaiser's Finish," the eight-reel special production made by S. L. Warner, that as the result of the visit of nearly a score of buyers to New York during the past week there were a number of additional territories sold and options taken on others.

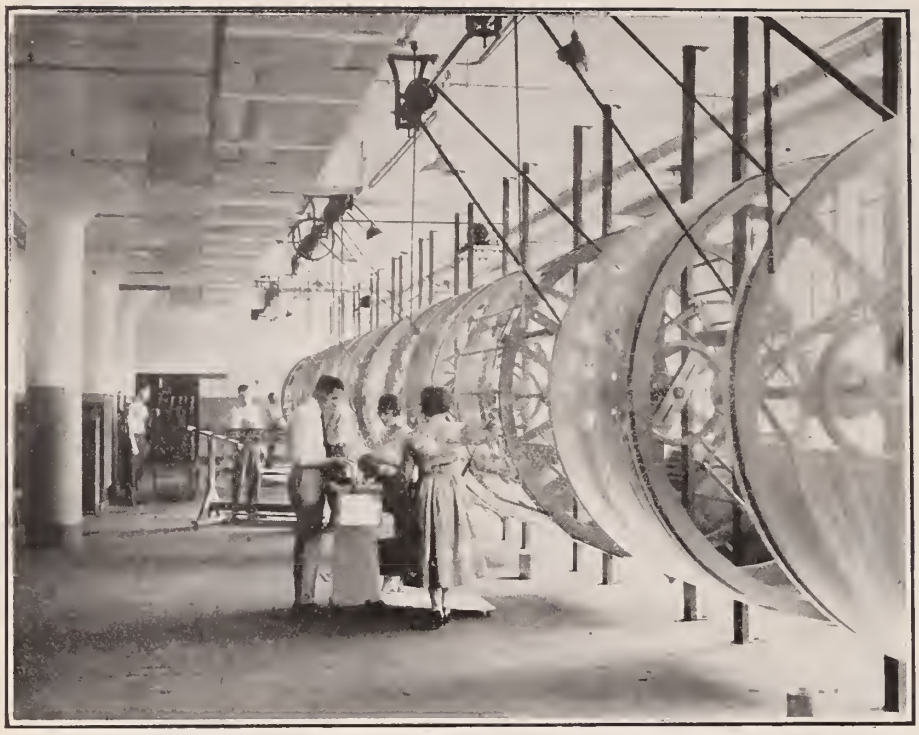
Mr. Warner declares that as the result of the talks that he had with these buyers he is convinced that the era of big special productions is here. He points out that these are doing wonders in educating the smaller exhibitors, particularly those in isolated sections. Buyers of "The Kaiser's Finish" pointed out that these features had resulted in educating many exhibitors to big advertising and in proving to them that spending money on exploitation pays.

He declares that he is convinced from his talk with the buyers that they want war pictures and that these will be in demand as long as the war lasts. Mr. Warner said further:

"In voicing their opinions of the best method of booking 'The Kaiser's Finish' in their territories they indicated that long runs for special features were now taken for granted by exhibitors, where, a season ago, arguments and the hardest kind of sales work was needed to convince them that a booking could be profitable if it was for more than two or three days at the most. Consequently, there has been a change that is really radical in the renting of state rights productions. The old method of a straight rental in the majority of cases has given way to percentage propositions with the individual theatre owners. The independent exchange man benefits, because he more often than not gets a greater return by this method than he used to get on a flat rental basis, and the exhibitor realizes added profits from the longer runs. The exhibitor, too, feels that on a house percentage proposition he can afford to play a picture for a longer time, because when it starts to fall off in receipts he is not facing the responsibility of digging down into his profits for the first days of big returns to pay a high daily rental for the concluding performances of the run."

According to Mr. Warner's statement of the comments of the buyers with whom he has closed territory for "The Kaiser's Finish," these independent exchange operators are in a more prosperous condition today than they ever have been before.

"Another tribute to the special state rights production," he declared, "is the tendency it has had to impress the smaller exhibitors with its size and importance, which has resulted in much greater exhibitor activity in advertising it locally. Buyers told me they could recount innumerable instances where exhibitors in their territories have booked multiple-reel specials and have proceeded to shatter their own precedents of ultra-conservative expenditures in advertising and publicity to help them get back the money they had paid in rental for it. In addition, when the buyers play a picture to an exhibitor on percentage, they naturally insist that the theatre owners shall do a certain amount of local advertising. Some exhibitors objected strenuously to this demand, they told me, but invariably the results have been such that they have been thoroughly converted to the value of proper local promotional work. This is all good educational work that reacts to the advantage of the industry generally. It seems to me that it follows, as a matter of course, that once exhibitors are taught the value of good local advertising and the essentials of successfully retailing pictures to their public all producers and distributors will benefit."



North Section of Drying Room at Rothacker Laboratory Studio, Chicago

"Lion and the Mouse" Started

Alice Joyce in Screen Version of the Klein Play—All Other Vitagraph Stars in Midst of Production

THE Vitagraph production of "The Lion and the Mouse," the play of the late Charles Klein in which Alice Joyce will be starred, is promised to be an especially lavish effort, quite surpassing the usual program offering. The picture is being made on a basis calculated to rank it in the same class with "Within the Law," in which Miss Joyce and Harry Morey appeared. Contrary to the method of procedure with this former production, "The Lion and the Mouse" will be released as a regular Blue Ribbon Feature. In its season announcement the Vitagraph company promised exhibitors that the best would be obtained for these "program" features. The fact that "The Lion and the Mouse" is not raised to the position of a "special" is proof conclusive of this statement.

On the stage "The Lion and the Mouse" has played to large audiences during the last twenty-five years and is even more of a celebrated attraction than "Within the Law." Miss Joyce and her director, Tom Terriss, have been on location for this picture during the last week.

All the other Vitagraph stars are busy producing coming Blue Ribbon features. Earle Williams, who recently returned to the Brooklyn studio after a stay of ten weeks on the coast, is making "A Gentleman of Quality," by Frederick Van Renseller Dey, under the direction of Wilfred North. Agnes Ayre and Florence Deshon appear in his support.

Harry Morey, under the direction of Paul Scardon, is working on a picture bearing the tentative title of "Dan La Roche," which is described as a fitting vehicle to exploit the star's strong personality.

Corinne Griffith is now working under the direction of Kenneth Webb, who scored with a number of O. Henry stories. The picture, which bears the title of "The Adventure Shop," was written by Bud Fisher, the famous cartoonist, creator of Mutt and Jeff. "The Adventure Shop" marks his entrance into the field of photoplay writing.

Gladys Leslie, under the direction of Joseph Gleason, is making "The Beloved Imposter," in which she has a quaint role, similar to those awarded her in "Wild Primrose" and "A Nymph of the Foothills," her recent Blue Ribbon features.

At the Vitagraph studio in Hollywood, California, Bessie Love is reported well advanced on scenes for her second Blue Ribbon feature, entitled "The Enchanted Barn," a picturization of Grace Livingston Lutz's novel.

Beatrice Morgan Seen with Emmy Wehlen

Beatrice Morgan, for years a favorite leading woman in New York stock companies, is to be in the support of Emmy Wehlen in her forthcoming Metro production, "Sylvia on a Spree."

Miss Morgan appeared at Proctor's Harlem Opera House, Proctor's Fifth Avenue theatre and Proctor's 125th Street theatre, New York City, and at Proctor's Albany house, playing long engagements in each. She gained her knowledge of stage technique in the companies of Augustin Daly. More recently she has appeared with Frances Starr in "The Easiest Way."

Rothacker Work Wins Praise

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company has received high praise for his work on the developing, printing and toning of two important current releases, "Shoulder Arms," the First National Attraction presenting Charlie Chaplin for the second time on this circuit, and "The Temple of the Dusk," a Mutual release starring Sessue Hayakawa, the Japanese actor.

S. L. Rothapfel, of the Rialto and Rivoli, New York, was so impressed with laboratory work on this latter feature that he wrote to Mr. Rothacker, in part, as follows:

"I happened to see the laboratory work on the film entitled 'The Temple of Dusk,' and I cannot help but tell you that it is probably the most beautiful that I have seen in years. Surely such work will commend itself to anyone desirous of obtaining the very finest and most artistic effects that it is possible to obtain in these days."

With the case of "Shoulder Arms," R. C. Seery of the Central Film Company, representatives of the First National Exhibitors' Circuit in the Chicago territory, commented most favorably on the laboratory work, saying: "His (Chaplin's) work does not at all over-shadow the wonderful photography and mechanical work that has been done on the subject by the Rothacker Film Manufacturing Company.

"I want to compliment you on the painstaking care that has been exercised by you, as I think it is one of your best efforts as well as Chaplin's."

Bushman and Bayne in "An Ancient Enemy"

"An Ancient Enemy" is the title of the original photodrama on which Francis Bushman and Beverly Bayne are starting work for Metro. Mr. Bushman has the role of Giles Carver, a young Southern aristocrat who has been residing in the North without knowledge of his identity or the source of the money that pays for his education. When the "ancient enemy" who hated his father deems the time ripe, Giles is told the secret and an effort is made to leave him a victim of a vengeance planned before his birth. Miss Bayne has the role of a Southern beauty who has come to New York to study. How she is brought into Carver's affair adds to the mystery of the story.

Griffith Touches Abound in "Happy Valley"

"A Romance of Happy Valley," the new Artcraft picture produced by D. W. Griffith and scheduled for November release, is said to abound in those intimate touches that are to be noticed in every picture to which he lays his hand, whether great or small. Its story concerns life in a Southern toll-road town and has nothing of the spectacular about it, as have most of his previous works.

Lillian Gish, Robert Harron, George Fawcett and Bertram Grassby are seen in the parts of first importance.

William Farnum Has Another Great Character role in the Fox Production of "The Rainbow Trail"

"Kaiser's Finish" Released When Conditions Settle

No attempt will be made by purchasers of territory on "The Kaiser's Finish" to secure bookings in districts where theatres are closed by the influenza epidemic until the ban is lifted.

The buyers, according to a statement by A. Waener, feel that exhibitors will face a serious problem in re-arranging their schedules and fulfilling contracts made previous to the placing of the ban and any attempt to secure bookings now would be of harm to arranging the long runs that the buyers think the production worth.

Kiddies in Latest Red Cross-General Issue

The latest Red Cross release through the General Film Company is called "The Kiddies of No-Mans Land." It is the fifth single reel release of the series being distributed for the Red Cross Bureau of Pictures through the General exchanges.

"The Kiddies of No-Man's Land" is devoted to the thousands of orphaned French and Belgian children who are being cared for by the American Red Cross.

Hale Hamilton, Who Is to Star in Pictures Through Metro

Fox Production Moves East

Eight Companies Working Around New York City, While Theda Bara Goes to New Orleans for Scenes of Story of "The Wickedest Woman in Paris"

Theda Bara, J. Gordon Edwards, her director, and her full company of William Fox players have gone to New Orleans where they will make a large number of scenes for her next production, the working title of which is "The Light." Only the interior scenes will be made at the Fort Lee studios.

"The Light," which is an original story by Lieut. Luther Reed and Brett Page, has its locale in Paris and New Orleans affords the exact natural settings desired.

The story, in brief, tells of "the wickedest woman in Paris," who wishes to leave her life of pleasure and sin for the nobler work of a Red Cross nurse. On account of her reputation, her plea is refused, so she again plunges into the wild life of a Parisian half-world. She is stopped in her reckless carcer by meeting a lonely and friendless poilu who has been blinded in battle. Spiriting him away from Paris to her home in the country, the woman nurses the soldier back to health. On the eve of her great happiness, a spectre of the past confronts her and nearly shatters the house of love she has built. The ending of "The Light" is said to be unexpected and extremely dramatic.

Counting Miss Bara's there are eight of the Fox companies now working around New York and only three of the Fox stars, Tom Mix, Gladys Brockwell and Madeline Traverse, are in California. The Sunshine Comedies are, of course, still being made at the coast studios.

So great has been the increase in the production of Fox pictures in the East that six studios in New York and New Jersey are in use. Five of the studios are in New Jersey and one, the Victor, is at Tenth avenue and FortyThird street, Manhattan.

By the extension of its studio facilities, it is estimated that the Fox Film Corporation now is occupying more space in the East than any other producing company. It is figured that the combined floor and ground space of the various Eastern studios being used by William Fox companies aggregate twenty-five acres. This, added to the fifteen acres of the William Fox lot at Hollywood, Calif., gives a production space of about forty acres.

William Farnum, under the direction of Frank Lloyd, has just begun work on a new play at Cliffside. The picture has the working title of "For Freedom," and it is said to show Mr. Farnum in the role of a convict who achieves regeneration through the war.

Evelyn Nesbit has entered the second week of the second picture she is making for William Fox. The picture, "I Want to Forget," is being directed by James Kirkwood.

George Walsh, under the direction of Edward Dillon, is on his second week on a new play written by George Scarborough.

Jane and Katherine Lee are nearing the completion of "Tell It to the Marines," a fantastic comedy being directed by Arvid E. Gillstrom. Peggy Hyland is working on "Caught in the Act," written by Fred Jackson and directed by Harry Millarde.

Virginia Pearson, under the direction of Charles J. Brabin, is filming Justus Miles Forman's novel, "Buchanan's Wife." Richard Stanton is cutting the film of "Why I Would Not Marry," the colossal 1918 morality play.

In the West Gladys Brockwell is producing a picture which has a working title of "Quicksands," Tom Mix is making another Charles Alden Seltzer picture, and Madlaine Traverse, the new Fox Excel star, has begun on a new picture, which has not yet been titled.

Metro Turning to Comedies

Majority of Its Stars to Be Seen in Lighter Offerings During the War —Bert Lytell Working on His First Production of This Sort—Mae Allison on Laughter Force

CONVINCED that the people of the country want relief from the mental burdens of war Metro announces that hereafter and until peace comes the majority of its stars will be provided with comedies. Two such plays are in production and others are being prepared by the scenario staff. Cheerfulness and action will be the keynote of these offerings.

The first of these, "The Spender," Bert Lytell's newest starring vehicle, is now being photographed at Metro's West Coast studios in Hollywood. According to the schedule of Charles Swickard, Lytell's director, the picture will be completed within a few weeks.

Frederick Orin Bartlett is the author of "The Spender," which appeared in the *Saturday Evening Post*. Mary Anderson plays opposite Lytell in the leading reminine role. Rosemary Theby has a "vamp" part. Others in the carefully chosen cast are Thomas Jeffers, William V. Mong and Clarence Burton.

Lytell's next, to follow "The Spender," will also be a comedy. It is titled "Faith," and is a whimsical study of the gentler side of life. "Faith" is from a short story by Richard Washburn Child and was adapted for the screen by George D. Baker, Metro's Western manager of productions, and A. G. Kenyon of the scenario staff.

In line with this policy May Allison's next picture will be a comedy, entitled "Thirty Days." It got away to a flying start ten days ago at Metro's West Coast studios in Hollywood.

Every Line a Bit of News About Coming Pictures

Eugene Walter has agreed to write the scenario and Flo Ziegfeld to direct the chorus in the photoplay reproduction of "The Belle of New York," which will be the third of the Marion Davies star pictures to be released by Select. Julius Steger has just announced the arrangements.

King Baggot is to play the title role in the picture version of "The Man Who Stayed at Home," which is to be produced by Metro. June Mathis has made the adaptation from the famous stage play. Claire Whitney has been engaged to play the leading ingenue role. Lilie Leslie, Alexandre Herbert, Frank Fisher Bennett, Robert Whittier, Ricca Allen and Robert Paton Gibbs are others in the cast.

Robert Ellis becomes Mae Allison's leading man in the production of "Thirty Days," which has just been started at the Metro west coast studios. Ellis started his theatrical career under the management of George D. Baker, and now he is making his screen debut under the same man, who is now western manager of productions for Metro.

William Russell claims the distinction of using the greatest herd of cattle ever employed in a picture, in his coming American Film production of "Where the West Begins." It is promised that not less than 2,800 will be used in this picture which will be made in a hitherto unphotographed portion of the West.

Cecil B. De Mille, director general of Famous Players-Lasky is at Fort Sill, Oklahoma, where he was suddenly called in connection with special propaganda work. Before leaving Los Angeles Mr. De Mille declined to reveal the purpose of his trip.

"Until We Meet Again," which is announced as Universal's biggest effort since "The Kaiser," is nearing completion on the west coast. It is in ten reels and is described as the most expensive production ever made by Universal. Dorothy Phillips is the star and she is said to have unusual opportunities.

"The Wrong Side of Paradise" is the title of the Bluebird in which Juanita Hansen will be starred. She has the role of a white girl who believes herself the daughter of a native beach comber in the South Seas and who discovers the truth only after she has fallen in love with a U. S. secret service operative who has visited the island.

A thrilling horse race is promised as one of the spectacular features of "Southern Pride," the latest Mae Marsh picture which has just been finished at the Goldwyn studios in Fort Lee. The event was photographed at the height of the racing season at Saratoga in August. Through arrangements made by Goldwyn officials with the Jockey Club this was taken just before the first regular race on one of the biggest days, so that genuine followers of the "system" are portrayed by themselves.

The Mischievous Margarita Fisher, American Film Star, in "Fair Enough"

"Wolves of Kultur" is the Western Photoplay Serial Starring Leah Baird, which is Being Distributed Through Pathe

Milton Sills appears as leading man with Geraldine Farrar in the second of her Goldwyn pictures, "The Hell Cat." Another member of the cast equally well known is Thomas Santschi, who has been one of the dominant figures of the screen for twelve years. William W. Black, Evelyn Axzell, Frank Montgomery, Henry Lee, William Gibbons and Rochard Turner also contribute their talents.

Greatly increased demand for Gloria Joy pictures, which are produced by Oakdale, is reported by General Film, the distributors. She is to be heavily featured in later productions as the result of the admiration of the fans which is reported to the various exchanges by exhibitors.

General Film has scheduled for early distribution the fourth of the Rainbow Comedies which are being made at Wilkesbarre, Pa., by the United States Motion Picture Corporation. Lillian Vera and Eddie Boulden are featured in these pictures. Already released are "Nearly a Slacker," "My Lady's Slipper" and "Some Judge," while the fourth is titled "How She Hated Men."

"France's Dusky Warriors" is announced as the eighth of the "Far Flung Battle Line" series being released by Pathe. It will show vividly the work that the fighting men of Algiers and Tunis are doing in behalf of the Allies.

"The Iron Chair" is the title of the second episode of the Pathe patriotic serial, "Wolves of Kultur," starring Leah Baird. There are some stirring adventures in which she and the hero, Charles Hutchinson, participate and at the end she is locked in a vault by Sheldon Lewis, the detective.

Mary MacLaren is to have a most unusual cast in her latest Universal Special Attraction, "The Vanity Pool." Franklyn Farnum, formerly a Bluebird star and Thomas Holding, the noted English actor, share the chief masculine roles. Marin Said, former Kalem star, Anna Q. Nilsson, who has been featured by Metro, and Virginia Chester, one of Biograph's leaders, all have important roles.

Six hundred newspapers will print the complete story of the life of Mme. Petrova, coincident with the release of her fifth picture, "The Panther Woman," according to announcement made by Petrova Pictures. The story will be fully illustrated with pictures of the star. "The Panther Woman" is a picturized version of Gertrude Atherton's novel, "Patience Sparhawk and Her Times."

Clara Kimball Young is reported as having made good progress on the first of her Second Select Series. Jack Holt is her leading man in this, "The Road Through the Dark" and other members of the company include Henry Woodward, Eleanor Fair, Bobby Connelly, John Steppling, Lillian Leighton, Elmo Lincoln, E. M. Kimball and Eugenie Besserer. It deals with the life of a French girl, her association with a Prussian officer and America's entrance into the war.

"Caught in the Act" has been selected by Fox as the title for the picture which Peggy Hyland has under way. It is a picturization of a magazine story by Fred Jackson and is described as full of delightful comedy for which Miss Hyland has particular talent.

According to announcement from Fox, "18 to 45," the big picture of the draft, will contain more facts about the new draft than columns of printed matter as the result of the visit of Anthony Paul Kelly, who wrote the scenario, to Washington, where he obtained the facts from Provost Marshal Crowder's office.

"Branding Broadway," the next William S. Hart picture, is described as a comedy-drama and offers the star for the first time in anything but straight dramatic plays. Much of the action is laid in New York, the scenes being taken during the star's recent visit. Seena Owen emerged from her retirement to become his leading woman for this picture and Arthur Shirley has an important role.

Ormi Hawley, Leading Woman With Enrico Caruso in His Latest Picture for Artcraft

In and Out of West Coast Studios

By J. C. Jessen

About Metro Players

Bert Lytell this week finished "The Spender," and prepared to begin immediate work on his new picture called "Faith." It is a story by Richard Washburn Child published in one of the well known magazines. It was scenarioized by George D. Baker and A. G. Kenyon. Charles Swickard will in all probability direct the picture.

Because of unfavorable weather this week May Allison has been delayed in finishing her latest picture, "Thirty Days." George D. Baker wrote the continuity.

May Allison will next week begin work on a new production entitled "Peggy Does Her Darnedest." It will be a light comedy taken from a story written by Royal Browne. The script was prepared by George D. Baker and Tom J. Geraghty.

Word was received at the Metro studios this week that the War Industries Board now has under advisement the matter of granting permission for the construction of new studios for Metro players. It is believed by studios officials that this permission will be granted.

Universal Newsettes

Sixteen Universal directors are simultaneously engaged in making pictures at Universal City this week, while four others are either preparing new pictures or are cutting finished productions preliminary to release. The sixteen are as follows: Colin Campbell, directing Juanita Hansen in "The Wrong Side of Paradise"; Roy Clements producing "Mixed Nuts," with Molly Malone; Jack Dillon directing "Miss Dorris, Safe Cracker," with Priscilla Deane; Jack Ford directing Harry Carey's "Riders of Vengeance," Douglas Gerrard with "Sealed Orders," starring Fritzi Brunette; Harry Harvey directing Helen Gibson in a two-reel western; Rupert Julian producing "Dearie," with Mary MacLaren; J. P. McGowan directing "The Lure of the Circus," Eddie Polo's serial; Paul Powell in making "The Beautiful Mongrel," starring Carmel Myers; Rollin Sturgeon directing "Destiny," with Dorothy Phillips; Elsie Jane Wilson directing "Home, James," with Ruth Clifford; Ben Wilson filming a comedy series with Neva Gerber.

Dorothy Phillips will enact a double role in her latest filmplay, "Destiny." She is supported in this picture by William Stowell and Harry Hilliard.

Ralph Graves, the juvenile lead in "Sporting Life," has finished playing opposite Mae Murray in "The Scarlet Strain" and "What Am I Bid?" He will play opposite Mildred Harris in her next Lois Weber production, "The Snob."

"Mixed Nuts," a one-reel comedy, starring Molly Malone, was finished this week at the Universal studios. It was filmed under the direction of Roy Clements.

Harry Carey and his troop of cowboys and Indians returned this week from Bear Valley, where exterior scenes in "Riders of Vengeance" were shot under the direction of Jack Ford. Seena Owen, former Griffith star, is playing the feminine lead in this picture.

Having finished "Breathes There a Man," Monroe Salisbury this week took a brief vacation. The production was filmed under the direction of William Wolbert, and was from the story written by George Hull. Betty Compton is Salisbury's leading woman. It is a story of a navy officer who renounced his country and then later saved it in an hour of need. Members of the supporting cast are Beatrice Dominguez, Andrew Robson, Robert Emonds, Fred Wilson and Fred Kelsey.

Paramount-Artcraft

Bryant Washburn, who has been in the East for several weeks on a new production for the Paramount program, returned to Los Angeles Tuesday. He was accompanied by Donald Crisp, his director. He has been filming the screen version of "Venus in the East," a story from the *Saturday Evening Post* by Wallace Irwin. Margery Wilson is his leading lady. The picture is not yet finished, and the final scenes will be filmed in Los Angeles.

Ethel Clayton is now spending a vacation between pictures. The nature of her next production has not been announced.

"The Squaw Man," in its modern version by Cecil B. DeMille, has been edited and otherwise prepared for the exhibitors, and it will be released within a short time, according to announcement this week from the Famous Players-Lasky studios.

Vivian Martin's new picture, which has been titled "You Never Saw Such a Girl," will be finished this week. It was directed by Robert Vignola. Harrison Ford is playing the male lead. The story was taken from a book by George Weston and the script was prepared by Marion Fairfax.

Dorothy Gish will this week finish "Hope Chest," her newest screen vehicle. It is being produced under the direction of Elmer Clifton. Her next picture has not been selected.

Lila Lee, the new Paramount star, will this week finish her latest picture called "Puppy Love." One of the principal characters in the odd offering is played by Charles Murray, formerly seen in Sennett comedies of the slap-stick variety.

Vitagraph News Bits

William Duncan has just returned from Fremont Pass, where he made a number of automobile scenes for episodes of the "May of Might" serial. One dangerous incident resulted in the car backing down a steep incline and crashing into a cliff. This was not a part of the program, but the scenario was changed to include this thrilling bit of work.

Every member of the Rock-Montgomery Big V. Comedy company was put out of business last week as the result of stupid blindness, caused by overwork under the lights in completing some rush scenes.

Bessie Love is hard at work on her second Blue Ribbon feature, "The Enchanted Barn," which is taken from the novel by Grace Livingston Hill Lutz. During the filming she sustained a peculiar injury. While riding a bancak horse she was leaning over on his neck, when the animal suddenly flung his head back, giving Miss Love a beautiful black eye.

After completing his picture, "Humbugs and Husbands," Larry Semon disappeared from the Vitagraph lot without warning. But when he returned the most thrilling news that he had was that he had gone into solitude to figure out the laughs in his next production.

Fox Studio Doings

Jane and Katherine Lee, the Fox kiddies, are expected to arrive in Los Angeles Saturday afternoon. They left New York on Tuesday, October 9. They are accompanied on their western trip by Director Arvid Gillstrom. It is their first journey to the Far West, and the players at the Fox studios are planning to give the youngsters a royal welcome. Their first picture to be produced in the West has not been announced.

Madlaine Traverse began work this week on her first picture since arriving on the West Coast. Its temporary title is "The Priceless Love," and is being produced under the direction of Frank Beal. Harry Gersted is the photographer. Thomas Holding has been cast as the male lead. Others of the supporting cast are Edwin Cecil and Fritzie Ridgeway. The story was provided by Marshall Bruce Bennington and the continuity was written by Dennison Clift and Adrian Johnson. It is a story of an opera singer wedded to a theatrical man who becomes tired of his wife. In later years she becomes a brilliant star, while in the meantime the husband has become involved in other love affairs. The story is worked out in such manner that the neglected wife comes through triumphantly.

The Fox studio officers announced that the expected exodus of Fox stars to the western studios will begin within the next few weeks. Evelyn Nesbit will come West at an early date, and it is announced that Virginia Pearson will soon join the Los Angeles film colony. Peggy Hyland will start westward as soon as she finishes her present picture.

William Farnum will make one more production in the East, and then he will return to the Fox Western studios.

Announcement is also made that Theda Bara will film one picture while in the East under the direction of J. Gordon Edwards. Whether she will return to Los Angeles or go to Florida has not been decided. Some of the scenes of the subject she is now planning to produce will be filmed in New Orleans, it is understood.

In a letter to friends at the Los Angeles Fox studio Miss Bara says that she prefers Southern California to Florida, and that is interpreted as meaning that she will return to Los Angeles to spend the coming winter.

Gladys Brockwell's new picture "Quicksands" will be finished next week. The subject of her next film effort has not been announced.

"The Coming of the Law," in which Tom Mix is the star, will be finished next week. This is a story where the Fox western star enters a western village and takes charge of the town through the medium of a fist fight instead of the usual gun route.

Henry Lehrman is celebrating this week by placing four companies at work on four separate comedy subjects.

Live Triangle Items

With the unofficial announcement this week that Goldwyn has released the Triangle studios and will on November 1 begin producing with eight companies, comes the announcement also that at least three Triangle units will continue working, and that the Triangle productions will be made at the studio formerly called Inceville.

Triangle companies will be headed by Taylor Holmes, Olive Thomas and Alma Rubens.

The Gloria Swanson company is still working under the direction of William Dowlans, but it could not be learned whether this company will continue producing at the studios.

It is also understood that Lawrence Windom will continue to direct Taylor Holmes, and that Frank Borzage will still handle the megaphone for Olive Thomas.

There are twelve other people at the Triangle studios who are under contract, it is understood, and it was announced this week that some arrangements would likely be made to play at least a part of these people in the companies that continue to work at the studios.

No announcement was made as to the future of Alma Rubens, who has been ill for some time, or of Harry Mesteyer and Gloria Swanson. H. E. Aitken, who has been in charge of productions for Triangle, is in New York.

Daniel Carson Goodman, author and scenario writer, this week retired from Triangle to finish work on his latest novel, "The Sleeper," a war romance, which it is understood is to be published in the near future. Nina Wilcox Putnam, writer in the *Saturday Evening Post,* who recently arrived at the Triangle studios, is to succeed Mr. Goodman as editorial director for the Triangle forces at that plant. Mr. Goodman has taken a home in Hollywood and he will remain in Los Angeles this winter. In addition to his scenario work he is the author of three novels, "Travail," "Unclothed" and the "Hagar Revelly." He wrote a number of subjects for Nance O'Neill.

Taylor Holmes will this week complete "The Great Idea," the Government propaganda film, written by Daniel Carson Goodman. Holmes takes the role of a young American who brings the Kaiser to his knees with the Fourth Liberty Loan issue. While filming this subject Holmes was compelled to hold up his picture, "Safety First."

A Belgian village has been erected at the Triangle Culver City studios for scenes in Olive Thomas' picture, "Blood Will Tell." Included in the cast with Miss Thomas in this picture are Joe King, her leading man; Harvey Clarke, Edwin Brady and Lillian West.

Work has started on Gloria Swanson's next Triangle vehicle, "Those Unborn." William Dowland will direct the story. It was written by W. Christy Gabanne. J. Barney Sherry and Eugene Burr will have important parts in the play.

Here and There

The Goldwyn forces will begin producing at the $1,000,000 Triangle studios at Culver City on November 1, it was unofficially announced here Tuesday. Eight companies will come to the Pacific coast, and they will be preceded by Abraham Lehr, special representative of Goldwyn.

Tom Moore and his company transferred their work this week from the Metro studios to the Triangle plant, it was announced. Among the stars that will head the remaining companies will be Mabel Normand, Mae Marsh, Geraldine Farrar, Madge Kennedy, Pauline Frederick and Willard Mack.

Abraham Lehr, who was in Los Angeles last Friday when the first rumor became current that Goldwyn had leased the Triangle studios, left Tuesday for New York without giving out any definite statements in the matter.

Pauline Frederick, Mae Marsh and Willard Mack are expected to arrive in Los Angeles this week.

J. G. Hawks, former scenario writer for Thomas H. Ince, has been engaged by the Goldwyn forces, it was unofficially announced here this week. It is generally understood that Mr. Hawks will take charge of the Goldwyn scenario department as soon as the Goldwyn producing forces reach the West Coast.

Gloria Joy, the juvenile star of the Mission Film Company, a company organized recently, will soon be seen at work at the Brunton studios. Space has been rented at the studios by the Mission Film Company on a scale large enough to indicate that the little star is to be given an unusual opportunity in her initial vehicle. Two subjects have been completed by this company.

Madame Yorska has begun work at the Brunton studios on "The Infernal Net," written by Madame Sarah Bernhardt. The continuity was written by Verne Hardin Porter.

Hollywood Hookum

OCT. 26, 1918 NEWS MORE NEWS

Roy Aitken's in town.

Mary's in San Francisco.

Another shower this week.

Welcome to our city, Norma and Joe.

It's to be hoped you bought a Bond.

Bill Russell is reported to have the Spanish "flu."

Al Christie comes forward with a comedy, "Why Get a Divorce?"

Jay Balesco is again the male ingenue for Christie Comedies.

Sydney Franklin is back amongst us, as Dick Willis would say.

Doug. Fairbanks gave a rodeo and sold $106,000 worth of Bonds.

Elmer Clifton was seen directing a scene the other day without puttees.

Eddie Lyons and Lee Moran made a serious comedy this week—the cameraman is still sick.

D. W. Griffith is said to be up in the air for his next picture. Yes, he did it in an airplane.

Nell Shipman has moved in from the beach, thus giving the fish a chance to exercise in the morning.

G. E. Jenks—the rest of his name is George Elwood—is relaxing after twenty continuities for Triangle.

Al Forrest came out of his hiding place at Santa Barbara this week, and gave Los Angeles' bright lights the once over.

Bert Lytell has stepped right out on the platform and made a name for himself as an orator, which statement really should not be in HOOKUM.

Bill Hart's expected home, and many of the fair ones will heave a sigh of relief when they know he is safely away from that glittering Broadway.

Bill Keefe is becoming so popular that all the people point to him, and say "there he is" when Keefe walks down the street with D. W. Griffith.

Julian Eltinge is back from Riverside Mountains, where he discovered a river just like the Rhine, and so he may be spoken of as the first one to cross that stream.

Mary M. Minter is Liberty Loaning all over Southern California, and therefore early returns indicate an "over-the-top" success. Mary is said to be a regular speechmaker.

Bill Parsons has deserted the screen stage for a week to do fairs in the nearby towns, where he will shoot some scenes for a Billie Rhodes De Luxe. Of course Bill cares nothing for the fairs.

Olive Thomas is reported to have a new fad. After becoming accustomed to speeding automobiles, she has now taken to ox-cart rides, which is somewhat slowing up her sweet young life.

Carl Laemmle was told by one of his stars that she was getting tired of being disappointed by playing almost married roles, and so the big chief of U City fixed it all up for her to get married the next night.

The big contest in which cause and effect of the wheels turning backward phenomena recently announced in HOOKUM is set for early appearance. Anyone having suspicions that they know the cause of this illusion is invited to participate in the festivities.

Ralph Robinson has a mind for figgers. He has doped it out that it took George Baker thirty minutes or thirty days to write "Thirty Days" for May Allison, and he further said it will take May thirty days to make it, and just for that, it is said that Robinson may get thirty days—anyway he's deserving.

All the stars of Screendom are said to be coming out here from New York, and announcement to that effect has been received from Samuel Goldfish.

Welcome to our Madge Kennedy, Pauline Frederick, Mabel Normand, Mae Marsh, Willard Mack, of Goldwyn; and also Mr. Fox we thank you for your contribution of William Farnum, Virginia Pearson, Evelyn Nesbit, Peggy Hyland, Jane and Kate Lee.

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FOUR WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau) 5
Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers) 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish) .....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special) .....
Oct. 13. Such a Little Pirate (Lila Lee) .....
My Cousin (Enrico Caruso) .....
The Make-Believe Wife (Billie Burke) .....
Gypsy Trail (Bryant Washburn) ...
Women's Weapons (Ethel Clayton).
A Daughter of the Old South (P. Frederick) .....
Mirandy Smiles (Vivian Martin) ....

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford) .....
Snobs (Moore) .....
The Cheat (Special) .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Why I Would Not Marry.....
18 to 45.....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
The Rainbow Trail (William Farnum) .....
The She Devil (Theda Bara).....
I Want to Forget (Evelyn Nesbit).

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Treat 'Em Rough (Tom Mix).....
The Strange Woman (Gladys Brockwell) .....
I'll Say So (George Walsh).....
Fame and Fortune (Tom Mix).....
The Sneak (Gladys Brockwell).....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Tell It to the Marines (Jane and Katherine Lee) .....
Virginia Pearson in "Buchanan's Wife".....
Caught in the Act (Peggy Hyland).

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Thirty a Week (Tom Moore)....5 C D
A Perfect 36 (Mabel Normand)....5 C
A Perfect Lady (Madge Kennedy).5 C D
The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 6. Her Great Chance (Alice Brady)... 5
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
The Ragamuffin (Pauline Stark).... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5
Oct. 7. The Appearance of Evil (June Elvide and Frank Mayo) 5
Oct. 14. The Road to France (Carlyle Blackwell and Evelyn Greeley)..... 7

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2686)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures
Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Building the Eagle Boat.
Development of Big Gun Construction.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Fiji Does Its Bit.
Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer. William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.
CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
A Pair of Pink Pajamas.....2 reels
The Jelly Fish.....2 reels
You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System
MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation
METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation
STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C

Sept. 23. A Maid and a Man.....1 C
STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C
OUTING-CHESTER PICTURES
To be issued one a week
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....
OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....
SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.
ROLIN COMEDIES
One Reel a Week
Sept. 29. Swing Your Partners (Lloyd)...
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
An Enemy of Soap (Toto).....
Nothing But Trouble (Lloyd).....
Just Rambling Along (Laurel).....
Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
On Caribbean Lapped Shores.....
Sumatra .....
THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
France's Dusky Warriors.....
Britain's Naval Air Power.....
Polish Troops in France.....
BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....
"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.
"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady. Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918
NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel
Wednesday, September 4, 1918
L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C
Monday, September 16, 1918
NESTOR—Pat Turns Detective (Pat Rooney) .....1 C
Wednesday, September 18, 1918
L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C
Monday, September 23
NESTOR—The Slow Express (Victor Potel(.1 C
Wednesday, September 25
L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C
Monday, September 30
NESTOR—Parted from His Bride (Kerrigan) .....1 C
Wednesday, October 2
L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
Monday, October 7
NESTOR—His Royal Nibs (Comedy Cast).1 C
Wednesday, October 9
CENTURY—Untamed Ladies (Alice Howell),2 C
Monday, October 14
NESTOR—Perils of the Parlor (De Haven)..1 C
Wednesday
L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C
Monday
NESTOR—The Love Craze (Florence Lawrence) .....2 C
Wednesday
L-KO—Painless Love (Babe Hardy).....2 C
Monday
NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C
Wednesday
L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C
WESTERN AND RAILROAD DRAMAS
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
The Husband Hunter (Neal Hart).2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D
UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday
LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Why Worry? .....
Maid Wanted .....
SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stalned Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose)
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).
"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Twelfth Episode (Caught by Wireless).
Thirteenth Episode ($500 Reward).
FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Oct. 28. Fifth Episode (Repairing War's Ravages).
BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.
BIG V SPECIAL COMEDIES
Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).
A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).
THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....
WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2684)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels
UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

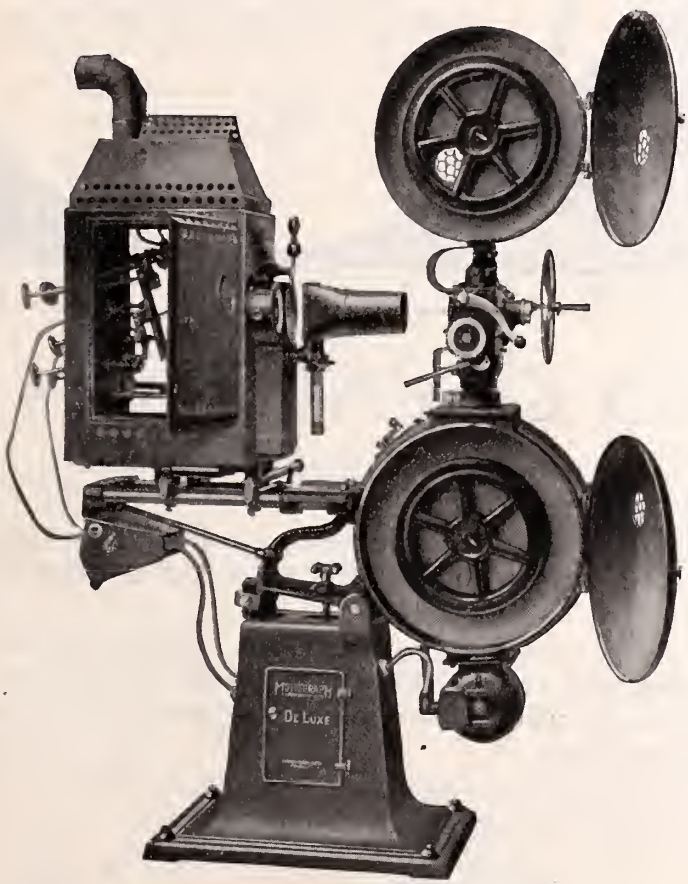
Western Import Co.

Mickey (Mabel Normand).

Equipment Service

UNCLE SAM'S BIG WORD TODAY

"CONSERVATION"



Are you doing your bit by buying equipment that gives perfect results and made to insure long life? Did you ever hear of a MOTIOGRAPH gear wearing out?

Or a slide disc showing wear? NO—Even dealers, in towns where 60% of the projectors are MOTIOGRAPH, don't carry these parts in stock. WHY?—The users don't need them.

A saving of steel is just what Uncle Sam wants to help WIN THE WAR. Over 500 MOTIOGRAPHS used in United States Cantonments. Many of them have now been used over a year and not 1% sent to factory for inspection or repair.

A logical reason why MOTIOGRAPHS were selected.
England has placed a big order for MOTIOGRAPHS for entertaining her soldiers.

They, too, investigated.

You don't take a chance on Motiograph—they have been thoroughly tried by such theatres as "New California," San Francisco; "The Howard," Chicago; "New Dayton," Dayton, Ohio; "The Duplex," Detroit, and many others.

(Write for Motiograph De Luxe Booklet)

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

561 West Randolph Street Chicago, Illinois

Projection Music Laboratory Studio Theatre

ESSENTIAL-for Propaganda, Education and Amusement

W
WESTINGHOUSE ELECTRIC

A WISE GOVERNMENT RULING

The judgment of Government officials that motion pictures are important factors in winning the war, has resulted in classifying this industry as essential. A more gratifying form of recognition could not have been bestowed and it should serve as a reminder of the importance of ***continuing*** the good work. Right here, we want to remind you of the importance of ***good projection***. Why should the operator be handicapped? Why should your patrons be forced to strain their eyes on dim and flickering pictures, when

WESTINGHOUSE
MOTION PICTURE EQUIPMENTS

will transform that flickering alternating current into steady direct current that makes the operator's job easier and the patron's delight greater? Write for our folder Number 4343.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Westinghouse

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
29. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instrument
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Equipment Service

NEWS Offers Cash Prizes

For Best Articles on the Practical Phases of Motion Picture Projection

IT is the aim of Motion Picture News to make every one of its various departments of the utmost assistance, value and interest to every reader, and the Projection Department, like all of the other departments, is conducted with this end solely in view.

While the Projection Department has received the unqualified endorsement of thousands of exhibitors, operators and technicians in the industry, it is nevertheless the desire of the News to still further heighten the interest of Projection Department readers by the publication of intimate and practical articles, contributed by the readers, which will show each one what the other is accomplishing, and will promote discussion and the interchange of ideas.

During the last two years many changes have occurred, in the personnel of the Motion Picture Industry, and many former projectionists are now engaged in other fields of endeavor. On the other hand, countless new men have stepped into their places in the projection-rooms of the theatres, and it is the purpose of the present contest to acquaint all the workers now in this field with the thoughts and accomplishments of the others engaged in similar work, through the medium of practical articles, based on personal experience, and prepared by the various projectionists themselves.

Conditions of the Contest

(A) Subject of Articles

Motion Picture News invites all persons engaged in any branch of motion picture projection work to submit articles on any or all of the following subjects:

(1.) The Design, Location and Equipment of the Modern Projection Room.

(2.) The Operation, Maintenance and Efficiency of Portable Current Generating Outfits, including a description of the outfit or outfits considered.

(3.) Wiring Plans and Specifications for a Two-Machine Projection Room Installation, including any other projection apparatus or complementary electrical appliances found desirable.

(4.) Special Devices Used in the Projection Room.

All articles submitted must be in the hands of the Technical Editor on November 30th, 1918, which is the closing date of the competition.

(B) The Prizes

Motion Picture News will pay:

(1.) For the article on each of the above named subjects adjudged best by the Technical Editor, $10.00 in cash.

(2.) For the article on each of the above named subjects adjudged second best by the Technical Editor, $5.00 in cash.

(3.) Motion Picture News assumes the privilege of purchasing any of the other articles submitted on any of the above named subjects, which are not adjudged best or second best on the respective subjects, and for every such article accepted will pay $3.00 in cash.

(4.) In the event of a "tie," *i. e.*, if any two or more articles on any of the above named subjects are adjudged best, or second best, respectively, an amount equal to the full price (*as above mentioned*) will be paid for each of the articles which are adjudged equally good, and this applies alike both to articles adjudged best and second-best.

(5.) The factors considered in judging the respective merits of the articles on each of the subjects mentioned will be the completeness and accuracy with which the respective subjects are treated by the authors of the articles, and in the case of subject No. 4 (Special Devices Used in the Projection Room) on the novelty and originality of the devices described.

General Rules

Governing the Submission of Articles

(*a*) All articles, to be eligible for possible purchase, must be in the hands of Motion Picture News by November 30, 1918, which, as above stated, is the closing date of the contest.

(*b*) Articles must be submitted written on one side of the paper only. They may be either in the form of a letter or of a composition, but should be written legibly in order to assure their proper consideration.

(*c*) All descriptions of apparatus and devices must be accompanied by suitable photographs or drawings (*in black ink*) showing comprehensively the appearance or special features of such apparatus and devices, and all wiring systems and methods must likewise be accompanied by diagrams (*drawn with black ink*), which clearly show their arrangement and principles of operation.

(*d*) Every separate photograph and diagram submitted in conjunction with an article must bear a number or letter, such as: Fig. 1, Fig. 2, or Fig. A, Fig. B, etc., and each photograph or diagram, thus numbered or lettered, must be referred to by its proper number or letter in preparing an article.

(*e*) All articles submitted, and each and every photograph and diagram accompanying them, must be clearly labelled with the name and address of the sender. Articles not purchased by Motion Picture News will be returned to their authors, *upon request*, within thirty days after the closing of the contest.

General Information

Regarding the Contest

It is proposed to publish all of the articles purchased in the Projection Department of Motion Picture News, which assures their being read by a wide circle of projectionists and others interested in motion picture work.

Each author of a purchased and published article will be accredited with the authorship of the same, and no editorial comments will be made, at the time of publication, upon any of the articles published.

The published articles will, however, be open to comment or criticism by any reader, and if necessary such comments or criticisms will be supplemented editorially when published in the Projection Department of Motion Picture News.

It is suggested that if prospective contestants are able to do so they should prepare articles on more than one of the subjects named above; in fact, it is to their interest to submit articles on as many of the given subjects as possible, for by doing this they increase their chances of having one or more of their articles adjudged best or second best, and purchased according to the provisions of the offer. It must be borne in mind in this connection, however, that only one of the subjects forming the basis of the competition may be dealt with at length in any one article. If two or more of the designated subjects are to be treated by a contestant these must be submitted in the form of the corresponding number of separate articles, each complying with all the requirements previously laid down.

How to Submit Articles

Articles prepared in compliance with the foregoing requirements should be addressed to the Technical Editor, Motion Picture News, 729 Seventh avenue, New York City, and should be mailed in time to be received on, or prior to, the closing date of the contest, which is November 30, 1918.

E. K. Gillett.

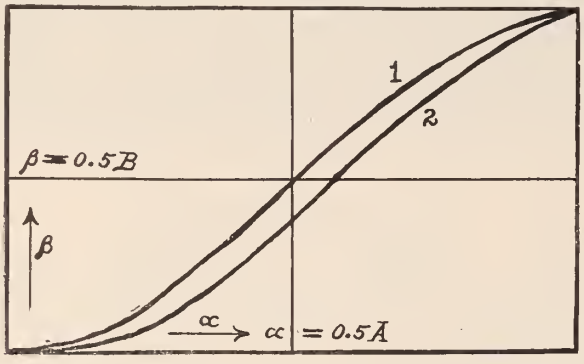
Equipment Operating Projection Questions Answered

Chapters on Intermittents—III

The Star-Wheel with Oblique Slots, or So-Called Eccentric Star

ALTHOUGH few among the enormous number of mechanical movements which have been proposed or patented as suitable for the intermittent feeding of the film in motion picture projectors ever reach the stage of practical development and extensive use, we have on the present occasion, to describe an interesting modification of the well-known star-wheel, or Maltese-cross, which has been rendered entirely practical by the Pathéscope Company of America, and which has stood the test of extended practical use in the Premier Pathéscope portable projector.

This movement, termed by some an eccentric-star, resembles somewhat the conventional four-slot star-wheel, but instead of the slots being disposed radially, they are disposed obliquely in the star-wheel now under consideration, each slot thus making an angle with the corresponding radius of the star. The cam is of the usual one-pin variety, but as a ratio of 6:1 is attained by this movement as constructed by the Pathéscope Company, the radius of the cam is greater than the radius of the star, instead of both radii being equal as in the case of the customary four-slot star with angular movement of 90° per shift.



As the star with oblique slots, used as a projection machine intermittent, is doubtless a somewhat new idea to the majority of the readers, it will be advisable before describing the Pathéscope movement in detail, to explain the general characteristics of the star-wheel movement with oblique slots, and we cannot do better in this connection than to quote the brief analysis given by Dr. Carl Forch of the German Patent Office.[1].

Dr. Forch says:

"It is by no means necessary to place the slots of a Maltese-cross radially, for one can also allow them to run obliquely[2], but in such manner that the slots are situated tangential to the course of the cam-pin upon its entrance, while upon its emergence the pin traverses the slot at an angle, which may be about 60°. It thus results that the maximum velocity will not have been already attained at the middle of the period of engagement, but somewhat later. The acceleration will consequently be less in the first part of the period of advancement, and therefore the retardation in the second short interval of the period of movement will be correspondingly greater. As the diagram for a star with six (6) slots shows, the attainment of a somewhat favorable advancement of the film strip may easily be permitted with this arrangement in spite of the fact that the radii of the star-wheel and the path of the cam pin [*distance from the center of cam to center of pin*] are the same. The diagram represents the alteration in the course of the angle β caused by placing the slots obliquely. The curve 1 gives the values of the angle β in their dependence upon α for a movement of the following type of construction:

$A = 45°$ $\quad R_1 = 1{,}4142 = R_2$
$B = 30°$ $\quad S = 1{,}9315$
$\gamma = 105°$

[Editor's Note: According to Dr. Forch's system of notation: α represents the angle between a straight line drawn from center of star to center of cam, and the cam pin, at any arbitrary position of the pin.

β represents the angle between a straight line drawn from center of star to center of cam, and the star-slot engaged by the cam pin at the arbitrary angle α.

A represents ½ the angle traversed by the pin during its passage through one slot.

B represents ½ the angular distance between two slots.

γ represents the angle which each star-slot forms with the radius of the cam at the position where the cam pin commences to enter a slot.

R_1 represents the radius of the star.

R_2 represents the radius of the path of rotation of the cam-pin.

S is given by $\sqrt{\frac{R_1^2}{R_2^2} - 2\frac{R_1}{R_2}\cos\gamma + 1}$

"The six slots are directed toward the center of the star-wheel [*i. e., radial*]. The curve 2 gives the values of β for the same star with the modification that the slots are inclined about 15°. Thus they again run tangential to the course of the cam-pin when it comes into engagement. While curve 1 runs symmetrical to the two lines $\alpha = 0.5A$ and $\beta = 0.5$ B [*see diagram*], for curve 2 [*star with inclined slots*] the value $\beta = 0.5$ B will first be attained at $\alpha = 0.58$ A. The retardation of the movement of the star-wheel occuring in the second part of the curve is greater than the acceleration occurring in the first part. The velocity and acceleration of the film strip are, accordingly, less during the period of increasing velocity of movement, and greater during the period of decreasing velocity than in the case of curve 1 [*radial slots*]. A decrease in the wear on the film strip will undoubtedly be attained hereby, and it appears not unlikely that useful forms of Maltese-cross movements, as employed up to the present, can be based on this method."

Coming now to the description of the star-wheel with oblique slots used in the Premier Pathéscope, its form and characteristic action, and for comparison that of an ordinary four-slot star also, are exceedingly well shown by the accompanying diagrams, which were especially prepared for this article by the engineers of the Pathéscope Company.

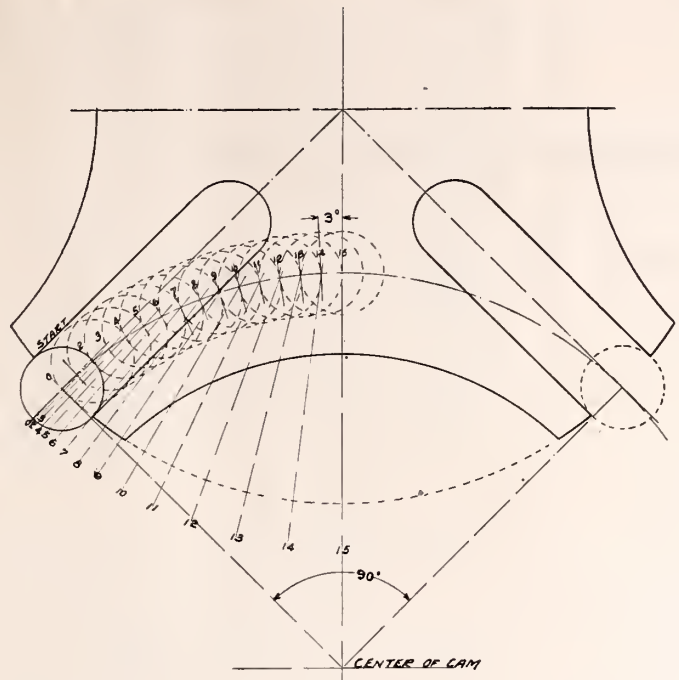
Firstly, it may be well to repeat that the Pathéscope, star-wheel has only four slots, instead of the six slots considered by Dr. Forch in his analysis of this principle. As, however, his remarks apply in substance to the four-slot star likewise, we may now proceed to our description of the latter.

In the uppermost of the two appended drawings is shown the path of the cam-pin in traversing the slot of an ordinary four-slot star-wheel, which, as is well known, is turned one quarter of a revolution by an angular movement of the cam-pin of 90° extent. In the diagram, the location of the cam-pin at each successive 3° interval throughout its passage to the bottom of the star slot is shown, and the velocity of rotation imparted to the star wheel by the pin at each of these successive 3° intervals, is plotted on the accompanying curve, where the ordinates represent velocity of rotation of the star-wheel and the abscissae represent the corresponding time increments or distances to which the pin has entered the slot. As the velocity of rotation of the usual four-slot, or 90°, star-wheel is symmetrical to the half-interval (45°) of each shift, the velocity thus dies down from the maximum (*at 45°*) to zero (*when the pin leaves the slot*) in a manner ex-

(*Continued on page* 2692)

[1] Der Kinematograph, Leipzig, 1913, pp. 19-20.

[2] French Patent No. 383,200, A. Ch. Grosmangin.



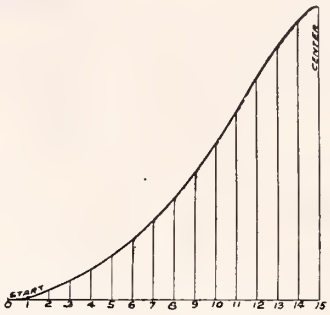
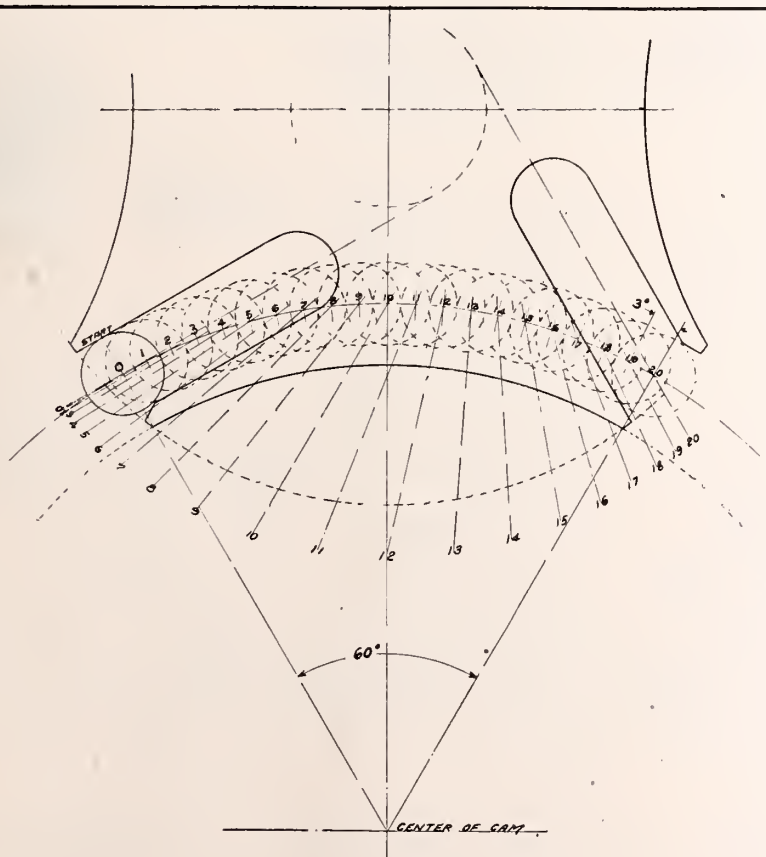


DIAGRAM & VELOCITY CURVE
4 TO 1 CAM PIN & STAR
SCALE 10 TO 1
PATHE'SCOPE CO. OF AMERICA INC.



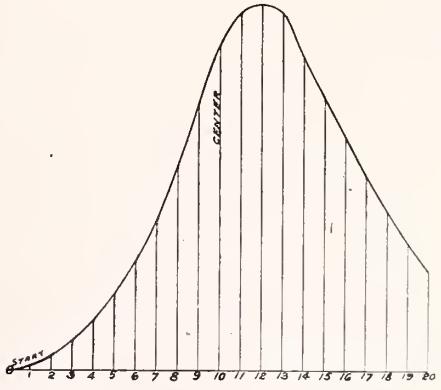


DIAGRAM & VELOCITY CURVE
6 TO 1 CAM PIN & STAR
Scale 10 to 1
PATHE'SCOPE CO. OF AMERICA INC.

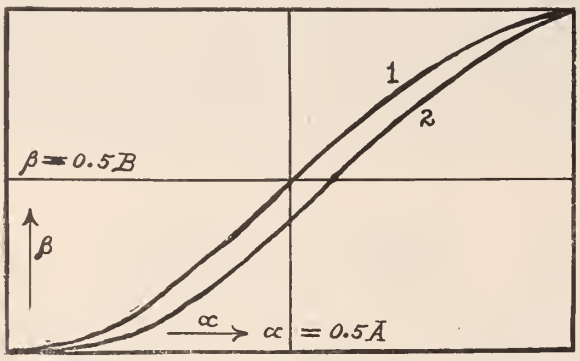
Equipment Operating Projection Questions Answered

Chapters on Intermittents—III

The Star-Wheel with Oblique Slots, or So-Called Eccentric Star

ALTHOUGH few among the enormous number of mechanical movements which have been proposed or patented as suitable for the intermittent feeding of the film in motion picture projectors ever reach the stage of practical development and extensive use, we have on the present occasion, to describe an interesting modification of the well-known star-wheel, or Maltese-cross, which has been rendered entirely practical by the Pathéscope Company of America, and which has stood the test of extended practical use in the Premier Pathéscope portable projector.

This movement, termed by some an eccentric-star, resembles somewhat the conventional four-slot star-wheel, but instead of the slots being disposed radially, they are disposed obliquely in the star-wheel now under consideration, each slot thus making an angle with the corresponding radius of the star. The cam is of the usual one-pin variety, but as a ratio of 6:1 is attained by this movement as constructed by the Pathéscope Company, the radius of the cam is greater than the radius of the star, instead of both radii being equal as in the case of the customary four-slot star with angular movement of 90° per shift.



As the star with oblique slots, used as a projection machine intermittent, is doubtless a somewhat new idea to the majority of the readers, it will be advisable before describing the Pathéscope movement in detail, to explain the general characteristics of the star-wheel movement with oblique slots, and we cannot do better in this connection than to quote the brief analysis given by Dr. Carl Forch of the German Patent Office.[1]

Dr. Forch says:

"It is by no means necessary to place the slots of a Maltese-cross radially, for one can also allow them to run obliquely[2], but in such manner that the slots are situated tangential to the course of the cam-pin upon its entrance, while upon its emergence the pin traverses the slot at an angle, which may be about 60°. It thus results that the maximum velocity will not have been already attained at the middle of the period of engagement, but somewhat later. The acceleration will consequently be less in the first part of the period of advancement, and therefore the retardation in the second short interval of the period of movement will be correspondingly greater. As the diagram for a star with six (6) slots shows, the attainment of a somewhat favorable advancement of the film strip may easily be permitted with this arrangement in spite of the fact that the radii of the star-wheel and the path of the cam pin [*distance from the center of cam to center of pin*] are the same. The diagram represents the alteration in the course of the angle β caused by placing the slots obliquely. The curve 1 gives the values of the angle β in their dependence upon α for a movement of the following type of construction:

$A = 45°$ $\quad R_1 = 1{,}4142 = R_2$
$B = 30°$ $\quad S = 1{,}9315$
$\gamma = 105°$

[Editor's Note: According to Dr. Forch's system of notation: α represents the angle between a straight line drawn from center of star to center of cam, and the cam pin, at any arbitrary position of the pin.

β represents the angle between a straight line drawn from center of star to center of cam, and the star-slot engaged by the cam pin at the arbitrary angle α.

A represents ½ the angle traversed by the pin during its passage through one slot.

B represents ½ the angular distance between two slots.

γ represents the angle which each star-slot forms with the radius of the cam at the position where the cam pin commences to enter a slot.

R_1 represents the radius of the star.

R_2 represents the radius of the path of rotation of the cam-pin.

S is given by $\sqrt{\frac{R_1^2}{R_2^2} - 2\frac{R_1}{R_2}\cos\gamma + 1}$

"The six slots are directed toward the center of the star-wheel [*i. e., radial*]. The curve 2 gives the values of β for the same star with the modification that the slots are inclined about 15°. Thus they again run tangential to the course of the cam-pin when it comes into engagement. While curve 1 runs symmetrical to the two lines $\alpha = 0.5A$ and $\beta = 0.5$ B [*see diagram*], for curve 2 [*star with inclined slots*] the value $\beta = 0.5$ B will first be attained at $\alpha = 0.58$ A. The retardation of the movement of the star-wheel occuring in the second part of the curve is greater than the acceleration occurring in the first part. The velocity and acceleration of the film strip are, accordingly, less during the period of increasing velocity of movement, and greater during the period of decreasing velocity than in the case of curve 1 [*radial slots*]. A decrease in the wear on the film strip will undoubtedly be attained hereby, and it appears not unlikely that useful forms of Maltese-cross movements, as employed up to the present, can be based on this method."

Coming now to the description of the star-wheel with oblique slots used in the Premier Pathéscope, its form and characteristic action, and for comparison that of an ordinary four-slot star also, are exceedingly well shown by the accompanying diagrams, which were especially prepared for this article by the engineers of the Pathéscope Company.

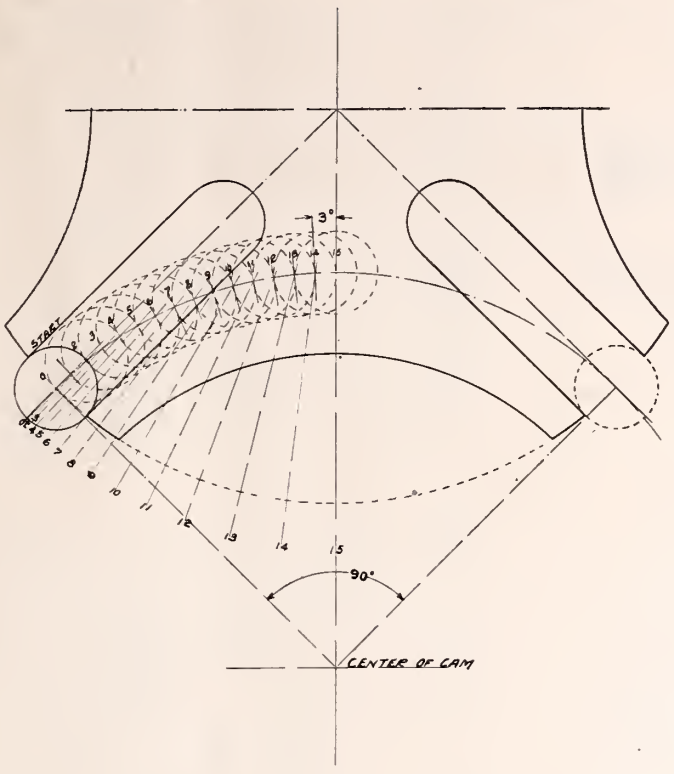
Firstly, it may be well to repeat that the Pathéscope, star-wheel has only four slots, instead of the six slots considered by Dr. Forch in his analysis of this principle. As, however, his remarks apply in substance to the four-slot star likewise, we may now proceed to our description of the latter.

In the uppermost of the two appended drawings is shown the path of the cam-pin in traversing the slot of an ordinary four-slot star-wheel, which, as is well known, is turned one quarter of a revolution by an angular movement of the cam-pin of 90° extent. In the diagram, the location of the cam-pin at each successive 3° interval throughout its passage to the bottom of the star slot is shown, and the velocity of rotation imparted to the star wheel by the pin at each of these successive 3° intervals, is plotted on the accompanying curve, where the ordinates represent velocity of rotation of the star-wheel and the abscissae represent the corresponding time increments or distances to which the pin has entered the slot. As the velocity of rotation of the usual four-slot, or 90°, star-wheel is symmetrical to the half-interval (45°) of each shift, the velocity thus dies down from the maximum (*at 45°*) to zero (*when the pin leaves the slot*) in a manner ex-

(*Continued on page 2692*)

[1] Der Kinematograph, Leipzig, 1913, pp. 19-20.

[2] French Patent No. 383,200, A. Ch. Grosmangin.



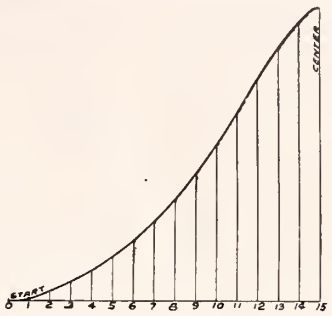
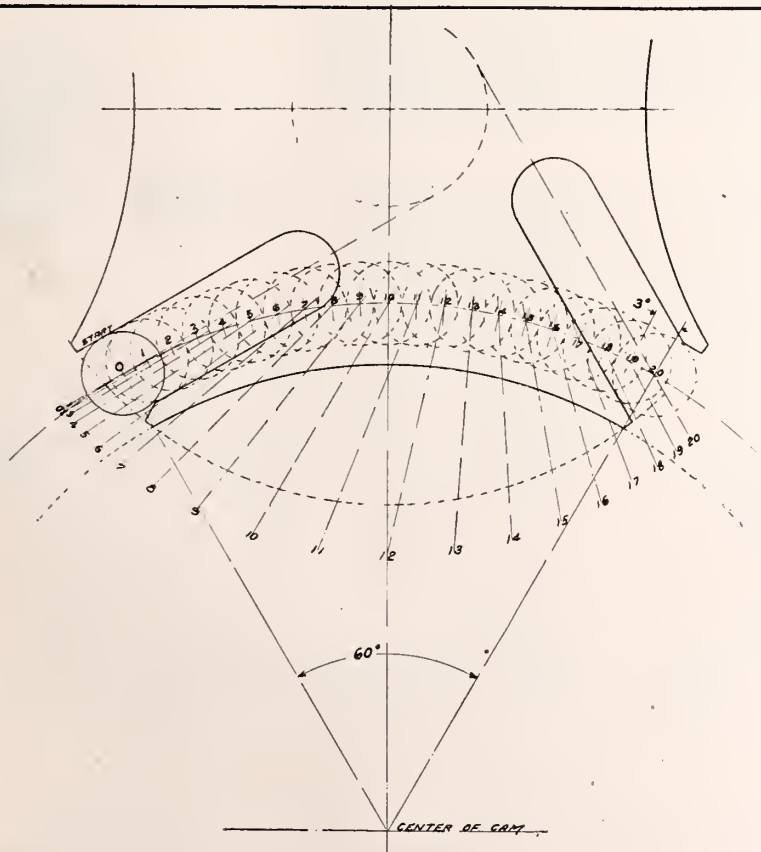


DIAGRAM & VELOCITY CURVE
4 TO 1 CAM PIN & STAR
SCALE 10 TO 1
PATHE'SCOPE CO. OF AMERICA INC.



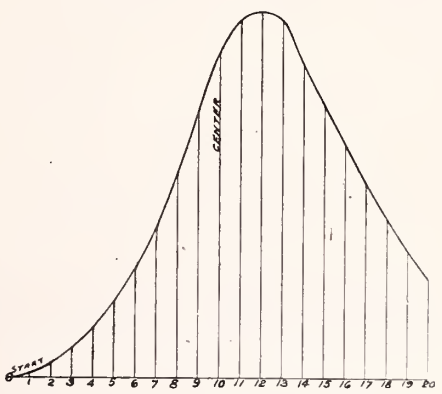


DIAGRAM & VELOCITY CURVE
6 TO 1 CAM PIN & STAR
Scale 10 to 1
PATHE'SCOPE CO. OF AMERICA INC.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

"Don't Buy Yet, There's Plenty on Hand"

this expression is a serious mistake at the present time, prices on all goods you HAVE TO USE are advancing every day, take advantage of present low prices.
We have a large stock of all goods you need and will give you the advantage of prevailing prices.

Order Today

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Motion Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

PERFECTED PROJECTION

THE automatic self-adjustment of the DeVry Portable Motion Picture Projector is only one small feature of many which witness to its completeness. No detail has been overlooked in making the DeVry the strongest, the lightest, and the most compact self-contained projector on the market. It is without a single separate part.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-5

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

actly inverse to that of its increase when the pin enters the slot; thus the velocity curve is symmetrical to the 45° mark (*represented by 15 divisions of 3° each, in the diagram*), and it is only necessary to plot the initial half of the curve. The characteristic velocity of rotation at successive intervals during one shift for a four-slot star has been considered in detail in an earlier article (Chapters on Intermittents—I, News of April 20, 1918, page 2,432), and is faithfully represented by the curve here reproduced, so we may next consider in detail the subject of the present article—the four-slot star-wheel with obliquely placed slots.

In the lower of the two large diagrams is shown a four-slot star-wheel of the same radius as the one figured above, but the star-wheel in the lower diagram has each of its slots inclined at an angle of 21°-50′ to the direction which would be taken by strictly radial slots. This is the type of so-called eccentric star designed by the Pathéscope Company of America, and now used successfully in the Premier Pathéscope. This Pathéscope movement has, according to the usual terminology, a ratio of 6:1, and to attain this it was of course necessary that the radius of the cam, or pin-wheel, be greater than the radius of the star-wheel. The radius of the Pathéscope cam is, consequently, about 1.19 times that of the star.

It is seen, upon inspection of the lower drawing, that the position of the cam-pin is shown at every 3° interval throughout its entire passage through the star-slot, twenty successive positions of the pin being depicted, since the movement has a 6:1 ratio, which means that an angular rotation of the cam-pin through 60° is required to accomplish one complete shift, or quarter-revolution, of the star-wheel. The obliquely placed slots of the Pathéscope star are seen to be tangential to the path of rotation of the cam-pin upon its entrance, but with this arrangement of the slots the pin cannot make a radial emergence, and to permit the pin to pass out of the slot it is necessary to relieve, or bevel off, one extremity of each slot, as is clearly shown in the diagram.

The velocity curve for the shift interval of the star with oblique slots is shown, plotted in the same manner as that for the star with radial slots above, but in the present case the velocity curve represents the speed of rotation of the star at 3° intervals throughout a complete shift or quarter-revolution. This curve and a brief consideration of the mechanical action of the star-wheel with obliquely placed slots makes it at once apparent that the characteristic action of this movement is very different from that of the star with radial slots, and it is also seen that the velocity curve of the eccentric star is by no means symmetrical to the halfway position (30°) of the path of the cam-pin for one shift.

It will be recalled that as the cam-pin enters the radially placed slot of the customary (90°) star-wheel, the velocity of rotation increases steadily to a maximum (*corresponding to a 45° angular movement of the cam pin*), which is attained when the pin reaches the bottom of the slot, and then decreases to zero in an exactly inverse manner as the pin leaves the slot. With the Pathéscope movement, however, the velocity of rotation of the star-wheel is distributed over the shift interval in quite a different manner. Upon comparing the velocity curves for the two movements it is noted that the velocity of rotation of the star with oblique slots does not increase so rapidly as that of the star with radial slots during the first stages of the cam-pin's entrance into the star-slot, and moreover, the velocity of rotation has not yet reached its maximum when the cam-pin has traversed one-half the angular distance necessary to accomplish a complete shift, but the maximum velocity is attained when the cam-pin has traversed an angular distance of 36°. Following this the speed of rotation of the star commences, of course, to decrease, but not at such a rapid rate as in the case of the star with radial slots, and instead of coming gradually to rest, as does the usual 90° star-wheel, the Pathéscope star, with oblique slots, comes abruptly to rest when the cam-pin leaves the slot at the end of the 60° angular path which it traverses in accomplishing one complete shift.

The reason for the difference in the velocity distribution during the shift intervals of the star with radial slots and the one with oblique slots, respectively, becomes evident upon comparing the arc of rotation of the cam-pin as it traverses the slot in each case. It is seen from the drawings that the pin strikes the side of the radial slot much sooner after its entrance than is the case for the oblique slot, thus the lower initial velocity of the Pathéscope star-wheel is accounted for, as is also the attainment of its maximum velocity at a period somewhat later than the half interval of the shift.

Upon preliminary consideration it might seem that on account

of the sudden and positive manner in which the Pathéscope star-wheel comes to rest at the end of each shift an unsteady screen picture would result, but this is not at all the case in practice, because the pictures projected by a machine equipped with this movement appear steady even when the machine is operated at more than the normal speed, which is readily explained in the following manner. In its travel past the aperture of the projector the film is pressed upon by tension springs and the effect of this tension, or force, applied to the film must naturally be to retard, or impede, its movement at all times. The force applied to the film by the sprocket teeth causes it to move downward, as it is in excess of that applied to the film by the tension springs, but when the intermittent suddenly stops moving, the film becomes entirely subject to the force exerted upon it by the springs, and as no other force is then acting upon the film it is naturally brought to a standstill at once. Only in the case of a very heavily constructed intermittent movement is the final inertia sufficiently great to allow the film to overcome proper gate-tension after the movement has completed a shift, and this possible cause of unsteadiness applies to all types of intermittents used on projectors having the customary aperture plate and tension arrangements.

It is well known that with an intermittent movement of high ratio the revolving shutter blades may be considerably narrower than is required when the 90° star-wheel is used, and the narrower the shutter blades, the more light may be projected to the screen. It is sometimes assumed that if the shutter blades may be considerably reduced in width a great decrease in flicker is thereby also attained, but this is not necessarily the case, because the elimination of flicker depends upon the size and arrangement of the shutter blades and openings, and a shutter may be so devised as to give a large amount of light, on the screen, but, due to its design, it may cause a considerable and incurable flicker.

For a 6:1 intermittent whose velocity of rotation is symmetrical with respect to the time interval required in making a shift, the cut-off blade of the revolving shutter would require to be at least 65° in angular extent (*60° period of movement plus 5° for preliminary covering of the aperture*), but due to the very low velocity of the Pathéscope star-wheel in the initial stage of its movement it has been found possible to remove 20° from the leading edge of the cut-off blade of the revolving shutter without introducing any noticeable travel ghost when the Premier Pathéscope is operated at normal speed (*60 feet per minute*), and, indeed, a troublesome amount of travel ghost is not even apparent when the machine is operated at far below normal speed.

This has permitted the use, on the Premier Pathéscope, of a symmetrically arranged shutter having three openings, each of 75° angular extent, which are separated by three blades, each of 45° angular extent, the result being the elimination of flicker at normal projecting speed and the transmission, by the shutter, of 62.5 per cent of the light received *from the objective*. By accepting the amount of flicker inseparable from the use of an unsymmetrical shutter it is possible to transmit 70 per cent of the light received from the objective.

The Pathéscope intermittent is readily adjustable to take up wear or lost motion, by means of a single eccentric adjustment forming part of the casing in which the movement operates. By loosening the screws which hold the intermittent casing *in situ*, and manipulating the adjustment screw, the cam is brought into proper locking contact with the star, whereupon the adjustment screw is tightened and the casing again secured by its screws to the mechanism frame.

Some mechanics have condemned the star-wheel with oblique slots as not being rugged enough for practical use, because they claim that it is constructionally weak, due to one side of each slot being thinner than the other side. This objection falls to the ground, however, to all practical intents, because a study of worn-out star-wheels having oblique slots shows that the wear and the greatest strain occurs *at the center of the thick side of the slot*, as can be inferred in advance after a study of the mechanical action of the movement. The Pathéscope Company of America are, therefore, to be congratulated on having made this efficient type of intermittent movement a practical success.

Read Details of Operators' Contest
On Page 2689

SILVERTIP

THE COLUMBIA-SILVERTIP COMBINATION

For Direct Current Projection

The "punch" is the picture's vital element. From the standpoint of the exhibitor, the projection of the picture on the screen so as to please the audience forms the most important part. Good projection is entirely dependent upon an efficient and reliable light source. The Columbia-Silvertip combination is standard for direct current projection, offering many advantages in the form of high current carrying capacity, pure white light, absolutely steady screen illumination, strong penetrating light, and a rugged flexible light source.

Note: The Columbia-Silvertip combination is for direct current only

For Alternating Current Projection

WHITE A. C. SPECIAL CARBONS ARE GIVING SATISFACTION IN A GREAT MANY HIGH CLASS THEATERS THE COUNTRY OVER. THEY GIVE A PURE WHITE LIGHT OF HIGH INTENSITY. A SIMPLE CHANGE OF CARBONS DOES THE TRICK.

No new apparatus necessary

WRITE FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

Camera Laboratory — Picture Making — Studio Technique

Reversing Cine Negatives

Mr. Verner Hicks, Marion, Ill., writes as follows: "Two or three years ago I owned an amatcur motion picture camera, and at that time some parties claimed that they had a process for reversing negatives to positives. As far as I know, however, this was not a success. Will you please advise through the News columns if anything has ever turned up in this line? I would like very much to have a camera again, but, as I never have use for the negative, I would like some means of reversing it to a positive. I note in the *Electrical Experimenter* for October in a description of new developments in "Telephotography" that a prism can be used for producing a positive or negative as desired, so why not use this same principle in motion picture making? If this can ever be worked out it will be a big thing to theatres and camera owners in general.

In reply: Several years ago we published some selected formulæ and directions for converting cine negatives into positives by chemical processing. We stated at the time that high-class results, as regards the quality of the positive, were not to be expected, and, as this is confirmed by experimenters with the process, we have ceased to recommend the practice of chemically converting negatives into positives.

Positives produced from cine negatives by chemical reversal seldom, if ever, show satisfactorily clear highlights, and the gradation also suffers in the transition, while the soft working characteristics of thc rapid negative emulsion renders the production of a vigorous and snappy positive image out of the question. If, moreover, the amateur, or occasional maker of motion pictures, has such a cheap method of securing the positive placed at his disposal, he will be inclined to do a lot of promiscuous and unconsidered work, which is to be discouraged at all times. Our attitude is that if a scene is worth recording at all, the negative may again prove of use or value at some future time, and this conclusion as well as the unsatisfactory character of the results by chemical reversal appear to us sufficient to eliminate the method from consideration.

Due to a misapplication of the word "telephotography" in the October issue of the *Electrical Experimenter* our correspondent has reached a mistaken conclusion regarding the use of a prism in the production of a negative or a positive. The process described in the above mentioned periodical is really a process of "Photo-Telegraphy," which is very different from "Telephotography," properly so called. Photo-telegraphy is more generally known as the "telegraphic transmission of photographs," which phrase is self-explanatory, while telephotography is photography with a telescopic optical system instead of the usual type of objective.

The prism referred to by the inventor of the system of "photo-telegraphy" described in the *Electrical Experimenter* for October is a polarizer, or Nichol prism. The plane-polarized light passing through this Nichol traverses the core of a solenoid and, after being analyzed by a second Nichol, falls upon a sensitive photographic film mounted on a revolving drum. This procedure, it is apparent, has nothing in common with ordinary photography or cinematography, and the production of a negative or a positive, respectively, in the "photo-telegraphic" system mentioned (*which probably only exists on paper*) is governed, according to its inventor, by the condition of the solenoid, *i. e.,* by whether the solenoid is energized or not. Thus the correspondent will see that no reversing action is attributed to the Nichol prisms mentioned.

In order that the correspondent and other readers may also not be misled into attributing a *photographic* reversing effect to any type of prism whatever, it may be well to point out that the type of prism used by photo-engravers, and termed a "reversing prism," reverses the picture *directionally, but not photographically.* That is, the reversing prism reverses the picture as regards left and right, but does not produce a positive image instead of a negative image.

Recovery of Silver from Exhausted Hypo Solutions

Mr. J. D. Alexander, Spokane, Wash., writes as follows: "We will soon start, under the name of Alexander Film Company, an advertising theatre service throughout the Northwest, using short stock films. These films will vary from 30 to 100 feet and will consist of animated cartoons and posed from life subjects. We would appreciate some information from you as to a source of supply of positives and negatives and would also like to purchase some books on moving picture labarotary and camera work and animated cartoon making. We have available quite a lot of exhausted hypo from the laboratories of local photographers, which we understand contains valuable silver. Could you give us any information as to whether it is commercially practical to extract this and how it is done?

In reply: We are not quite clear as to whether it is photographed negatives and printed positives, or whether it is negative and positive film stock which the correspondent wishes to secure, but if it is raw film stock we would suggest that he correspond with the Cinematograph Film Division, Eastman Kodak Company, Rochester, N. Y., who will advise him how and where to arrange for his supply of film stock.

On the score of books covering laboratory and camera work, we have to advise, as we have already done upon several recent occasions, that there are no good technical treatises on these subjects readily obtainable at present. No work on animated cartoon making has yet been published, and the numerous superficial articles on these processes which appear from time to time in periodicals meant for lay readers cannot be considered an accurate guide to this class of work. Many different makers of cartoon films have developed their own methods of producing such subjects (*some methods have been patented*), and there is naturally great scope for individuality in conception and execution in producing animated cartoons.

It is true that there is considerable silver in an exhausted hypo bath, the amount of silver depending upon the quantity of photographic material which has been put through the bath, and also upon the character of the material thus fixed.

To regain the silver the following process is usually resorted to. A strong solution is made of sodium sulphide, or a cheaper, impure variety known as liver of sulphur, and some of this solution is introduced into the spent hypo solution, which should be collected in a special barrel and taken outdoors for the sulphiding operation. Upon adding the sulphide solution to the old hypo bath, silver sulphide is thrown down in the form of a black sludge, which, of course, contains the silver thus extracted from the hypo solution.

All of the silver sulphide will not be thrown down by the first treatment with the sodium sulphide (or liver of sulphur) solution, and it is advisable to add some of this to the hypo bath two or three times a day for several days, after which it can be considered that all possible silver sulphide has been precipitated.

The black sludge, or precipitate, deposited at thc bottom of the barrel is then collected, after pouring off the now valueless hypo solution, and is sent to a smelter, or refiner, who is able to reduce the sludge to its components, thus securing the pure metallic silver. Some refiners buy the silver sulphide sludge (in barrels) from the laboratories, while others might refine it first and then pay the value of the silver recovered minus their charges for refining the same.

The "Depthar," a Short-Focus Cine Taking Objective

UNDER the heading "Cine Camera Objectives," we stated in the NEWS of October 12, page 2432, in reply to a correspondent, that objectives of 2-inch focus were perhaps still obtainable from the Bausch & Lomb Optical Company, and that the C. P. Goerz American Optical Company still had a stock of 2-inch objectives.

There is still another source from which short-focus objectives for cinematography may be procured, as we learn upon receipt of a letter from C. C. Minor, 716 West Madison street, Chicago, Ill.

Mr. Minor is the manufacturer of a short focus taking lens for motion picture photography which is known as the "Depthar." The Depthar objective has the considerable aperture of *f* 2.2, and great depth of field is claimed for the results secured through its use.

Depthar objectives are made in two foci, viz., 1⅝ inches and 2 inches, both sizes having the aperture *f* 2.2 The depth of field is not entirely the consequence of the short focal lengths of the Depthar objectives, for it is claimed that they yield images showing greater depth than is obtained with other taking objectives of similar focal length. This extra depth is attained, according to Mr. Minor, by constructing the Depthar objective upon the telephoto principle, but until the patent on the Depthar construction is published, or until we have seen the construction data, it will be impossible for us to affirm this statement or describe the optical principles upon which the performance of this objective depends.

Mr. Minor states that the Depthar lenses have given great satisfaction to users engaged in both studio and industrial work, and he is willing to advise all purchasers as to the most satisfactory method of mounting the same on any make of camera. He has the advantage of being located in a city where several important varieties of cine camera are manufactured, and if a Depthar objective is purchased by any one simultaneously with the purchase of a Chicago-made camera the objective can be mounted at the factory of the camera manufacturer, which is an advantage that any cameraman will appreciate.

The price of either the 1⅝-inch or the 2-inch Depthar objective is $60, and Mr. Minor has a limited number of both sizes available for immediate shipment. Orders should be sent to his address, as given above.

British Promoting Study of Technical Optics

NO industry has assumed more importance since the advent of the war than the manufacture of optical instruments, and the pressure at which optical factories in all of the belligerent countries have been operating in recent years is sufficient evidence of the necessity for courses of training in all phases of modern optical theory and practice.

The importance of establishing opto-technical institutes, or courses of instruction in "real optics," at the numerous British technical schools, was insisted upon for many years by the late Professor Silvanus P. Thompson, a noted exponent of modern optical theory and practice, but it is only since his death in 1915 that the ends he strove for have been realized by the British Government and educational authorities.

About two years ago a Department of Technical Optics was instituted at the Imperial College of Science and Technology, South Kensington, London, and Professor Frederick J. Cheshire, a scientist and optical authority of standing, was appointed director. Professor Cheshire, a man of great initiative, immediately had the translation of a number of important foreign optical treatises taken in hand, and while these have not appeared as yet, instruction in technical optics has been going on for a considerable time at the optical school of the Imperial College.

The course of lectures for the fall and winter season of 1918-19 is now under way, and the program is announced in our esteemed overseas contemporary, the *British Journal of Photography*, as follows:

The Department of Technical Optics of the Imperial College of Science and Technology, under the direction of Professor F. J. Chesire, has arranged a course of lectures for the session 1918-19. The lectures, with corresponding laboratory work, are specially designed to meet the needs of part-time students engaged in the

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

PROFIT BY THIS

Declare your independence from an inferior quality of work and delayed deliveries, by entrusting your DEVELOPING and PRINTING to EVANS.

Our plant is modernly equipped in every detail, our operators are the most skilled that money can hire, which combined with our prompt service assures you of absolute satisfaction.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

"NEWMAN" BRASS FRAMES AND RAILS

DO YOU KNOW?

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMAN'S"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN." Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

The Newman Mfg. Company

Established 1882
Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

We manufacture the frames in various finishes which do not require polishing.

How can an advertiser continue advertising? By giving YOU value.

optical industry, but are available also for students who wish to study applied optics with a view to entering the profession of optical designing and testing. For the present, and pending the establishment of full-time courses of study, the case of each student wishing to enter the department for full-time work will be specially considered by the Director of the Department, who will determine the course of study to be followed. The lecture courses for the coming autumn are as follows: "General Optics," Professor F. J. Cheshire, beginning Friday, October 4; "Optical Designing and Computing," Professor A. E. Conrady, beginning Monday, October 7 (*suitable for beginners*); "Practical Optical Computing," Professor A. E. Conrady, beginning Tuesday, October 1 (*for more advanced students*); "Workship and Testing-Room Methods," Professor A. E. Conrady, beginning Thursday, October 3; "The Construction, Theory and Use of Optical Measuring Instruments," Mr. L. C. Martin, beginning Wednesday, October 2; (*each of these lectures will be followed by a laboratory or computing class*). "Microscopes and Microscopic Vision," Professor A. E. Conrady, beginning Thursday, October 3.

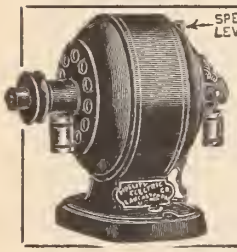
Students of the course of lectures above outlined will indeed be fortunate in acquiring good, sound instruction in optical engineering, as Professors Cheshire and Conrady have the subject at their finger-tips, and are both noted for their ability on the lecture platform. Professor Conrady is also one of the most brilliant optical designers in England, and is specially to be commended for his able demonstrations of the correctness of the Abbe theory of microscopical vision.

The subject of instruction in modern optical theory and practice should receive the same attention in the United States as it has in England, but it is regrettable that up to the present it has not even been considered. There is no doubt whatever that a course in technical optics, based on modern theory and practice, if instituted by any college or technical institute in the States, would receive large numbers of requests for enrollment from students and engineers, many of whom have long been seeking to acquire a knowledge of practical optical engineering.

The Estey Theatre Pipe Organ furnishes all the music for the pictures, and the music program.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the November 9th issue of the MOTION PICTURE NEWS


SPEED LEVER
MOVING PICTURE MACHINE MOTOR
$18.00
Alternating or Direct Current Complete with variable speed lever. Immediate delivery.
Fidelity Electric Co
Lancaster, Pa.

DO IT NOW
Take advantage of the lull to replace OLD with NEW Projectors, Screens, etc. Equip your theatre for the holidays.
INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Ave., New York City
Sixth Floor
Let us quote you

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

OPERATORS
Read Important Announcement on Page 2689

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO.
80 Fifth Avenue, New York
Phone, 3227 Chelsea
Addressing Printing N185 *Multigraphing Typewriting*

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

Equipped with UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
BURKE & JAMES, Inc.
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
MODERN EQUIPPED STUDIOS FOR RENT
HIGH CLASS DEVELOPING AND PRINTING
TELEPHONE 4600 YONKERS

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

The Motion Picture Orchestra Versus the Symphony

THE large orchestras in the leading motion picture theatres throughout the country have done more in a few short years to instill the desire for good music than the recognized symphony orchestras have accomplished in the past. This may seem like a broad statement, but it is nevertheless a fact, and we will herewith set forth our arguments to prove our point.

The motion picture theatres have a large daily attendance where one, in spite of himself, is virtually forced to listen to good music and excellent rendition by well-conducted orchestras. The symphony concerts on the other hand in the smaller cities are not frequent and when they do occur, they are more or less a social event.

The symphony orchestras have always considered and played but one class of music, that which adheres to the strictest forms and are written in a scholarly manner; these works are pedantic and far beyond the ken of the public at large. Only schooled musicians can really appreciate their wonderous beauty.

In the large cities the symphony orchestra has been for many years a pet fad, like the opera, where one can be seen (and sometimes heard) to advantage or disadvantage, as the case may be. In other words, it is confined to a select few who support it financially. Of course no one is really prohibited from attending these concerts, but the average person, however kindly disposed towards music, finds it very dull and uninteresting.

Educating the masses to a high standard of art is a monumental task. It is impossible by sheer force to compel them to like what they do not understand. Long-haired musical enthusiasts will moan and wail at the indifference shown towards real classical music and deplore the fact that "This and that symphony" is neglected for the popular tune of the day.

However, the public can only be made to appreciate good music by degrees, and this I believe the moving picture orchestras are slowly but surely accomplishing. It is true we don't see symphonies or symphonic poems on their programs, but there is always a good overture which is usually splendidly rendered, and many other really worth-while compositions and excerpts from works of the world's greatest composers performed during the pictures.

It was only a few short years ago that the average theatre orchestra consisted of "fiddle," piano, cornet and drums (the orchestral fig-leaf), and doled out to the ignorant populace a big bunch of noise. Will they stand for that now? Indeed not; they have become accustomed to something infinitely better and demand larger orchestral combinations, which we must admit is a great step forward.

To build a house we must start with the foundation, "or there ain't goin' to be no house." So it is with orchestral music. The public must at first be given music that it understands and enjoys. By this means only can they be educated to better music. The motion picture managers started with the right idea; to offer a good class of music to its patrons, to engage in most cases excellent conductors and competent musicians.

In short one may go to the leading motion picture theatre in any large American city and be amply repaid in good music for the price of admission. Furthermore, the ultimate result of this innovation in the motion picture theatre is to make the public in general conversant with many great musical works of which they were formerly ignorant.

Review of Latest Compositions

1—"One, Two Three, Boys, Over the Top We Go."—This band arrangement for March and One-Step is being played by every military and naval band in this country and in France, and is proclaimed to be the greatest band number of its kind ever printed. Special! Song orchestration, suitable for dancing. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

2—"When We Went to Sunday School"—One-Step. This will be a favorite with the orchestra boys. It's simply great. (Remick, 227 W. 46th St., N: Y.)

3—"The Wayside Chapel."—A beautifully characteristic idyl, useful for many quiet neutral scenes of the silent drama. By G. D. Wilson. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

4—"Twilight in Alabama"—By Harry Pabst. Depicts an evening on the wharves of Mobile. Good for dock scenes in the South. (Oliver Ditson Co.)

5—"The Whirling Dervishes"—By T. H. Rollinson. A desert episode in a wild style and galop tempo. Good for any wild scene, excitement, etc. (Oliver Ditson Co.)

6—"Tiger Rose Waltzes"—The waltz success of the season—by Ivan Reid and Peter De Rose. Arranged by Wm. Schulz. Your repertoire is not complete without this splendid number. Don't fail to get it. (F. B. Haviland Pub. Co., 128 W. 48th St., N. Y.)

7—"We're All Going Calling on the Kaiser"—The great hiking song, one-step and march by J. A. Brennan. (Feist Edition.)

8—"Waltz Moderne"—By George Rosey. The captivating hesitation waltz of the day. (Belwin, Inc., 701 Seventh Ave., N. Y.)

9—"Sunrise and Incantation," from the "Oriental Pictures Suite," by Gaston Borch, is a complete and perfect composition, written in that wistful Eastern style which veritably seems to tell of the rising sun and the deep reverence which the Oriental displays toward Mohammed, the Prophet. The orchestration is rich in coloring and complete in construction. (Belwin, Inc.)

10—"When I Hear a Syncopated Tune"—From the Ziegfeld Follies of 1918. The fox trot that makes the show a hit—it's by Louis A. Hirsch. Con't say any more, can we? (Carl Fischer Witmark Orch. and Band Dept.)

11—"Good-bye, Mother Machree"—By Ernest R. Ball. Wonderful march ballad arranged as one-step. Introducing "I'm from Ohio," another big hit. (Fischer Witmark Orch. and Band Dept.)

12—"Freedom for All Forever"—The ideal of America in this great war, set to verse and song by B. C. Hilliam. Biggest patriotic number since "Long, Long Trail." (Fisher Witmark Orch. & Band Dept.)

13—"Beautiful Ohio"—This wonderful waltz is a positive sensation. As a song (single or double) it has proved an absolute riot; as a piano solo it is selling thousands of copies daily, and as an orchestral dance waltz, with its wonderful counter melody ("Love's Old, Sweet Song"), it looks like another "Missouri." (Shapiro, Bernstein & Co., 228 W. 47th St., N. Y.)

14—"Everything is Hunky Dory Down in Honky Tonky Town"—Fox-trot. The song hit of the New York Hippodrome. The greatest Jazz rag melody in years. It's the talk of New York. By Harry Tierney. (McCarthy & Fischer, 224 W. 46th St., N. Y.)

"THE MARRIAGE TRAP"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet). Note effects of railroad and automobile as suggested in the cues.

Theme: "May Dreams" (Moderato Serenade) by Gaston Borch

1—"Adieu Waltz"—Friml. (3 minutes 35 seconds), until—T: Jennie, Bessie's little sister.
2—"Dramatic Recitative"—Levy. (2 minutes 15 seconds), until—T: "I want you to watch Bess."
3—Continue pp. (1 minute 5 seconds), until —T: All the world.
4—"Sweet Jasmine—Bendix. (Allegretto.) (5 minutes 5 seconds), until—T: They may force me.
5—"Golden Youth"—Rosey. (Valse Lento.) (1 minute 35 seconds), until—T: The trap is set.
6—Theme (1 minute 25 seconds), until—T: The wedding of May and December.
7—"Dramatic Andante No. 39"—Berge. (3 minutes 45 seconds), until—T: Half an hour later.
8—"Visions"—Buse. (Intermezzo.) (1 minute 45 seconds), until —S: Guests remove the table.
9—"Savannah"—Rosey. (One-Step.) (2 minutes 35 seconds), until—T: Doctor Carrington.
Note: Ad Lib. Tympany Rolls during storm scenes.
10—"Intermezzo"—Huerter. (Moderato.) (2 minutes 55 seconds), until—T: "She's gone, by heck."
Note: Watch for railroad effects.
11—"Turbulence"—Borch. (Allegro Agitato.) (1 minute 45 seconds), until—T: The next morning.
12—Theme (2 minutes 35 seconds), until—S: On farm.
13—"Eccentric Comedy Character"—Roberts. (1 minute 5 seconds), until—T: A month passes.
14—"Valse Moderne"—Rosey. (Valse Lento.) (1 minute 20 seconds), until—T: The country auctions.
15—Repeat: "Eccentric Comedy Character" (45 seconds), until—S: Near automobile.
16—Continue to action (50 seconds), until—S: Automobile arrives.
17—"Love Theme"—Lee. (Melodious.) (2 minutes 45 seconds), until—T: I need money.
18—"Dramatic Tension"—Levy. (1 minute 15 seconds), until—T: That night Grace.
19—Piano improvising to action (20 seconds), until—S: Grace leaves piano.
20—"Valse Divine"—Rosey. (Moderato.) (2 minutes 5 seconds), until—S: Second dance.
21—"A La Mode"—Rosey. (One-Step.) (35 seconds), until—T: The passing months.
22—"Sweet Ponderings"—Langey. (Moderato.) (4 minutes 40 seconds), until—T: Some one has stolen my money.
23—"Tragic Theme"—Vely. (1 minute 25 seconds), until—T: An hour later.
24—Continue pp. (40 seconds), until—T: Like the proverbial.
25—Continue ff. (35 seconds), until—T: Having fought out.
26—"Pathetic Andante"—Vely. (1 minute 25 seconds), until—T: At the end of a week.
27—Continue ff. (1 minute 45 seconds), until—T: With his heart full.
28—Continue pp. (55 seconds), until—T: Three days later.
29—Theme (1 minute 30 seconds), until—END.

"JUST SYLVIA"

(Castleton—World)

Specially Selected and Compiled by M. Winkler.

Theme: "Carmen Sylvia" (Melodious Valse Lento), by Ivanovici

1—Theme (3 minutes and 45 seconds), at Screening.
2—"In the Glade" (Allegretto Scherzando), by Grunewald (3 minutes and 15 seconds), until—T: "In a middle Western town—."
3—"Bees" (Allegretto Novelette), by Jones (2 minutes), until—T: "Just think, dad, when we."
4—"Eccentric Comedy Character," by Roberts (2 minutes and 15 seconds), until—T: "We have no flats or."
5—"Ballet Sentimental" (Valse Con Sentimento), by Zamecnik (3 minutes and 30 seconds), until—T: "The realization of life—."
6—"Tete-a-tete" (Intermezzo Dansant), by de Koven (3 minutes), until—T: "No, I didn't ring."
7—"In Dreamy Dells" (Moderato Fantasy), by Rolfe (2 minutes and 30 seconds), until—T: "It's a heap of money."
8—Theme (2 minutes and 30 seconds), until—T: "At the Country Club."
9—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 15 seconds), until—T: "Frank Hayward, collector."
10—"Dancing Leaves" (Mazurka), by Miles (3 minutes and 15 seconds), until—T: "Allow me, is this Mrs. Hicks?"
11—"La Flamme" (Valse Lento), by Evelyn (2 minutes and 30 seconds), until—T: "Are you Mrs. Aster?"
12—Theme (2 minutes and 15 seconds), until—T: "Your Royal Grand-Uncle."
13—"La Balladora" (Allegretto Moderato), by Tobani (3 minutes), until—S: When scene of Sylvia fades.
14—"Vivien" (Allegretto Moderato), by Ramsdell (4 minutes and 15 seconds), until—T: "The following afternoon."
15—"Cupid's Caress," by Roberts (4 minutes and 15 seconds), until—T: "Suspicion."
16—Theme (2 minutes and 45 seconds), until—T: "It was awfully kind of."
17—"May Dreams" (Moderato Romance), by Borch (3 minutes and 30 seconds), until—T: "Breakfast a deux."
18—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: "That evening the showdown."
19—Theme (1 minute and 45 seconds), until—T: "I hope that's a doggone."
20—"Dramatic Tension No. 67," by Shepherd (3 minutes), until—T: "The old isn't wearing" (door-bell).
21—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "Ees eet not unfortunate?"
22—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "There's a foreign looking."
23—Theme (1 minute and 30 seconds), until—T: "No I can't go back," until * * * * END.

"THE MATING"

(Gladys Leslie—Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Kathleen" (Characteristic Valse Lento), by S. M. Berg

1—Theme (2 minutes and 45 seconds), at Screening.
2—"Mimi" (Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "Dick Ives, author" (rooster crowing).
3—"Young April" (Moderato Novelette), by Cobb (2 minutes and 45 seconds), until—T: "The new arrival."
4—"Jasmine" (Morceau Characteristic), by Kretschmer (3 minutes), until—S: When Dick opens shutters.
5—Theme (1 minute and 15 seconds), until—T: "Say, Mister Man, I don't" (sneeze effects).
6—"Iris" (Moderato Grazioso), by Reynard (3 minutes and 45 seconds), until—T: "Come out, gol-darn ye."
7—Theme (1 minute and 45 seconds), until—T: "Please don't be mad, I."
8—"A Southern Reverie" (Morceau Characteristic), by Bendix (2 minutes and 45 seconds), until—T: "I hope you win it."
9—"The Yankee Girl" (Allegretto Caprice), by Tobani (2 minutes and 30 seconds), until—T: "With nothing in the house—."
10—"The Witching Hour" (Andante Moderato Tranquillo), by Herrick (2 minutes), until—T: "After dinner."
11—"Amaranthus" (Allegretto Moderato), by Gilder (2 minutes), until—T: "Mr. Fane, surely you're not."
12—"Misterioso Dramatico No. 61," by Borch (1 minute), until—T: "In the middle of the night."
13—"Andante Dramatico No. 62," by Borch (1 minute and 45 seconds), until—T: "And when morning comes."
14—Theme (1 minute and 15 seconds), until—T: "It is natural that in her—."
15—"Astarte" (Intermezzo Andantino), by Mildenberg (4 minutes), until—S: When Boone receives telegram.
16—"Pirouette" (Allegretto Moderato), by Finck (3 minutes and 30 seconds), until—S: When Nancy goes shopping (train effects).
17—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "He's a big robber."
18—"Vivo Finale" (Symphonette Suite), by Berge (1 minute and 45 seconds), until—S: When Billy calls constable.
19—"Love's Return" (Scherzando Novelette), by Ellis (1 minute and 15 seconds), until—T: "The hearing."
20—"Fleur de Lis-Dilles" (Characteristic Moderato) (2 minutes), until—T: "So another day finds Dick."
21—"Agitato No. 49," by Shepherd (2 minutes and 15 seconds), until—S: When boat enters water (water effects).
22—"Hurry No. 53," by Minot (1 minute and 15 seconds), until—T: "Hurry, the Doctor" (horses' hoofs).
23—"Andante Doloroso" (Pathetic), by Borch (1 minute and 15 seconds), until—S: When Dick is picked up.
24—"Dramatic Tension No. 64," by Borch (2 minutes), until—T: "Where is he, where is."
25—Theme (1 minute), until—T: "And so a little girl."
26—"Fairies Greeting" (Moderato Con Moto Caprice), by Heed (2 minutes), until—T: "Of course it was down."
27—Theme (2 minutes), until—T: "Nancy, I know you did it," until * * * * END.

"THE FORBIDDEN CITY"

(Norma Talmadge—Select)

Specially Selected and Compiled by M. Winkler.

Theme: "Love Song Orientale" (Characteristic), Carl Kiefert

1—"Chinese Serenade" (Moderato), by Puerner (1 minute and 25 seconds), until—T: "Wong Li, deposed Mandarin."
2—Continue to action (50 seconds), until—T: "San San, the motherless flower."
3—"Chinese Allegretto," by Winkler (1 minute and 15 seconds), until—T: "John Worden, assistant secretary."
4—Theme (1 minute and 25 seconds), until—T: "Wong Li has been given."
5—"Hong Kong Gong" (Chinese Characteristic) (4 minutes and 45 seconds), until—T: "Ching Lee, mandarin."
6—"In a Pagoda" (Characteristic), by Bratton (3 minutes and 15 seconds), until—T: "Oh, Buddah, please send!"
7—Theme (2 minutes and 25 seconds), until—T: "Your only hope is——"
8—Continue to action (2 minutes and 30 seconds), until—T: "A maid of the East."
9—"Valse Moderne (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "The sacred hours."
10—Continue pp (45 seconds), until—T: "For a little while."
11—Theme (4 minutes and 5 seconds), until—T: "Bood-by, San San, she wait."
12—Continue pp (20 seconds), until—T: "While he goes."
13—Repeat "Chinese Serenade," by Puerner (2 minutes and 35 seconds), until—T: "At Shang Hai."
14—"Reverie" (3/4 Andantino), by Bartlet (1 minute and 50 seconds), until—T: "Wong Li, he leave by night."
15—"Pathetic Andante," by Vely (1 minute and 25 sesconds), until—T: "At last Worden yields."
16—Continue ff (45 seconds), until—T: "The forbidden city."
17—"Chinese Wedding Procession" (Characteristic), by Hosmer (2 minutes and 25 seconds), until—T: "Rise my smiling sunshine."
18—"Tragic Theme," by Vely (2 minutes and 55 seconds), until—T: "Your beauty softens me."
19—Theme (3 minutes and 20 seconds), until—T: "My tiny toy we go happy."
20—"Andante Dolorosa, No. 70," by Borch (1 minute and 25 seconds), until—T: "The moving finger writes."
21—"Dramatic Recitative," by Levy (3 minutes and 40 seconds), until—T: "Yuan Lee, of the Emperor's guard."
22—"Berceuse",(4/4 Andante), by Iljinsky (2 minutes and 30 seconds), until—T: "Whilst the palace sleeps."
23—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—T: "The American Embassy."
Note: ff during fight.

24—"Sleeping Rose" (Melodious Valse Lente), by Borch (1 minute and 15 seconds), until—T: "Manilla."
25—"Serenade D'Amour" (Moderato), by Blon (4 minutes and 30 seconds), until—T: "Spring came."
26—"May Dreams" (Moderato Romance), by Borch (1 minute and 35 seconds), until—T: "There is a barrier between us."
27—Theme (1 minute and 5 seconds), until—T: "At the official residence."
28—"Dramatic Narrative," by Pement (3 minutes and 15 seconds), until—T: "I mean that you two cannot."
29—"Lamentoso, No. 46," by Borch (1 minute and 20 seconds), until—T: "It could never be."
30—"Heartwounds" (Dramatic), by Grieg (3 minutes and 35 seconds), until—T: "On the borderland."
31—"Andante Appassionato, No. 57," by Castillo (3 minutes and 40 seconds), until—S: San San enters room."
32—Theme (3 minutes), until—S: Lieutenant rushes into room.
33—Continue pp (35 seconds), until—T: "And out of the world."
34—"Visions, No. 42" (Intermezzo Characteristic), by Buse (1 minute and 50 seconds), until * * * * * THE END.

"HER GREAT CHANCE"

(Alice Brady—Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" (Melodious Andante Moderato), by Abbott Lee

1—"Longing" (Moderato), by Armand (2 minutes and 50 seconds), until—T: "By contrast, the lot."
2—"Humorous Drinking Theme," by Levy (1 minute and 40 seconds), until—S: Telephoning.
3—Continue pp (35 seconds), until—S: Interior of department store.
4—"Al Fresco" (Moderato), by Etienne (1 minute and 15 seconds), until—T: "Thank you, father."
5—Continue to action (2 minutes and 10 seconds), until—T: "Hello, Kitty Malony."
6—"Babillage" (Allegretto), by Castillo (1 minute and 10 seconds), until—T: "At the end of the work."
7—Continue pp (45 seconds), until—T: "The stag hotel."
8—"Capricious Annette" (Moderato Caprice), by Borch (4 minutes and 25 seconds), until—T: "Where the shady river."
9—"Valse Divine" (Melodious Valse Lente), by Rosey (2 minutes and 55 seconds), until—T: "A quiet little evening."
10—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 30 seconds), until—T: "Go to it, Kiddo."
11—Continue pp (1 minute and 5 seconds), until—T: "Come away, Loo."
Note: ff during dancing scenes only.
12—Theme (5 minutes and 5 seconds), until—T: "Friends, my life is a wreck."
13—"Slidus Trombonus" (Comic Characteristic), by Lake (3 minutes and 50 seconds), until—T: "It was mid-afternoon."
14—"Ecstasy" (Melody Allegro), by Zamecnik (2 minutes and 55 seconds), until—T: "Mr. Brooks is calling."
15—"Serenade" (Andante Moderato), by Czerwonky (2 minutes and 40 seconds), until—T: "Charlie, that swim fest."
16—Theme (1 minute and 40 seconds), until—T: "Flamm Avenue where?"
17—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—S: In bedroom.
18—Continue pp (1 minute and 35 seconds), until—T: "A quiet spot for two."
19—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes and 5 seconds), until—T: "Thought I was roving."
20—Theme (1 minute and 25 seconds), until—T: "The Golden words."
21—Tacet (35 seconds), until—S: After wedding ceremony.
22—"Golden Youth" (Valse Lente), by Rosey (1 minute and 10 seconds), until—S: Close-up of newspaper clipping.
23—"Sorrow Theme" (Andante Pathetic), by Roberts (1 minute and 50 seconds), until—T: "I cannot make amends."
24—"Dramatic Tension, No. 64," by Borch (1 minute and 50 seconds), until—T: "What have I done to you?"
25—Theme (1 minute and 5 seconds), until—T: "And then he realized."
26—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 35 seconds), until * * * * * THE END.

"POWER"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Bleeding Heart" (Dramatic), by Levy

1—"Golden Youth" (Valse Lento), by Rosey (4 minutes and 55 seconds), until—T: Nancy has seen it.
2—Piano Solo improvise to action (1 minute and 10 seconds), until—S: Girl stops playing piano.
3—Theme (2 minutes and 30 seconds), until—S: On farm.
4—"Visions" (Characteristic Intermezzo), by Buse (50 seconds), until—T: Hartigan's gambling place.
5—"Babillage" (Allegretto), by Castillo (3 minutes and 10 seconds), until—T: This is an election dodge.
6—Dramatic Recitative, by Levy (1 minute and 40 seconds), until—T: Boosting Shaunessi.
7—"Allegro Agitato," by Kiefert (3 minutes and 15 seconds), until—T: The final returns.
8—"Aces High" (American March), by Roberts (1 minute and 45 seconds), until—T: Major Chaunessy plans.
9—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 10 seconds), until—T: But Dick has an idea.
10—Piano Solo improvise to action (50 seconds), until—T: Hartigan learns of.
11—"Appassionato," by Borch (2 minutes and 15 seconds), until—T: Chaunessy gives Dick a chance.
12—"Valse Moderne," by Rosey (1 minute and 35 seconds), until—S: Girl at piano.
13—Piano Solo improvising to action (50 seconds), until—T: Chaunessy's plan for Dick.
14—"L'Adieu" (Dramatic), by Favarger (2 minutes and 15 seconds), until—T: I love you, Nancy.
15—Love Theme (2 minutes and 55 seconds), until—T: Baiting the trap.
16—"Romance" (Moderato), by Rubens (1 minute and 40 seconds), until—T: The night of the dance.
17—"Savannah" (One-Step), by Rosey (2 minutes and 45 seconds), until—T: During the evening.
18—"Andante Dramatico," by Borch (2 minutes and 15 seconds), until—T: Hoping to turn Dick.
19—Continue pp. (35 seconds), until—T: Shaunessy gives orders.
20—"Sinister Theme," by Vely (1 minute and 30 seconds), until—T: Hartigan learns of the proposed.
21—Continue to action (55 seconds), until—T: A surprise for Shaunessy.
22—Continue pp. (50 seconds), until—T: Friday afternoon.
23—Theme (1 minute), until—T: The dinner that evening.
24—"A La Mode" (One-Step), by Rosey (2 minutes and 45 seconds), until—T: Far from the maddenin' crowd.
25—Theme (25 seconds), until—S: Flashback to gambling room.
26—"Six Minute Hurry" (for general use), by Levy, to action pp. or ff. (5 minutes and 15 seconds), until—T: Two months later.
27—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 10 seconds), until—T: Shaunessy thinks it was.
28—Continue pp. (1 minute and 25 seconds), until—T: Where the wicked.
29—Theme (1 minute and 40 seconds), until—T: This is the life.
30—Continue ff. (20 seconds), until—END.

"UNEXPECTED PLACES"

(Bert Lytell—Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Comedy Allegro" (Characteristic Allegro Giocoso), by S. M. Berg

1—"Trade Review March" (Maestoso), by Berg (2 minutes and 30 seconds), until—At screening.
2—Theme (2 minutes), until—T: "In America two reporters."
3—"Agitato, No. 69" (Allegro Agitato), by Minot (1 minute), until—T: "At one of New York's big—" (telephone-bell; shot).
4—"Dramatic Tension No. 67," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to newspaper office.
5—Theme (1 minute and 30 seconds), until—T: "Here's a peach of a yarn."
6—"Slimy Viper" (Mysterious Tone Picture), by Borch (2 minutes and 30 seconds), until—S: Varden in restaurant.
7—"Valse Moderne" (Valse Moderato), by Rosey (2 minutes), until—T: "Dear English relative" (letter).
8—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: "When Varden arises."
9—Theme (2 minutes), until—T: "One half American, one—."
10—"Agitato No. 49," by Shepherd (1 minute and 45 seconds), until S: When Dick enters room.
11—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 30 seconds), until—T: "Great story but I'll."
12—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "At Pencrest the home—" (automobile effects).
13—"Savannah" (Popular One-Step), by Rosey (3 minutes and 15 seconds), until—S: When butler enters bed-room (telephone-bell).
14—"Graciousness No. 53," by Smith (3 minutes and 45 seconds), until—T: "Your papers are safe."
15—"Furioso No. 60," by Shepherd (1 minute and 30 seconds), until—T: "There's a chance those."
16—Theme (45 seconds), until—T: "It's nothing I've cut."
17—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "No Lochinvar but with—."
18—Theme (3 minutes and 15 seconds), until—S: When Dick and Ruth enter garden.
19—"Dramatic Agitato No. 43," by Borch (3 minutes and 30 seconds), until—T: "You're wife has just."
20—"Sinister Theme," by Vely (3 minutes), until—S: When spies whistle."
21—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—T: "Get the girl" (automobile effects).
22—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—S: When spy phones (telephone-bell).
23—"Hurry No. 33," by Minot (2 minutes and 30 seconds), until—S: When Dick is seized.
24—"Hurry No. 26," by Minot (2 minutes and 45 seconds), until T: "Wait for me down the" (shots).
25—"Hurry" (Half Reel Hurry), by Levy (2 minutes and 45 seconds), until—T: "Lord Varden" (shots).
26—Theme (1 minute), until—T: "I want her to marry," until * * * * END.

"THE RETURN OF MARY"

(May Allison-Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenata" (Characteristic Moderato Serenade), by Crespi

1—In Summer Fields—Brahms (Lento Con Espressione) (3 minutes, 15 seconds), until—T: At Screening.
2—Faithfulness—Brahms (Molto Lento) (4 minutes), until—T: "Father, I had forgotten."
3—The Vain Suit—Brahms (Con Anima ed Amore) (3 minutes, 30 seconds), until—T: A man crushed by sorrow.
4—Andante Pathetique No. 23—Borch (2 minutes, 30 seconds), until S: When Denby talks to stranger.
5—Cavatine—Bohm (Moderato Assai) (3 minutes), until—T: "But why were you silent?"
6—Sinister Theme—Vely (2 minutes, 45 seconds), until—T: "She thinks she's my own."
7—Sweet Ponderings—Langey (Andante Melodie) (3 minutes, 45 seconds), until—T: "You musn't call me daddy."
8—Babillage—Castillo (Allegretto Intermezzo) (3 minutes), until—T: Five happy years finishing.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

All Woman
A Nymph of the Foothills
A Woman of Impulse
Appearance of Evil, The
At the Mercy of Men
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
Diplomatic Mission, A
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the East
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Kildare of Storm
Laughing Bill Hyde
Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Power
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
Return of Mary, The
Soul Without Windows, A
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

9—Heloise—Langey (Andantino Intermezzo) (1 minute, 45 seconds), until—T: "My boy, this is all rot."
10—Serenata—Crespi (Characteristic Moderato Serenade) (Theme) (1 minute), until—T: Sweet girl graduates.
11—Kathleen—Berg (Valse Lento) (2 minutes, 30 seconds), until T: The commencement ball.
12—A La Mode—Rosey (Popular One-Step) (1 minute), until T: When guests start dancing.
13—Valse Moderne—Rosey (Valse Moderato) (1 minute, 45 seconds), until—T: "Permit me to present our."
14—Hunkatin—Levy (Half Tone—One-Step) (2 minutes, 15 seconds), until—T: "Don't be selfish, boy."
15—Scherzetto—Berge (Symphonette Suite) (2 minutes), until—T: The happiness of her new home.
16—Theme (2 minutes, 15 seconds), until—T: "Oh, isn't there I notice."
17—Novellette—D'Ambrosio (Moderato Con Espressione) (2 minutes, 45 seconds), until—T: The clemency of the Governor.
18—Dramatic Tensionj—Levy (3 minutes, 45 seconds), until—T: "A game of bridge" (Telephone-bell) (china-crash).
19—Theme (2 minutes, 15 seconds), until T: "Jack I must see him."
20—Fifth Nocturne—Leybach (Allegretto Moderato) (4 minutes, 30 seconds), until S: When Mary leaves.
21—Dramatic Narrative—Pement (2 minutes), until—S: At the breakfast table.
22—Andante Dramatico No. 23—Borch (3 minutes, 30 seconds), until—S: When Graham returns.
23—Dramatic Agitato No. 38—Minot (4 minutes), until—T: "You don't know the wrong."
24—Dramatic Finale No. 63—Smith (3 minutes), until—T: "Bring Your Mother."
25—Theme (3 minutes), until—T: "I knew I couldn't love," until END.

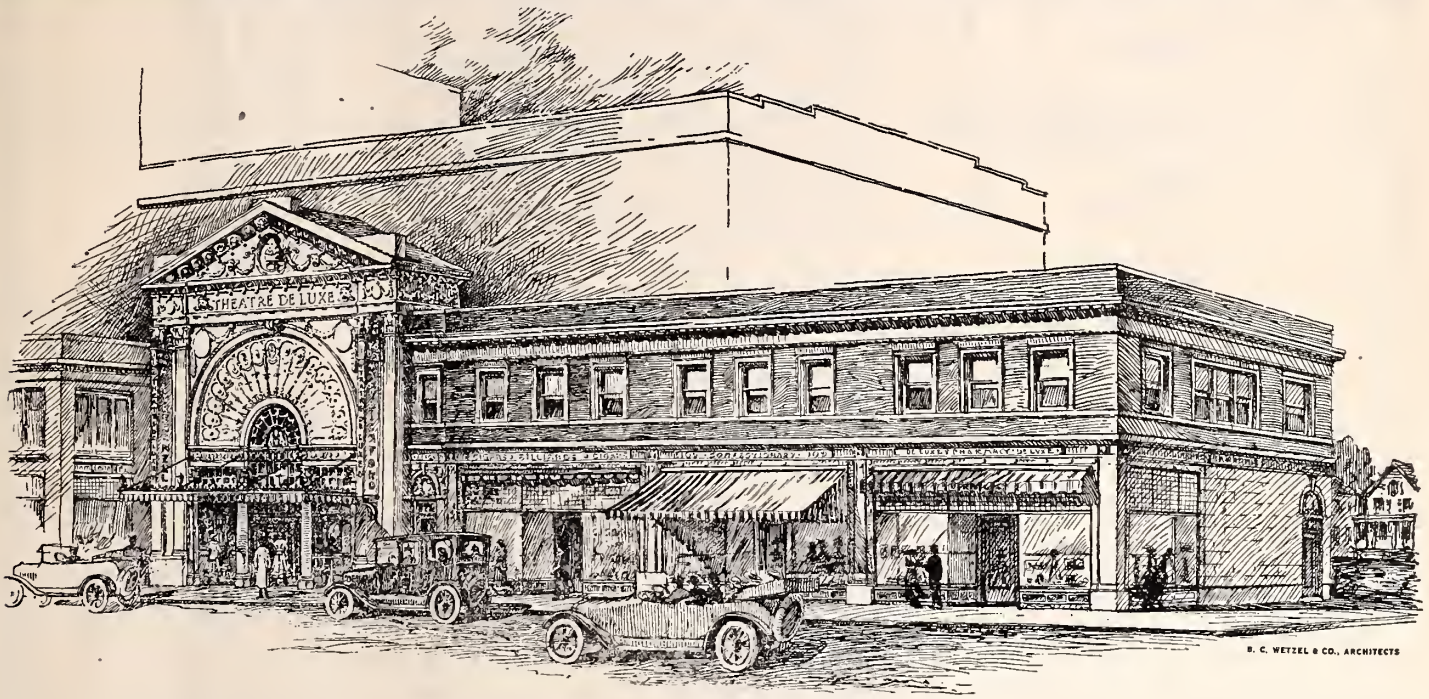
AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

¶ ***What can we do for you?***

Sidney Garrett, president of J. Frank Brockliss, Inc.

Theatres Worth While



Architects' drawing of Theatre De Luxe, Detroit

Handsome New Theatre for Detroit

DETROIT will have another handsome theatre and one of the most convenient in the world with the opening of the De Luxe in November. It will be under the management of A. J. Moeller, one of the best known motion picture men in the Northwest.

The De Luxe is located on Kercheval avenue at Parkview. It will be a model of comfort and ventilation because it is amply supplied with exits on two streets and a court. The seating capacity will be about 1,800, with 1,200 seats on the main floor, 100 box chairs and 500 on the mezzanine floor.

The vestibule is carried out in ornamental terra cotta. Lobby and foyer conform to the general plan, carrying out the decorative lines of the entire design in ornamental plaster and marble. All floors are of silent, non-slipping tile.

The auditorium is of hippodrome design, the tiers of seats sloping in one unbroken sweep from first row to last, each seat affording an unobstructed view of the stage. The seats are reached both from the mezzanine and from the ground floor level by passageways through the floor.

Parking space for hundreds of motor cars is available, the theatre abutting three newly-paved streets—Kercheval, Vincennes and Parkview avenues. There is a box office at the Vincennes street entrance where automobile parties may secure tickets without walking around to the main entrance.

The facade follows the design of the Adam period, interior decoration being carried out to conform. The Adam period of architecture is peculiarly adapted to this type of building. Construction is fireproof, with steel frame and reinforced concrete floors and roof. The exterior is faced with cream terra cotta and brick, trimmed with colored terra cotta in recessed panels of sufficient color to bring into prominence the finely worked detail. Mahogany-finished doors and box office, marble trimmed, add to the rich appearance. The marquise projects well over the sidewalk, covering the entire entrance, and is ornamented with concealed lights recessed in glass panels. The night illumination is made especially attractive by the use of concealed lights in the marquise, flooding the building. This creates an effect that is pleasing to the eye and yet displays prominently the beauty of design. Ample space for poster advertising is provided by stationary frames of mahogany set in flush panels. Ornate plaster, decorations and harmonious hangings, including a beautiful stage curtain, are embodied in the general plan.

Majestic Gardens an Artistic Triumph

GRAND RAPIDS, MICH., has one of the finest houses in the country in the Majestic Gardens, which is just two years old. It is under the able management of Sid Lawrence, one of the livest wires of the industry, and owned by the Consolidated Theatres Company.

The interior is one of the most artistic that could be imagined and the idea of the garden is carried out in all of the decorations. Roses and flowers of all sorts in season are employed for decorative purposes. There is a change in the stage settings every two weeks.

The Majestic Gardens seats 2,000. Projection is supplied by two Powers 6-A machines, with a throw of 115 feet. Orchestra and a duplex organ supply the music, and this is one of the features of the house.

There is an attractive lobby, 40 x 18 feet, and here the displays are in keeping with the rest of the house. Six frames are used, four holding 8 x 10 photos and two 11 x 14s. Two six-sheets are used in front of the house in panelled frames and fourteen one-sheets, with rotogravures when they are obtainable.

Majestic Gardens runs its pictures for an entire week, giving four shows of an average of eight reels a day. All special features are used. Ten and fifteen cents are the admission prices.

Photographs of the Majestic Gardens appeared in the October 19 issue of the NEWS.

Index to the Complete Plan Book

Picture, Brand and Star	Issue	Page
"Angel Child" (Plaza-Hodkinson), Kathleen Clifford	Sept. 7	1606
"Appearance of Evil, The" (World), June Elvidge	Oct. 5	2253
"Atom, The" (Triangle), Pauline Starke	Sept. 21	1920
"Battling Jane" (Paramount), Dorothy Gish	Oct. 19	2603
"Beans" (Bluebird), Edith Roberts	Sept. 14	1756
"Behind the Lines in Italy" (Kleine)	Oct. 5	2251
"Bells, The" (Pathe), Frank Keenan	Oct. 5	2254
"Better Half The" (Select), Alice Brady	Sept. 28	2085
"Bonnie Annie Laurie" (Fox), Peggy Hyland	Sept. 28	2082
"Border Raiders, The" (Pathe), Betty Compson	Oct. 5	2260
"Border Wireless, The" (Artcraft), William S. Hart	Oct. 12	2445
"Brazen Beauty, The" (Bluebird), Priscilla Dean	Sept. 21	1914
"Burden of Proof, The" (Select), Marion Davies	Sept. 21	1919
"By Hook or Crook" (World), Carlyle Blackwell	Sept. 14	1763
"By the World Forgot" (Vitagraph), Nova-Glendon	Sept. 21	1916
"Caillaux Case, The" (Fox)	Oct. 19	2596
"Come On In" (Paramount), Shirley Mason	Oct. 5	2246
"Daughter Angele" (Triangle), Pauline Starke	Sept. 7	1603
"Diplomatic Mission, A" (Vitagraph), Earle Williams	Oct. 5	2255
"Embarrassment of Riches, The" (Walker), Lillian Walker	Oct. 5	2256
"Fame and Fortune" (Fox-Victory), Tom Mix	Sept. 7	1593
"Flower of the Dusk" (Metro), Viola Dana	Sept. 7	1605
"Girl of Today, The" (Vitagraph), Corinne Griffith	Sept. 28	2087
"Girl Who Came Back, The" (Paramount), Ethel Clayton	Sept. 7	1594
"Goddess of Lost Lake, The" (Hodkinson), Louise Glaum	Oct. 19	2598
"Goat, The" (Artcraft), Fred Stone	Oct. 12	2449
"Green God, The" (Vitagraph), Morey-Blythe	Sept. 7	1602
"Gray Parasol, The" (Triangle), Claire Anderson	Oct. 19	2600
"Heart of Rachael, The" (Hodkinson), Bessie Barriscale	Oct. 12	2447
"He Comes Up Smiling" (Artcraft), Douglas Fairbanks	Sept. 21	1923
"Her Country First" (Paramount), Vivian Martin	Sept. 14	1762
"Hobbs in a Hurry" (American-Pathe), William Russell	Oct. 12	2454
"Hun Within, The" (Paramount), Dorothy Gish	Sept. 7	1599
"Italy's Flaming Front" (First National)	Sept. 7	1598
"Japanese Nightingale, A" (Pathe), Fanny Ward	Sept. 7	1600
"Johanna Enlists" (Artcraft), Mary Pickford	Sept. 14	1754
"Just for Tonight" (Goldwyn-Tom Moore)	Sept. 28	2088
"Just Sylvia" (World), Barbara Castleton	Oct. 19	2601
"Kildare of Storm" (Metro), Emily Stevens	Oct. 5	2250
"Kingdom of Youth, The" (Goldwyn), Madge Kennedy	Oct. 19	2593
"Kiss or Kill" (Universal Special), Herbert Rawlinson	Oct. 19	2604
"Kultur" (Fox-Victory), Gladys Brockwell	Sept. 14	1755
"Laughing Bill Hyde" (Goldwyn), Will Rogers	Oct. 5	2245
"Law of the North, The" (Paramount-Ince), Charles Ray	Sept. 21	1915
"Little Miss Grown-Up" (General), Gloria Joy	Oct. 19	2602
"Love's Law" (Mutual), Gail Kane	Sept. 7	1597
"Lure of Luxury, The" (Bluebird), Ruth Clifford	Oct. 12	2452
"Mantle of Charity, The" (American-Pathe), Margarita Fisher	Oct. 12	2457
"Marriage Ring, The" (Paramount), Enid Bennett	Sept. 21	1922
"Mating, The" (Vitagraph), Gladys Leslie	Oct. 12	2456
"Man from Funeral Range, The" (Paramount), Wallace Reid	Oct. 19	2595
"Modern Love" (Universal), Mae Murray	Sept. 14	1757
"Money Isn't Everything" (American-Pathe), Margarita Fisher	Sept. 28	2090
"Mr. Logan, U. S. A." (Fox), Tom Mix	Sept. 28	2086
"Mystic Faces" (Triangle), Jack Abbe	Sept. 14	1760
"Nymph of the Foothills, A" (Vitagraph), Gladys Leslie	Sept. 14	1759
"On the Jump" (Fox), George Walsh	Oct. 19	2594
"Out of a Clear Sky" (Paramount), Marguerite Clark	Oct. 5	2249
"Pals First" (Metro-Screen Classics), Harold Lockwood	Oct. 5	2248
"Peck's Bad Girl" (Goldwyn), Mabel Normand	Sept. 28	2083
"Prisoners of the Pines" (Hampton-Hodkinson), J. Warren Kerrigan,	Sept. 14	1761
"Prussian Cur, The" (Fox Special), Miriam Cooper	Sept. 7	1592
"Queen of Hearts" (Fox), Virginia Pearson	Oct. 5	2247
"Queen of the Sea" (Fox Special), Annette Kellermann	Sept. 14	1752
"Rainbow Trail, The" (Fox), William Farnum	Oct. 5	2244
"Return of Mary, The" (Metro), May Allison	Oct. 12	2453
"Riders of the Purple Sage" (Fox Standard), William Farnum)	Sept. 21	1913
"Road to France, The" (World), Carlyle Blackwell	Oct. 12	2450
"Ruling Passions" (Schomer Photoplay), Julia Dean	Oct. 12	2451
"Sauce for the Goose" (Select), Constance Talmadge	Sept. 7	1595
"Salome" (Fox Super-Production), Theda Bara	Oct. 19	2592
"Secret Code, The" (Triangle), Barney Sherry	Sept. 14	1764
"Silent Woman, The" (Metro), Edith Storey	Sept. 14	1758
"Society Sensation, A" (Bluebird), Carmel Myers	Sept. 28	2092
"Soul Without Windows, A" (World), Ethel Clayton	Sept. 28	2091
"Such a Little Pirate" (Paramount), Lila Lee	Oct. 19	2599
"Sporting Life" (Tourneur)	Sept. 28	2083
"Strange Woman, The" (Fox), Gladys Brockwell	Oct. 12	2444
"Swat the Spy" (Fox), Jane and Katherine Lee	Oct. 12	2448
"Talk of the Town, The" (Universal), Dorothy Phillips	Sept. 21	1923
"Temple of Dusk, The" (Haworth-Mutual), Sessue Hayakawa	Oct. 5	2259
"That Devil Bateese" (Universal), Monroe Salisbury	Sept. 7	1607
"Three Mounted Men" (Universal Special), Harry Carey	Oct. 12	2455
"Till I Come Back to You" (Artcraft), Bryant Washburn	Sept. 7	1601
"Together" (Bluebird), Violet Mersereau	Oct. 19	2606
"To Him That Hath" (World), Montagu Love	Sept. 21	1921
"T'other Dear Charmer" (World), Louise Huff	Sept. 7	1596
"Treason" (Mutual), Edna Goodrich	Oct. 19	2597
"Turn of the Wheel, The" (Goldwyn), Geraldine Farrar	Sept. 14	1753
"Untamed" (Triangle), Roy Stewart	Sept. 7	1604
"Unexpected Places" (Metro), Bert Lytell	Oct. 12	2446
"Velvet Hand, The" (Universal), Fritzi Brunette	Oct. 5	2252
"Vive La France" (Paramount), Dorothy Dalton	Oct. 5	2257
"Whatever the Cost" (Plaza-Hodkinson), Anita King	Oct. 19	2605
"Why American Will Win" (Fox Special)	Sept. 21	1918
"Woman of Impulse, A" (Paramount), Lina Cavalieri	Sept. 28	2089
"Yellow Dog, The" (Jewel)	Sept. 28	2080
"Your Fighting Navy" (Educational)	Sept. 21	1912

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Romance of Tarzan"

(First National—Directed by Wilfred Lucas)

THOSE exhibitors who played to a profit with "Tarzan of the Apes" certainly ought to book this feature which continues the story. Tarzan is taken from the jungle, set down in San Francisco society, is compromised with a woman by his jealous rival, returns to the jungle when the girl of his heart doubts him, and is later joined by her when she learns his true worth.

"The Romance of Tarzan" has loads of action, good thrills and a plentiful supply of comedy. This latter is furnished by Tarzan's efforts to get along in polite society. When he is in a hurry to exit from a crowded ball room he leaps over tables and chairs, tramples on ladies' trains and causes general confusion. When he desires to avenge an insult he immediately sets on his man even though he be surrounded by a number of polite folk in evening clothes. Tarzan has the jungle idea of right and justice down to a fine degree. It is a joy to watch him put it into practice.

While the action of this feature is somewhat jumpy, this fault can be overlooked because it is not in evidence often. For the majority of the way "The Romance of Tarzan" discloses a fascinating story of the jungle-man and the civilized woman and the originality of the idea is still attractive even though the other feature has gone before. Just because you may not have played the previous subject don't stay away from "The Romance of Tarzan." It is quite complete in itself, and, if, anything, is superior to its predecessor.

Elmo Lincoln's tremendous physique fits him remarkably well for the lead part. Enid Markey is pleasing as the heroine and Cleo Madison is a fascinating adventuress. Others who appear are Thomas Jefferson, Colin Kenny, Nigel de Brullier, Phil Dunham, Monte Blue, Clyde Benson and John Cook.

Wilfred Lucas has made a most satisfactory job of the directing. The jungle stuff is admirable, while the comedy and thrills of the American part of the picture deserve the highest commendation in the staging.—*Peter Milne.*

"The Lady of the Dugout," with Al and Frank Jennings

(The Al Jennings Outlaw Stories. To be sold to State Right Buyers by Ernest Shipman)

YOU will grit your teeth and strain the muscles of your body, in an effort to suppress your emotions, while looking at this picture, but you will not succeed. Your efforts will prove impotent, in spite of the fact that to be caught with a tear in your eye may shock your dignity.

I have yet to see a picture that possesses the power to affect the finer human emotions as this one does. And the funny part of it is that it has not been announced with bands or trumpets, nor advertised as being a wonderful masterpiece with millions of dollars having been expended in the production. Neither have we been told that fifteen authors have been sent up among the clouds to get an inspiration. It is simply a page from the life of the once outlawed Jenning brothers, but entirely different from what our conception of it naturally is. It presents the human side of their lives and is full of heart appeal.

How could it be otherwise? The two brothers, during one of their wandering expeditions, enter a dugout in a prairie, with the idea of begging for something to eat. There they find a woman and a little child who had nothing to eat for two days because the drunken husband spent the money. One of them then rides his horse twenty-four miles to the nearest neighbor for food, not for themselves, as hungry as they are, but for the woman and the child. The brother returns with what little grub he could obtain. The other brother whispers to him that every bite they get reduces the woman's provisions by so much. They get along with coffee alone for supper and the same for breakfast. After leaving next day they send a wagonload of provisions. Are acts like these not always heart appealing?

These are only a few of the situations. The same spirit of kindness animates their actions throughout the picture, thereby maintaining sympathy.

This production is the best answer to those who, in an attempt to write original stories, overlook the simple but wonderful material that lies within their grasp and resort to loathsome subjects.

It is an attraction absolutely fit to show in the best of theatres. It will give universal satisfaction.—*P. S. Harrison.*

"Mother I Need You," with Enid Markey

(Lloyd Carleton Prod. Offered to State Right Buyers by Ernest Shipman)

NO adjectives, however strong, could adequately describe the vileness of this subject.

There was a time when subjects of this nature would manage to find their way into some theatres, but the producers of this one are apparently ignorant of the fact that that time has gone forever. Features of this type caused enough trouble while the craze lasted, proving the source of censorial activities.

Had there been even a trace of human appeal in this picture, I wouldn't hesitate to say so, but there is absolutely none. The first part of it almost bewilders you. Its chief function is to introduce characters who do nothing else but move around. Just about the time you hope there might be an end, some more are introduced. Not until about the end of the third reel does the real action begin. Then:

The heroine, a young and inexperienced girl, is invited out by

(*Continued on page 2717*)

"THE KAISER'S FINISH"—WARNERS

An Intelligently Produced "Kaiser Subject," with a New Twist

THIS picture presents the Kaiser as a villain, but from a new angle. The story is chiefly fiction, but it has been constructed intelligently and carries an air of convincingness, therefore it will entertain.

The villain (the Kaiser, of course) is introduced in the pre-war period as purposely seeking illegitimate relations with peasant women. The children born are sent to different parts of the world and there raised. When grown to the right age, they are told who their father is. They are thus depended upon to form a reliable foundation on which to build the German spy machinery.

Such one is the hero of the story, who is transplanted in the United States. But he proves to be a true American. He begs permission of the U. S. Secret Service Department to uncover the machinery of the German Spy system and thus serve humanity.

The Germans, who are ignorant of the hero's loyalty to this country, send him to Germany. There he succeeds in killing the Crown Prince and blowing up the Kaiser and himself, with a high explosive. He thus dies true to the principles of democracy.

Several actual war scenes have been inserted in the story which will undoubtedly arouse patriotic enthusiasm.

It seems that every picture produced with the Kaiser as the central figure has invariably proved a good box office attraction. This one will, no doubt, do its share.

To be released on a state right basis.—Length, 6½ reels.—*P. S. Harrison.*

THE CAST

Robert Busch.....Earl Schenck
Crown Prince.....Earl Schenck
Emily Busch.....Claire Whitney
Richard Busch.....Percy Standing
The Kaiser.....Louis Dean
Butler.....Vic De Linsky

AD TALK

Patrons of the ———— theatre will have the opportunity of seeing one of the most amazing pieces of animated fiction in "The Kaiser's Finish," when it is shown here on ———— of ———— week, that has been produced since the European war started. This story is based on the Kaiser's practice of contracting illegitimate relations with peasant women of Germany, subsequently sending the offspring to distant parts of the world that they may be ready to serve the German Government when the much looked forward to "Day" arrives.

It is with one of these unrecognized sons of the Kaiser that "The Kaiser's Finish" centers around. He is Robert Busch who believes himself an American of plain German descent. At the outbreak of the war Dr. Strumpf, his guardian, acquaints him with the real identity of his parents, believing that the knoweldge that the Kaiser is his father will serve to make him eager to fight for Germany. But Robert has had the principles of American democracy instilled in him since childhood, and as a result the whole revelation is disgusting to him. However, he feigns loyalty to the Kaiser in order to serve the government he loves most—that of the United States of America.

How he makes his way to the headquarters of the German army, kills the Crown Prince, whom he closely resembles, and makes his way into the Kaiser's presence, forms a series of events of a thrilling nature. Here before the vicious war lord Robert pours forth his scorn for German militarism, and his fast faith in the principles of democracy. After a scathing speech he kills the Kaiser, and then to save himself from falling into the hands of the Prussians, he blows up the palace, war lords, himself and all with a high-power bomb that the Kaiser was examining.

THE STORY

Years before the present war the Kaiser, on one of his visits to an army camp, sees a pretty peasant woman in her cottage, and, entering, ravages her. Her husband, returning, is infuriated, and strikes the Emperor to the ground. He is immediately shot. The wife bears a baby boy, Robert, who is sent to America in charge of Dr. Strumpf. When he grows to manhood he believes himself the son of Richard Busch, a wealthy German-American. When the war breaks out Emily Busch, the girl whom he believes his sister, urges him to enlist. Robert consults Dr. Strumpf, and learns his true parentage. He conceals his wrath from the physician, and agrees to join the German propagandists in the United States.

However, Robert is in constant touch with the American Secret Service. In this way he traps various members of the German spy ring. At length Robert is entrusted with an important message to the Kaiser. The day before his departure for Europe the entire ring of spies is taken into custody. Busch, Robert's foster-father, is among those. In disgrace he commits suicide.

Robert makes his way to German army headquarters after many a thrilling adventure, where he meets the German Crown Prince. He notices the remarkable resemblance between him and his half-brothr, and when the opportunity presents itself kills him. Using a fake moustache Robert easily passes himself off as the Crown Prince until he comes before the Kaiser. The Emperor immediately notices the difference but Robert, his chance come, roundly denounces the Kaiser, and then kills him. When the Kaiser's followers attempt to take him into custody, he seizes a bomb, and dashes it to the floor, killing all the war lords of Germany as well as himself.

CATCH LINES

How an offspring of the Kaiser, unrecognized in America, brought death and destruction to the man who thought to rule the world.

Robert Busch, an American, was amazed to learn that the Kaiser was his father. His guardian believed that this knowledge would make him loyal to Germany; but, quite the contrary, it made him yet more loyal to the United States. See the startling and dramatic events of this great photoplay.

Enacted by practically the same cast that appeared in the Gerard picture, "My Four Years in Germany."

Thus spoke Robert Busch to the Kaiser: "I am your son, but I am also a son of America. Kaiserism with its stench of murder, maiming, destruction, devastation, suffering and lowest criminality is a thing loathed and despised."

The Crown Prince and the Kaiser meet death at the hands of their American relative.

Laying bear one of the most criminal and horrible weapons employed by the Kaiser in his effort to control the world.

SUGGESTIONS

This feature besides presenting an unusual Kaiser story, the various prominent points of which you may find it good to play up, if your audience likes the sensational, offers a fine opportunity for the unusual in advertising. The publicity department has furnished some striking ad cuts, one of which is reproduced on this page, but if you prefer to get up your own display a number of ideas suggest themselves for the novel advertisement.

In the wording of the advertisements treat the subject in lighter vein; that is follow out the general scheme of the title. "The boys are finishing the Kaiser's army over there, the Kaiser meets a like inglorious finish in ————," and similar lines could be used across the top of an advertisement. Lines such as this certainly serve to attract attention better than the cut-and-dried advertisement. They are light, and at the same time never suggest that the picture is a comedy.

Lobby displays in the way of special drawings can easily be arranged by an artist with imagination. Or you might go through your local papers and pick out a few of the particularly good cartoons representing the Kaiser in one of his disturbed frames of mind. These have been appearing in the paper frequently of late, and a collection of them in a lobby frame, centered around your announcement of the picture should attract interest.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 12 issue, Pages 2134, 2135, 2136 and 2137; October 5 issue, Pages 2292 and 2293.

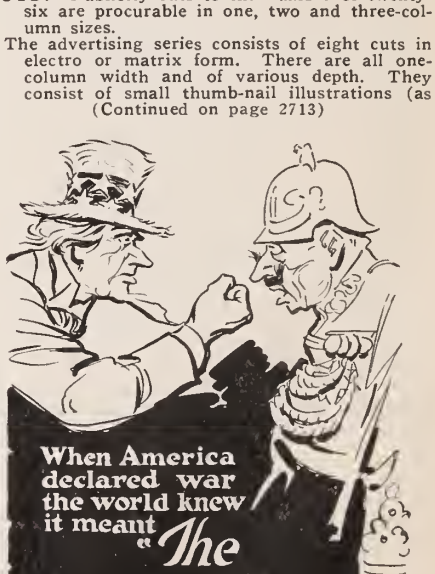
ADVERTISING AIDS

PAPER:—There are two one-sheets; two three-sheets; one six and one twenty-four on this production.

CUTS:—Publicity cuts to the number of twenty-six are procurable in one, two and three-column sizes.

The advertising series consists of eight cuts in electro or matrix form. There are all one-column width and of various depth. They consist of small thumb-nail illustrations (as

(Continued on page 2713)



Type of One-Column Ad Furnished on This Production

"ROSEMARY CLIMBS THE HEIGHTS"—AMERICAN

Will Give Splendid Satisfaction the Verdict on This

AS was stated in advance review, in issue of October 19, on page 2607, "Rosemary Climbs the Heights" is a good picture. It will give splendid satisfaction to all Minter fans as well as other picture goers. It is about the most dramatic story every furnished this star.

The plot is well constructed and maintains the interest. It also contains some situations with heart interest.

The picture has been taken in a wooded canyon, its beautiful scenery forming the background in most of the scenes. As everybody likes natural scenery, it should add to the entertaining values.

The picture is clean.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rosemary van Voort.....Mary Miles Minter
Ricardo Fitzmaurice.....Alan Forest
Wanda Held.....Margaret Shelby
Mme. Thamar Fedoreska.....Charlotte Mineau
Godfrey van Voort.....George Periolat
Hilda van Voort.....Nanine Wright
Jacob Lowenstein.....Jack Farrell
Andrieff.....Carl Stockdale
Cornelius Simpson.....Lewis King
Mrs. Preston-Carr.....Rosita Marstini

Story by Bernard McConville.
Scenario by Dan F. Whitcomb.
Directed by Lloyd Ingraham.

SUGGESTIONS

This may be billed as a story of Bohemian life in New York, or you might accentuate the murder mystery side of it, as this forms the body of the picture. The exhibitor knows best which particular angle will appeal to his patrons. Miss Minter deserves to be featured. All publicity that she has ever had has been free from contracts, salary and kindred ailments of other big stars. She has a good hold on the public because of her youth, sweetness and sincerity.

If you use cut-outs, one of Miss Minter gaining the top of a steep hill and the open country, with the turbulent city below, might be suitable. This is suggested by the title of the picture and is indicative of its character.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. One-sheet contains attractive pose of Mary Miles Minter. Other paper is generally well gotten up and gives good idea of character of production.

LOBBY DISPLAY:—Eight 11 x 14 photos and the title card, one 22 x 28 of scene, one 22 x 28 of star.

HELPS FOR DISPLAY ADVERTISING INCLUDE:—One three-column, one two-column and one single-column layouts.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Mary Miles Minter, the dainty American favorite will be the star at the ——— theatre beginning ——— of ——— week for a period of ——— days. Miss Minter's latest picture is entitled "Rosemary Climbs the Heights" and is a pretty love story combined with an engrossing murder mystery. It was written for her by Bernard McConville, one of the foremost screen writers of the day. Mr. McConville served a valuable apprenticeship with the old Fine Arts Company under the direction of D. W. Griffith and while with that company wrote a number of successful photoplays. Recently his work has been appearing under a number of brands and "Rosemary Climbs the Heights" is one of the most skillful stories he has yet constructed.

Miss Minter appears to attractive advantage as Rosemary, the girl who goes to the city and is embarked on a successful career as an artist when she becomes the innocent victim of misguided justice. There is a murder in the same apartment house as that in which Rosemary resides and through a series of coincidences that make her appear guilty beyond a doubt, she is arrested and brought to trial. It is only at the last moment that the confession of a witness of the murder frees Rosemary. She returns to the pursuit of her career and the man she loves, a musician.

The supporting cast is of the usual high order always noticeable in pictures bearing the American brand. Alan Forrest, Margaret Shelby, the star's sister, Charlotte Mineau, George Periolat and Carl Stockdale are among the prominent screen players who assume roles of importance. Lloyd Ingraham, a capable and versatile director, was in charge of the production which bears finish and polish in every department.

THE STORY

Rosemary van Voort, daughter of an old resident of lower New York state, has a talent for wood carving. One day she encounters a party of artists from the city on an outing in the forests near her home. Ricardo Fitzmaurice is the first to realize that her work shows talent and the members of the party suggest that she come to New York to pursue her art. As her father is growing feeble, Rosemary agrees. In the city her work soon attracts attention and she begins to earn money. Ricardo, loving her, works with fervor on his opera that he too may be a success and worthy of her love.

Ricardo is loved by Mme. Fedoreska, a Russian. When she realizes that Ricardo has no love for her she is furious. This she discovers at a masque ball when Ricardo monopolizes all of Rosemary's dances. When the Russian woman returns to her apartment she receives a shock. Her husband, whom she had been instrumental in sending to Siberia, is there with their son. There is a heated argument, resulting in a tragedy. Mme. Fedoreska lies dead. Her husband and son are no where to be found.

Rosemary, who occupies a room in the same house, is accused of the crime because her pistol is found beside the dead body. Things look black, indeed, at the trial, for there is no bit of evidence on which she can build her plea of innocence. She relates the hurried visit of a Russian boy to her on the night of the murder; blubbering and crying, and then his disappearance. When the case seems hopeless the boy enters a police station and tells of the manner in which his father shot Mme. Fedoreska and how she stabbed him. The man had died later.

Thus is Rosemary freed. Prosperity and a happy future loom before her and Ricardo, the man she loves.

CATCH LINES

Mary Miles Minter in her latest and most beautiful American photoplay.

A story of Bohemian life in New York City.

An innocent girl accused of a foul murder—every bit of evidence points against her—her acquital by the merest turn of chance.

Written by Bernard McConville who fits stars with pictures as a tailor does his customers with clothes.

An innocent artist becomes entangled in a Russian family squabble that ends in tragedy.

Bearing the usual polish that is a happy conventionality with the case of every American production.

A story of life in the artists' quarters of New York City—one of the most attractive sections of the metropolis.

Plan Book Help
Takes All the Worry Off
Your Own Shoulders

Bank On It

Scene from "Rosemary Climbs the Heights"

"PRIVATE PEAT"—ARTCRAFT

Faithful Treatment of a Famous Book Should Put This Over

IN exploiting this picture you will be compelled to lay stress on the patriotic nature of the theme more than on the production's quality. Another good point that is natural for you to bring out will be the fact that the production has been based on the well known war book and that Private Peat himself, the author of the book and a very young fellow, takes the leading part. In doing so you will probably give much better satisfaction, as the impression your patrons will get will be that they are seeing things as they actually happened.

The plot has been constructed in the form of a narrative. In plain words, the hero tells, in the first person, how things occurred.

Almost half of the picture, at the beginning, has been wasted in tiresome details, the kind one sees in News Weeklies. For instance, there are scenes of his first application for enlistment and rejection, as not coming up to the requirements; his second and successful application; views of his training at camp in the different stages. Not until the end of the fourth reel does any real action begin. Then we see some interesting and somewhat thrilling trench fighting at night which is spectacular.

The story also deals with the brutality of the Germans in Belgium. Scenes of the shooting of civilians, a fact proven authentically, are shown together with news of the manner in which civilians were used in screening the German troops to prevent their being fired at.—Released Oct. 13 (Special).—*P. S. Harrison.*

THE CAST

Private Peat.....Harold R. Peat
Mary, later Mrs. Peat.....Miriam Fouche
Old Bill, the Blacksmith.....William T. Sorelle

From the book, "Private Peat," by Harold R. Peat. Published by Bobbs-Merrill Company.
Scenario by Charles Whittaker.
Directed by Edward Jose.

SUGGESTIONS

Harold Peat's book, "Private Peat," published by the Bobbs-Merrill Company, has a record as one of the best sellers produced by the war. As a consequence the prominent display of the name in all advertising will do more good than any number of ballyhoos or wild lobby displays. You might, however, be able to secure some trench trophies for your lobby during the run of the feature. These always attract attention wherever displayed.

The picture offers the usual book store stunt, but we are inclined to believe that the book dealer will be rather independent if you come to him on the "Private Peat" proposition. You might, however, arrange to sell copies of the book in your lobby, while the display of books previously referred to in these pages is not an idea to be overlooked. Simply obtain two or three copies, and open them to various exciting passages in the story. These in your glass enclosed frames will attract interest.

AD TALK

Harold R. Peat, the Canadian citizen who was one of the first to become a soldier in the cause of civilization will be the featured attraction at the ——— theatre on ——— of ——— week, when the film version of his book bearing the title of "Private Peat," will be shown for the first time in this city. "Private Peat" is a Paramount-Artcraft special attraction, and its contents give ample proof of the cause for which it was raised to such a position of importance on this program of excellent pictures. No more inspiring story of the war has been turned out on the films than this which contains not one line of fiction, but true and glorious facts.

For the benefit of American audiences, Private Peat in the picture becomes a soldier in the ranks of the American army, but otherwise the events of his book are set down exactly as written. It is engrossing, indeed, to follow the incidents which led to his enlistment. At the outbreak of the war he seeks to enlist several times, but the doctors refuse him—because his chest expansion is too small. But Peat is not to be refused on such grounds. And at length, desperate, he invents two brothers killed in France and a mother and sister destitute somewhere on invaded territory. He is good at telling stories for the recruiting officers forget his small chest and over he goes.

Peat's experiences at the front are told in detail on the screen. They are experiences that a million other soldiers have gone through, and each one's career at the front if told on the films would probably make just as interesting seeing as Private Peat's. But it is not given for them all to set down their experiences. So see Peat's. Your own boy's letter will appear twice as interesting if you take this peep into trench life.

THE STORY

Peat, a young man who is alone in the world, works in the store of Abner Cobb in a small American village. At the outbreak of the war he attempts to enlist, but is successively turned down with each trial, because of insufficient chest expansion. He communicates this information to his sweetheart, Mary, the village school teacher, and the two are despondent about it. That night Peat reads in the newspaper of the devastation of Belgium and Northern France, and when he retires for the night he cannot put the thought from his mind. He dreams of his own village under German invasion, of atrocities common on European soil enacted again in his free land, and in the morning he awakes with a start.

And Peat with this dream still running through his mind makes a last trial at the recruiting office. He invents two brothers killed in France, and a mother and sister homeless somewhere on invaded soil. And, as a result, he is accepted, insufficient chest expansion and all.

Then comes the training, the trip across, the short period back of the lines, the order to move to the front, and, at last, the supreme moment, "Over the top." The charge is successful, and the force of which Peat is a member, take a village formerly held by the Germans. But ammunition runs low, and volunteers are asked to return to the munition dump for more. Peat is one of the volunteers, and returning from the perilous mission is shot through the lungs. The dressing station to which he is conveyed after two days' lying in the open is bombed by Germans notwithstanding the Red Cross flag, but Peat escapes injury this time.

At the base hospital he recovers quickly, but is discharged, honorably from the army. Mary greets him, and before he returns to the United States he makes her his wife.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six, one rotrogravure one-sheet and one 24-sheet stand. This paper is some of the best issued by Paramount-Artcraft. The title is prominently displayed on all the paper, and the scenes selected indicate the grim humor of war more than the tragic side. The first one-sheet is a portrait of Peat, the second shows him in a "closeup" at mess. There is an excellent three showing a soldier with bayonet in foreground, while in the background is barbed wire and bursting shells—the soldier smiles. The other three shows one soldier assisting another who is wounded. The six is light, again showing soldier prodding the last of a line of German prisoners with his bayonet. The twenty-four is a trench scene.

PHOTOS:—The usual line of photos for lobby display are provided on this feature, and include eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, and the 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column and two three-column. These show poses of Peat and interesting scenes from production.

ADVERTISING LAYOUTS (MATS):—These are furnished in the one, two and three-column sizes as on all Paramounts.

CATCH LINES

Peat's chest expansion was not up to standard, and so the army turned him down. But did this stop him? Never! He invented two brothers killed in battle and a mother and sister suffering in invaded territory! And they took him, poor chest and all—this patriot without a living relative!

Your boy, your brother, your sweetheart, husband, sees the army life pictured in "Private Peat" day in and day out. See this picture and his letters will be twice as interesting as they are even now.

Harold R. Peat was one of the first Canadians to go over. He was with twelve thousand others—the joke of the war these untried poorly-drilled troops—but they turned back twenty thousand Huns, and the world rang with praises for the Canadians—no more the joke but the heroes.

Peat fought at Ypres, at St. Julian and St. Eloi, at Langemarck and Vimy Ridge, where some of the most terrific battles of the war took place.

One-Column Ad Cut

"THIRTY A WEEK"—GOLDWYN

"Give Tom Moore More Stories Like This," Says Harrison

THERE is no reason in the world why Tom Moore should not create a steady following that will go to see him whether it rains or shines. He has the appearance and ability, and is seconded ably by the young lady playing opposite him. But he must be furnished with stories of the same excellence as this one is, presenting him as a thing human.

The plot of this picture is simply an every day occurrence, such as you have seen in real life yourself or read in newspapers. Not one point in it is exaggerated. *He* is a chauffeur, *she* the daughter of his wealthy boss. Although engaged to another, a weakling, the heroine is in love with the chauffeur and they marry. Papa is angry and wants to bring about a divorce but without success. Due to a misunderstanding the couple become estranged, but when the father finds out his son-in-law is a real man, a reconciliation is brought about and everybody is happy.

There is light comedy and romance in the first part of the picture. The balance contains splendid dramatic values. The estrangement is pathetic, while the reconciliation is correspondingly productive of joyfulness. The sight of a son showing boundless love to his mother brings lots of sympathy to the hero. Grace Henderson, as the mother, looks very much like one.

This attraction should please everybody. It is clean and offers a wholesome entertainment.—*P. S. Harrison.*

THE CAST

Dan Murray.....TOM MOORE
Barbara Wright.....Tallulah Bankhead
Mr. Wright.....Alec B. Francis
Mrs. Wright.....Brenda Fowler
Freddy Ruyter.....Warburton Gamble
Mrs. Murray.....Grace Henderson
Minnie Molloy.....Ruth Elder
By Thompson Buchanan.
Directed by Harry Beaumont.
Photographed by George Webber.

ADVERTISING AIDS

PAPER:—There are ones, threes and sixes on this production, as well as the stock twenty-four-sheet.

LOBBY DISPLAY:—Scene stills come in the regulation sizes: 8 x 10, 11 x 14 and 22 x 28; all attractively colored.

ADVERTISING CUTS:—These are supplied in one and two-column sizes, contain selected scenes from the production and are attractively lettered.

TEXT CUTS:—There are two one-column cuts of Moore and one two-column. There are also two two-column scene cuts and a one-column of Moore and Miss Bankhead.

MUSIC CUE SHEET and current and coming slides also procurable at all Goldwyn exchanges.

AD TALK

Tom Moore, who made such a hit with patrons of the ———— theatre in his first starring picture, "Just for Tonight," returns to the house on ———— of ———— week in "Thirty a Week," a romantic comedy-drama of the first class. While the previous picture met with approval on all sides it is not stretching the point to say that the present one is superior to it in many ways. It is based on the popular play of the same name by Thompson Buchanan, an experienced author. Certainly Mr. Buchanan's comedy sense showed itself well in the writing of "Thirty a Week." Sparkling originality marks almost every passage of consequence in the picture and with Mr. Moore as the chief player they appear in a particularly attractive light.

The star is cast as Dan Murray, a chauffeur who loves and is loved by his employer's daughter, Barbara Wright. Barbara thinks Dan much superior to the average man she meets in her own set. He is a gentleman, keen and good looking. Barbara doesn't ask for more. But how to get Dan is a question, as he realizes the difference in their positions and hesitates to propose. So finally Barbara hits upon a plan to make him speak the magic words. While out riding, the car breaks down and Dan seeks the cause of the trouble. He is so engrossed in his seeking that he doesn't notice Barbara removing one of the vital plugs of the engine. So when the car won't go there is nothing to do but to stay out all night as they are far from shelter. Moved by the magic of the moonlight Dan proposes and the next day Mr. Wright hears of a marriage that doesn't please him at all—.

But we aren't going to tell you all the happy story here. Mr. Moore, aided by Tallulah Bankhead and Alec Francis, do it much better on the screen.

THE STORY

Dan Murray is only a chauffeur but he is a thorough-going gentleman and good looking—and this is exactly the sort of a fellow that Barbara Wright wants for a husband. Barbara, however, has the misfortune to be the daughter of Dan's very rich employer and while she is well aware of that fact that Dan loves her equally as well as she loves him, she is also well aware of the fact that he will not speak his love because of the gulf that money throws between them. So Barbara resorts to strategy. While she is out motoring a long-awaited motor trouble causes Dan to get out and get under and while he is thus occupied Barbara removes a very important part of the engine. And the darned thing just refuses to move after that.

And then night comes on and at first Dan is quite petrified but it is much easier to speak of love at night when there is a nice moonlight and Dan just can't control himself. He speaks. Barbara nods. Elopement. Marriage. Result: a furious Mr. Wright insisting that the whole thing shall be annulled. But Barbara and Dan are not to be so frightened. They set up house keeping and make an attempt to get along—but it's hard, for Mr. Wright causes Dan's discharge from several positions.

At last, an old friend offers Dan the chance to drive his car in a race and Dan brings her in third and wins five hundred dollars. This, in the very goodness of his heart, he turns over to Minnie Malloy, a friend of his family's whose husband needs to be taken West. Barbara's rejected suitor sees this and reports to her. Unhappy, she returns to her home. Dan is offered a large sum by the family lawyer to permit the marriage to be annulled, but he refuses and the lawyer learns the truth. When Wright hears of this he immediately sends for Dan and offers him his hand. His generosity has touched the old gentleman's heart. And as for Barbara!

CATCH LINES

Tom Moore, Goldwyn's new star in his second picture—a lively, romantic comedy-drama in which he receives excellent support from pretty Tallulah Bankhead and sterling Alec Francis.

Barbara Wright knew that Dan, her chauffeur, loved her and at the same time knew that he wouldn't propose. So naughty Barbara fixed it so that he was forced to stay out all night with her—then he just had to speak the words.

Exceeding in the elements of romance and comedy even the previous Tom Moore picture, "Just for Tonight."

How much does it take for a chauffeur to support a millionaire's daughter as his wife? More than "Thirty a Week?" See Goldwyn's latest and find out.

Tom Moore—a star who relies on neither guns nor clothes, neither patent leather hair nor stunts to put his work over. All Tom needs is Tom.

SUGGESTIONS

Many exhibitors are finding that comedy-dramas are gaining in popularity with each day and many have also discovered that Tom Moore is one of the most popular stars in this type of production. "Thirty a Week" is his second starring vehicle and should not be overlooked because of the above mentioned reasons. Play it up as a romantic comedy enacted by attractive players and feature Moore heavily. Along with this there is the good, snappy titles that should prove an added attraction.

MANUFACTURERS' ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS October 19 issue, page 2473; October 12 issue, pages 2278 and 2279.

One-Column Scene Cut at Goldwyn Exchanges

"THE FORBIDDEN CITY"—SELECT

One of Norma Talmadge's Best—A Correction

IN the extensive review, published in the advance section of October 19th issue, on page 2607, it was stated that it wsan't clear whether the hero and the heroine, in the first section of the picture, are married or not, thus leaving the standing of the child uncertain. This department has been informed since by the producers that there is a marriage scene shown, which was cut out by the management of the theatre, with other scenes, in order to reduce it to the proper length for their requirements. The picture will reach the exchanges throughout the country complete. This naturally eliminates any trace of suggestiveness.

The attraction may well be considered one of the best Norma Talmadge subjects released. It possesses all the elements that go to make a picture pleasing. It combines art and entertainment.

The interior setting used may rightly be classed as marvelous, which, combined with the splendid portrayal of the Mandarin and other Chinese characters, produce a Chinese atmosphere that is real.

It is a clean attraction and the kind that should please almost everybody.—Length, 6½ reels.—*P. S. Harrison.*

THE CAST

Mandarin.....Michael Rayle
Wong Li.....A. E. Warren
San San, his daughter....NORMA TALMADGE
John Worden, U. S. Consulate Secretary
Thomas Meighan
The Chinese Emperor.....L. Rogers Lytton
Toy, daughter of John Worden and San San
NORMA TALMADGE
Lieut. Philip Halbert, U. S. A.....Reid Hamilton
By George Scarborough.
Scenario by Mary Murillo.
Directed by Sidney A. Franklin.
Photographed by Edward Wynard.

ADVERTISING AIDS

PAPER:—One one-sheet (scene of production), one one-sheet (star, special for this production), two three-sheets (one of scene and the other of star), one six-sheet (scene), one twenty-four-sheet (scene).
CUTS (ELECTROS):—Two one-column, two two-column, one three-column; all these of production. Star cuts are furnished in one-half, one and two-column sizes. These are new cuts containing different poses of the star.
LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card, seven 11 x 14 colored scenes and title card, two 22 x 28 horizontal "flats" colored, one 22 x 28 star portrait colored (stock).
SLIDE, MUSIC CUE SHEET.

AD TALK

Norma Talmadge comes to the ——— theatre on ——— of ——— week in her latest Select photoplay, "The Forbidden City," for a stay of ——— days. This feature is one of the most pretentious ever undertaken by Miss Talmadge both in the way of setting and dramatic situations. It was written for her by George Scarborough, noted playwright, and the star is first seen as San San, daughter of a Chinese mandarin. Thus it is a new Norma Talmadge that appears before us. Slant-eyed, pig-tailed and clad in the rich silken costumes of the more prosperous Chinese women, she makes a striking appearance.

As this character the actress meets and falls in love with John Worden, secretary of the United States consulate. But her father has other plans for her. In order to reinstate himself in the good graces of the emperor he plans to give his daughter into the royal harem. And during Worden's absence little San San is conducted before the emperor. He is immensely pleased with her but when it is discovered that she has a baby, the emperor's wrath knows no bounds. As a result San San meets death in the Hall of Spears.

However, the romance of her daughter, Toy, and a member of the United States Army at Manila comes as a happy conclusion to this story. Miss Talmadge does splendid emotional work in both the roles. She is generally admitted to be the best of all actresses on the screen today. Her creative imagination apparently has no bounds and her work is always marked by sincerity and true feeling. Thomas Meighan is seen as Worden while the other parts are excellently taken.

S. A. Franklin, the director, has spared no pains nor expense on the settings of the production. The atmosphere is remarkable for its realism while the presence of some real Chinese in the cast adds color to the production.

THE STORY

San, San, daughter of a Chinese mandarin, loves John Worden, secretary of the U. S. Consulate. The mandarin, however, has other plans for her. In order to reinstate himself in the good graces of his Emperor he plans to give San San into the harem. And while Worden is away in another part of the empire on business, he takes her before the ruler. The emperor is greatly attacted by San San but on discovering that she is a mother his rage knows no bounds. He craftily conceals his true feelings from San San, however, and tells her that she may go on her way. Overjoyed, she starts to leave through a long hall hung with heavy tapestries. And she never reaches the other end for the emperor's soldiers thrust their spears through the curtains and little San San falls dead.

Years later, Toy, her daughter, escapes from China to Manila where she serves in the Red Cross hospital there. She meets and falls in love with Lieutenant Halbert. Halbert's guardian is none other than John Worden, now the United States consul at Manila. When he learns of the marriage contemplated by Halbert he forbids it and sends him away on a diplomatic mission. Later he is taken seriously ill and Toy nurses him back to health. It is then that Worden discovers that Toy is his own child, and, recalling the tragedy of his own early life, he changes his mind and gives Halbert permission to marry the girl of his heart.

SUGGESTIONS

You can safely go the limit on this picture for it is one of the most pretentious subjects in which Norma Talmadge has appeared. Do not be afraid to use superlatives in your advertising. Let it be known that the star assumes the role of a Chinese girl and also of her half-caste daughter. There are some excellent cuts of the star in her Oriental makeup and costume that will help make attractive newspaper stories and advertisements.

If an appropriate atmosphere is desired for the lobby and theatre, anything suggesting the far East would be desirable. If you have a large stage you might burn incense, just a small amount during the opening of the picture. The lobby could be used for decorations of anything Chinese that you might be able to secure for the presentation.

The Select press book on this subject is complete and contains two exceedingly well written feature articles that newspapers with photoplay departments should be glad to make use of.

CATCH LINES

"The Forbidden City"—an absorbing tale of the customs of the emperor's court at Pekin and a beautiful romance that lived through two generations.

Norma Talmadge is seen as the daughter of a Chinese mandarin, a role which she takes with the same sincerity and emotional depth that makes

(Continued on page 2714)

One and Two-Column Cuts in Attractive Style Also Furnished

"SECRET STRINGS"—METRO

Crook Story That Should Not Fail to Please—Interesting Plot

TO begin with, this is a crook subject. It is the first big factor in favor of it, as pictures based on themes of this character never fail to please. Then follows an interesting and sensible story, directed in an intelligent way. To cap the climax, it has an ending that, in the short space of no more than four minutes actual time, takes so many clever and surprising twists, that you really don't know how it is going to end, until the word End is flashed on the screen.

For instance, when the crook, the husband of the heroine, administers the narcotic to the supposed victims, they go to sleep. The gang gets the jewels and are about ready to make their get-away, when the maid turns the tables on the butler and has him handcuffed. She then tells him she had quietly removed the coffee containing the drug. At the same time the supposed drugged Mr. and Mrs. Giles open their eyes and get busy. They arrest all the gang and disclose to them the fact that they are detectives. The crook husband then is ordered to stretch his hands for handcuffing. While doing so, however, he grabs the pistol from the hands of the Giles's nephew and holds up the detectives. You surely think he will succeed in helping his pals get away, but is shot and killed. Don't you think the events, succeeding each other, are exciting?

Miss Tell's acting is splendid; so is that of the supporting cast. The picture should have a universal appeal. It is clean.—Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Janet Newell.....Olive Tell
Raoul Newell, her husband.....William J. Kelly
Hugh Maxwell.....Hugh Thompson
Richard de Giles.....John Daly Murphy
Mrs. de Giles.....Marie Wainwright
Ross.....Hugh Jeffrey
Williams.....Bert Tuey
Benjamin Moraud.....John A. Smiley
Katia.....Barbara Winthrop
Detective.....Edward Lawrence

Story by Kate Jordan in Ainslee's Magazine.
Scenario by June Mathis.
Directed by John Ince.
Photographed by Frank Williams.
Produced under supervision of Maxwell Karger.

CATCH LINES

Olive Tell, the beautiful Metro favorite, in one of the fastest moving crook plays ever screened.

Adapted from a story in Ainslee's Magazine by Kate Jordan, one of America's foremost writers of fiction.

A splendid star, supported by a splendid cast in a skillful production of a fascinating crook story.

There are more exciting situations in "Secret Strings" than there are in half a dozen spy plays.

AD TALK

The famous beauty of the screen and stage, Olive Tell, is to be seen on the screen of the ——— theatre on ——— of ——— week in her latest Metro feature, "Secret Strings." "Secret Strings" was adapted from a story by Kate Jordon that appeared only recently in Ainslee's Magazine and it makes one of the most exciting crook plays of the season. Plot and counterplot run rife throughout the five reels; there is, indeed, not a moment when the suspense is not at the highest tension. Miss Tell handles her part beautifully and her fascinating appearance is one of the high lights of the production.

The story concerns the efforts of a gang of crooks to rob an exceedingly valuable collection of jewels from a Long Island home. To this end the leader of the gang, Raoul, places his wife, Janet, in the house as maid. Janet is unaware of the real reason for her presence there. Raoul has told her that the owners of the house have robbed an innocent friend of papers giving him title to South American property. As a consequence she believes she is serving the cause of justice by entering the house. It is not long, however, before she discovers the true mission of her husband. But he forces her to stay on, threatening to tell the man she loves, Hugh Maxwell, that she is married to him, unless she accede to his demands.

The climax of this exciting story comes when the residents of the house reveal themselves as detectives, well aware of Raoul's reason for being in the house. In an attempt to escape he is shot and so Janet is left free to marry Hugh. William J. Kelly, Hugh Thompson, Marie Wainwright and John Daly Murphy are seen in Miss Tell's support.

THE STORY

Janet Newell is married to Raoul, a crook. When she discovers this she leaves his home and endeavors to make her own living by painting. She is not very successful, however, and when her husband comes to her with what appears to be an honest proposition she turns an ear. It appears, according to Raoul, that a Mr. and Mrs. de Giles of Long Island have stolen papers rightfully belonging to Langstreet, giving him title to property in South America. By producing the supposed Langstreet, ill with fever, Raoul convinces Janet that she will be serving the cause of justice if she enter the household of the de Giles and locate the papers.

Janet accepts the position of maid in the Long Island home. A guest at the house is Hugh Maxwell, the de Giles' nephew. He and Janet soon fall in love and because the wife is thoroughly ashamed of her husband she does not speak of her marriage. Soon Raoul appears at the house and introduces himself as Langstreet. It is then that Janet discovers the duplicity of her husband. She plans telling the de Giles the whole scheme but Raoul silences her by the mention of Maxwell. It is Raoul's plan to rob the de Giles' residence of the famous collection of jewels.

The butler of the house is in his employ and on the appointed evening he drugs the de Giles' coffee. With Raoul he then commences to rifle the safe but when they believe their coupe complete, the de Giles suddenly appear, not as old people, but without their disguise. They prove to be famous detectives, all the time on the trail of the crooks. Raoul attempts to make a break for liberty and is shot and killed by one of the detectives. Thus is Janet left free to marry the man she loves.

SUGGESTIONS

If your audience has favored the crook play in the past make this the dominating note in your advertising, for "Secret Strings" is one of the best of this sort. Olive Tell is a star well known on the stage and her previous appearances in Metro pictures have created for her quite a following. The story originally appeared in Ainslee's Magazine under Kate Jordan's name. She is a well known author, many of her works having been adapted to the screen.

ADVERTISING AIDS

PAPER:—Colored posters include two styles of one, three and six-sheets, with star prominently displayed in either portrait or scenes.

LOBBY DISPLAY:—The usual lobby display provided on all Metro releases may be obtained on this subject. Photos are 8 x 10 in sepia; 11 x 14 in sepia and 22 x 28 of star. Title and synopsis cards are supplied to complete this display.

ADVERTISING CUTS AND MATS:—One and two-column star cuts are procurable at Metro exchanges.

SLIDES AND MUSIC CUE SHEET.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS October 12 issue, page 2319.

"THE KAISER'S FINISH"

(Continued from page 2704)

A Two-Column Cut of Star Also Provided shown on this page). The solid black background serves to attract attention no matter what position given the cut on the advertising pages. These cuts contain such good catch lines as "The biggest news story of the twentieth century will be headed the "Kaiser's Finish."

LOBBY DISPLAY:—Photographs are furnished in the standard sizes. They are 8 x 10 in black and white; 8 x 10 in sepia; 11 x 14 in sepia and, and 22 x 28 in color.

Other accessories provided on this production include two varieties of slides, a two-color herald, one broadside and a complete press sheet containing an assortment of newspaper stories.

OLIVE TELL.

"A DAUGHTER OF THE OLD SOUTH"—PARAMOUNT

A Well Produced Tale of "The Wronged Girl"

THE theme upon which this production has been based is of the questionable type. However, it will entertain those who don't mind this sort of photoplays, as it has been done well. The construction of the plot is intelligent and calculated to hold the interest throughout. It also contains several heart appealing situations.

The story presents the heroine as a Spanish girl of the South, reared according to the most inflexible formalities of her race. She is betrothed to a Spanish gentleman, but does not love him. During a visit to the church, she meets a novelist and they fall in love. They have several secret meetings in one of which he takes advantage of her.

Later the novelist meets an old sweetheart with whom he is estranged and they renew their friendship. He thus casts the heroine aside. The latter visits the *other* woman and divulges to her what their relations have been, but as she will not believe her, the heroine offers to prove it. Thereupon she invites the villain to dinner that evening, placing the *other* woman behind the curtain. The heroine then makes the novelist believe she has poisoned him, but that she still has it in her power to save his life provided he will consent to marry her. Horror-stricken, he agrees. She then calls the *other* woman and tells her she now can have him and that the poison is nothing but plain water.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Dolores.....Pauline Frederick
Pedro, a Spaniard.....Pedro De Cordoba
Lillian Hetherington.....Vera Beresford
Dolores' Grandmother.....Mrs. T. Randolph
Richard Ferris.....Rex McDougall
Housekeeper.....Myra Brooks
Mr. Hetherington.....J. P. Laffey

Authors: Alicia Ramsey and Rudolph de Cordova.

Adapted by Margaret Turnbull.

Directed by Emile Chautard.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, rotogravure one-sheet and twenty-four-sheet. One one, the six and the twenty-four are poses of Miss Frederick, the others are scenes from the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia as well as 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. These include poses of star in character and scenes from production.

CUTS AND MATS ON STAR (STOCK):—Five one-column, three two-column, two three-column.

SERIES OF ADVERTISING LAYOUTS (MATS):—These in one, two and three-column sizes dressed in the usual Paramount style.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Pauline Frederick, one of the most brilliant emotional artists of the screen will be seen in her latest Paramount feature, "A Daughter of the Old South," at the ——— theatre on ——— of ——— week. This picture is based on a story by Alicia Ramsey and Rudolph de Cordova, popular magazine writers. While the story was not written for Miss Frederick in the first place, the producers realized as soon as it was published that it was the ideal vehicle for the star. It offers her the role of a Creole girl of the Old South, passionate in love and passionate in hate. The story of the manner in which a novelist won her love and then tossed it aside, of the manner in which she sought her revenge and of how finally she found true love with the man she first scorned, makes a piece of screen entertainment well worthy a visit to the ——— theatre.

Miss Frederick plays her role brilliantly and appears to unusually stunning advantage. Her support too is excellent from principal players down to the merely incidental characters, including as it does, Pedro de Cordoba, Rex McDougall, Vera Beresford, daughter of the famous Kitty Gordon, J. P. Laffey, Mrs. T. Randolph and Myra Brooks. Emile Chautard, the director, has produced the picture in excellent taste. He is a man of unusual talent and ability and one never is able to detect a false note in any of the pictures in which he has his hand.

THE STORY

Dolores, a beautiful Creole girl, is betrothed by her mother to Pedro, a wealthy Spaniard. Dolores does not know her heart and when Pedro departs on business to South America, she pines under the monotony of her existence. One day in the church she prays that a lover be sent her and, as if in answer to her supplication, there appears Richard Ferris, a novelist. He is immediately attracted by the dark beauty of the Creole girl and forgets all about his vows of love to Lillian Hetherington, an heiress of New York. He rents a cottage near Dolores' home and the two spend many delightful hours together.

When Pedro returns Dolores is cold toward him and asks her mother to postpone her wedding day. Ferris finds in Dolores a wonderful type for the heroine of his new novel and allows no thoughts of Lillian to interfere with his new love until that lady, herself, appears on the scene. Then the fickle man turns back to her and neglects Dolores. Dolores sees Ferris with Lillian and overhears him telling her of his love. She plans a revenge.

She invites Lillian to secret herself in Ferris's cottage that night. Dolores, arrayed in a rich costume, completely fascinates Ferris for the second time. When he is not looking, Dolores pours the contents of a vial marked "poison" into his glass. He drinks, and with a cry of triumph Dolores shows him the vial. In a frenzy he begs her to save him and this she agrees to do providing he will marry her. He frantically signifies his willingness and it is then that Dolores tells him that the vial contains only pure water. She draws aside the curtains and reveals Lillian, who spurns him.

Dolores, despondent, seeks to drown herself but Pedro, willing to forgive and forget, saves her. She realizes his true worth and accepts him.

CATCH LINES

Pauline Frederick, the brilliant emotional actress, in the best role of her recent career.

The story of Dolores, a Creole girl—her love and her hate—the tragedy and the happiness of her life.

"Because her lover proved faithless, Dolores made him believe she had poisoned him—the wretched man promised to marry her if she would but cure him. With a laugh of triumph, Dolores admitted that no poison had ever touched his lips while she drew aside the curtains and showed him the girl to whom he was engaged.

A splendid cast appears in support of Miss Frederick, headed by such well-known players as Pedro de Cordoba and Rex McDougall.

"THE FORBIDDEN CITY"

(Continued from page 2712)

each one of her performances an exceptional delight.

San San, because she loved an American, felt the full force of the emperor's wrath. The monarch pretended to sympathize with her and told her that she might leave his court and follow the man she loved. The exit led through a long heavily curtained passage way. On either side were the emperor's soldiers, ready at a moment's notice to send their spears through San San's body. And San San innocently and trustingly entered the passage way.

A production rich in atmosphere, in setting and in dramatic situations.

Miss Talmadge is generally considered the first emotional actress of the screen. See her work in "The Forbidden City," in which she assumes a dual role and be convinced.

A tale of the far East filled with romance and the thrills of the unknown.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 5 issue, Pages 2106, 2107.

ADOLPH ZUKOR presents
PAULINE FREDERICK IN
"A Daughter of the Old South"
A Paramount Picture

There Are Two and Three-Column Ad Cuts Dressed in Similar Style

"THE PRETENDER"—TRIANGLE

Desmond Gives Satisfaction in a Western Role

WHILE Roy Stewart was spending his vacation, Cliff Smith, his director, undertook temporarily to place William Desmond in Western photoplays. The present picture is one of them, and I can assure you that it will give excellent satisfaction, because it is based on a well constructed story and has been produced well. The hero is given the human part, therefore he attracts the sympathy.

In the story, in order to hold down a job for a teacher who is injured by a fall from a horse, the hero assumes his identity. You can imagine the comedy that is caused by the sight of a rough looking individual, who, judging from his appearance, can handle the gun much easier than the pen, trying to teach school.

It is a clean picture and will appeal immensely to the lovers of the Western sort of photoplays.—Released Oct. 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bob Baldwin.....Bill Desmond
Dolly Longstreet.....Ethel Fleming
Otheloe Actwell.....Gene Burr
Percival Longstreet.....Joseph Franz
Harold Whiteside.....C. E. Thurston
Seth Higgins.....Graham Pettie
Rev. Harold Upright.....Percy Challenger
Ezra Hoskish.....Walter Perkins
Hi Newsome.....Joe Singleton
By Alvin J. Neitz.
Directed by Cliff Smith.
Photographed by Steve Rounds.

CATCH LINES

There are few pictures that produce that fine feeling of warmth around the heart but "The Pretender" is one of these and Bill Desmond is one of the chief reasons for that feeling.

A comedy-drama wherein a cowboy who spells cat with a "k" takes the position of village school teacher to provide for the girl he loves.

Otheloe Actwell, head of a "ham" theatrical troupe thought to play bandit and rob the townsfolk of Freloe Beanos. But these people were too used to the real thing to let any actor get away with it. Mr. Actwell and his company thereupon landed in jail.

Bill Desmond is always ready with a smile and a joke even in the most trying circumstances—he will certainly amuse you in "The Pretender," his latest and best Triangle play.

Cowboy humor is the dryest in the world—but we guarantee that "The Pretender" will quench many a thirst for a laugh. Bill Desmond, the king-pin of smilers, won't let you scowl.

AD TALK

William Desmond, or to be more informal, as this actor prefers, Bill Desmond has turned to the western comedy-drama in "The Pretender," and the success he scores in this picture argues well for the amusement of the patrons of the ——— theatre when "The Pretender" is shown on ——— of ——— week. Bill has the role of a happy-go-lucky cowboy who refuses to take the new, tenderfoot boss of the ranch seriously. As a consequence he gets his walking papers which, in informal language again, means that he is fired.

On his way to the village Bill meets one Percival Longstreet, whose long suit does not happen to be riding horse-back. When Bill meets Percival he is lying prone on the ground quite severely injured from a few moments contact with a western pony. Percival is the new school teacher and, with tears in his eyes, he informs Bill that unless he gets the job his sister, Dolly, who is coming to live with him will starve. Now, naturally Bill is moved in the presence of tears and on learning the probable case of Dolly. And so even though he spells cat with the proverbial school boy's "k" and even though the only addition that Bill has ever done is counting heads of cattle, he figures that he might as well make a stab at the job of school teacher in Percival's place.

The situations, both humorous and thrilling, into which this venture of Bill's leads him, make five reels crammed with the most enjoyable action you have seen in many a day. Desmond appears to great advantage as the cowboy, always willing to take a chance, while Ethel Fleming makes a most pleasing Dolly. The picture was produced under the direction of Cliff Smith, the man who knows the comedy and the drama of the West as no other.

SUGGESTIONS

This is to be advertised as a western comedy-drama, and don't fail to let them know that Bill Desmond is the main exponent of the comedy. The plot, which concerns, among other things, a cowboy's efforts to teach the village school, offers a number of good advertising stunts that should be taken advantage of, providing the picture is played for any length of time. Your newspaper advertisements might be framed on the style of an announcement of a school opening. Something like this would be appropriate: "At the ——— theatre, William Desmond, 'The Pretender,' will conduct school for the townsfolk of ———. Beginning ——— from 11 A. M. until 10 P. M., he will be seen as our professor for ——— days."

This set in varying degrees of type sizes and styles will catch the eye better than the usual formal announcement. The title, name of star and theatre, should be featured as in every other advertisement. Try to get a little of the humor of the picture into your advertisements in whatever style you prepare them. Comedies and comedy-drama seem to be going better than ever these days, so don't overlook the possibilities "The Pretender" offers to create popular response.

ADVERTISING AIDS

PAPER:—There are one, three and six sheets available on this production as on all Triangles.

LOBBY DISPLAY:—11 x 14 photos in sepia are furnished, and also 22 x 28 in the same style. These may also be secured in attractive tints at a slight advance in price.

CUTS:—There are two one-column cuts (one of Desmond in dramatic scene, another of Desmond and leading woman) and a two-column cut containing good scene from production.

Slide and music cue sheet also procurable.

MANUFACTURERS' ADS

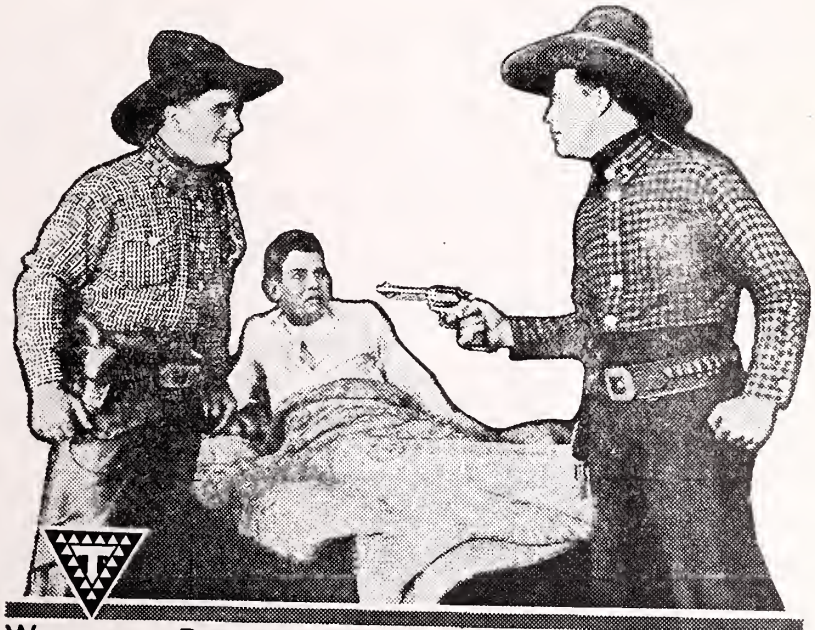
Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 12 issue, Page 2328.

THE STORY

Bob Baldwin, cowboy on the Diamond K ranch is fired by the tenderfoot manager owing to his happy-go-lucky, devil-may-care ways. On the way into town he comes upon Percival Longstreet who has been thrown from his horse, sustaining serious injuries. Percival is the new school teacher for the town of Freloe Beanos and he informs Bob that if he is unable to take the job, his sister, Dolly, who is coming to live with him, will starve. So Bob volunteers to run the school and takes Percival's papers that he may lay just claim to his new position.

On Dolly's arrival she agrees to see the thing through and it is not long before Bob discovers himself in love with his supposed sister. Bob is not a wonderful success at teaching school but he manages to discipline the kiddies and the authorities are pleased with him. But there is one Otheloe Actwell, manager of a ham theatrical troupe who persists in bothering Dolly. Bob interferes, with the result that Otheloe discovers that he is not really her sister. He has Bob brought up before the town authorities and is ultimately responsible for having him discharged from the position of school teacher.

(Continued on page 2716)



WILLIAM DESMOND IN SCENE FROM TRIANGLE PLAY "THE PRETENDER"

Scene Cut Procurable at Triangle Exchanges. There Are Also One-Column Cuts on This Production

"HUGON, THE MIGHTY"—BLUEBIRD

Salisbury Has Sympathetic Role in Northwest Story

YOU will find an extensive review of this attraction on page 2591, of October 19 issue. It is one of those pictures that will give splendid satisfaction. It is based on a good story, the beautiful scenery forming the background in most of the scenes adding to the entertainment.

The hero is introduced as a big-hearted French Canadian, who is always ready to sacrifice his individual interest to those of his people. He is ever willing to help them when in need.

He meets the heroine and falls in love with her, but although he has it in his power to carry her away against her will, he does not do so, but awaits until she recognizes the real man in him, falls in love and marries him.

Mr. Salisbury wins the sympathy of the spectator from the very beginning.

This offering should prove satisfactory even among the most critical audiences.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Hugon.....Monroe Salisbury
Marie.....Margery Bennett
Gabriel.....Antrim Short
Priest.....Thomas H. Pearse
Roque.....George Holt
Gabriel's Mother.....Mrs. Kernan

Story and Scenario by William E. Wing.
Directed by Rollin S. Sturgeon.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is a good portrait of Salisbury; two three-sheets and two six-sheets on this production. All paper is printed in the usual attractive style of Bluebird subjects. The colors are attractive, the lettering striking and the selected scenes most suitable for this type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills in the usual standard sizes suitable for framing. They make an attractive lobby display. A title card goes with each set of stills.

ADVERTISING LAYOUTS:—Scene cuts are provided on this production in one and two-column sizes as well as star cuts. These can be used in either the text or advertising columns of the newspaper.

Slides, music cue sheet, window card and press sheet are among the other accessories procurable at Bluebird exchanges.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 19 issue, Page 2462.

AD TALK

Monroe Salisbury will be the star at the ——— theatre on ——— of ——— week in his latest Bluebird photoplay, "Hugon, the Mighty." The role of Hugon offered Mr. Salisbury a splendid opportunity for a powerful characterization, and with his ready grasp the actor has turned it into what is probably the strongest role of his career. Hugon is a man of the Northwest, who roams the mountain peaks, happy in his freedom and his might. There is only one disturbing influence in his life, that is a vague realization that there is a power even greater than he.

How he finds the solution of all his trouble in the love and faith of a young girl, and how she brings him to a realization of God, makes an ideal photoplay from the dramatic standpoint. The picture is laid in settings that correspond to its lofty theme admirably. The mountains of the Northwest are cast upon the screen in all their natural beauty and vastness, and there are times when "Hugon, the Mighty," appears as something of a representation of a Cathedral of the Almighty.

In scenic investiture the picture is easily comparable with some of the special scenics placed on the market. Its broad vistas of mountains and open places superbly photographed are worth the price of admission alone. Rollin S. Sturgeon has made a wonderful production. He handled this type of subject many a time, and oft while with the Vitagraph Company and his experience shows to excellent advantages in "Hugon, the Mighty," Margery Bennett, sister of Enid, the Ince star, is seen opposite Mr. Salisbury, while others are George Holt and Antrim Short.

THE STORY

Hugon, the Mighty, lives at the summit of a towering mountain in the north woods, and each day glories in his strength which surpasses that of any other man in the neighborhood. Hugon's only unhappiness is that he is possessed of a vague realization that there is another power, mightier even than he. This is driven home to him with force when he sees Marie, the new school teacher attacked by a surveyor, Roque. He starts to strangle the man to death for his impudence, but Marie bids him stop. Hugon cannot understand.

Because he loves Marie, Hugon attempts to make a man out of one of her admirers—young Gabriel. He takes him through the fastness of the mountains, over perilous crags and down into untrodden valleys. But Gabriel shows a yellow streak one day, and Hugon gives up this way of attempting to make Marie happy.

Roque makes a crooked survey of the country, and gives a warning to all people holding property within his lines to vacate by a certain date. Hugon refuses, and sets upon Roque and his followers, severely beating them. But in the fray he himself is hurt. His belief in his infallible strength begins to fail. A mere incident serves to bring out the truth of a Being greater than himself. Each morning as he passes a certain spot he destroys a spider-web. And yet each morning it is there again. He discovers that he cannot beat the spider by destroying his home, and incidentally he discovers that he is not a superman.

And so Hugon learns a faith, and, when that time comes, Marie accepts him as her husband.

CATCH LINES

Monroe Salisbury in his greatest characterization.

Hugon, the Mighty, feared neither man nor God until he met a slip of a girl who instilled in him a Faith in something higher than brute strength.

A magnificent photoplay laid in the wild mountains of the Northwest.

Directed by Rollin S. Sturgeon, the man responsible for a number of big outdoor pictures for the Vitagraph Company.

Monroe Salisbury makes the titular character one of the strongest that has ever faced motion picture camera.

Bluebird photoplays signify only the best—"Hugon, the Mighty," is the supreme picture of the great outdoors.

SUGGESTIONS

Monroe Salisbury's strong characterization and the beautiful scenes are the strongest points to boost in regard to this feature. Salisbury has risen to prominence rapidly of late owing to his numerous successful characterizations so you are safe in billing him as a proven star. For lobby and advertising decorations anything suggesting the Northwest is suitable. Stills should be used profusely, particularly if they are of the same high order as most Bluebird stills. Be sure to use those which indicate the outdoor type of the production, as these will undobutedly be attractive to the passer-by.

"THE PRETENDER"

(Continued from page 2715)

However, by this time Percival is well enough to take his rightful place. The town authorities bring an attachment against Otheloe's troupe and for revenge he plans a holdup. But his amateur methods don't get him far, particularly when Bob gets on the job. The would-be holdup men land in jail and the townsfolk, in gratitude for the part Bob played in bringing them to justice, appoint him sheriff of Freloe Beanos. And the sheriff's first act of authority is the appointment of Dolly as his wife.

Beside the One-Column Cut Shown Above There is a Two-Column Scene Cut on This Production. These Cuts Are Suitable for Use in Either the Advertising or Text Pages of Newspapers or in Program Announcements

FOR IMMEDIATE SALE

BY THE ASSIGNEE

The Beautiful Plant of the

BALBOA FILM COMPANY

At Long Beach, California

Will sell the entire plant and its equipment, costing several hundred thousand dollars, or will consider offers for any part.

F. C. DE LANO, *Assignee*
728 Higgins Building
Los Angeles, California

What's Coming Off?—See Cromelin

THE addition of the Frederick Burlingham travel series and the placement in Argentine, Uruguay and Paraguay of a large list of American features, including "Not Guilty," "The Manx-Man," "The Question," "Whither Thou Goest," "The Struggle," "Man of Bronze" and the serial, "Perils of Our Girl Reporters." Gus Schlessinger made the big sale, which is accounted a record-breaker in the Inter-Ocean office.

President Paul H. Cromelin states that negotiations are now pending over the acquisition by Inter-Ocean of a special feature subject that has just played on Broadway successfully and a feature program that contains some of the most important American stars. The intimation comes significantly on the heels of the visit to these shores of John H. Taylor, managing director of London Inter-Ocean.

Another probability of the not far distant future is that a great English war feature of a novelty sort will shortly be shipped by London Inter-Ocean to New York Inter-Ocean for intensive American exploitation. Last but not least is the report, corroborated but lacking details, that the New York house will shortly change from the purchase of foreign rights of big films to the acquirement of complete world rights. All in all, it is whispered that the New Inter-Ocean building on West Forty-second street is a spot that trade news gatherers can well keep an eye on.

"Mother, I Need You"

(*Continued from page 2703*)

the villain. She is taken to a hotel and induced to drink wine. She is next shown lying on the bed, her clothing disarranged, part of it torn, and her hair dishevelled. Horror strikes her when she awakes and realizes what had transpired. She returns home and tells her mother, whom, by the way, she accuses as the indirect cause, as spending more of her time looking after the down-fallen daughters of other people than her own.

She goes to a doctor, friend of the man she is engaged to, who performs an operation. Although the actual scene is not shown, the operating table is, and as the surgeon dreams of himself in prison stripes (by double exposure) while getting ready, there can be no mistake as to the meaning of the preparations.

In time the secret leaks out and the doctor is arrested. So is the hero, who had just returned from a trip. Being unwilling to see the heroine disgraced, the latter takes the blame upon himself. The heroine, to save the hero from unjust punishment, tells the district attorney that it is his own brother that is guilty. That official then drops the case, but makes the doctor promise to never again violate the ethics of his profession.

The title is misleading. It carries a false appeal. If the picture is played under this title it will undoubtedly draw innocent people, so the harm it will do will be great.—*P. S. Harrison.*

FILE IT!

Particularly in these times when release dates mean little owing to the general shutdown.

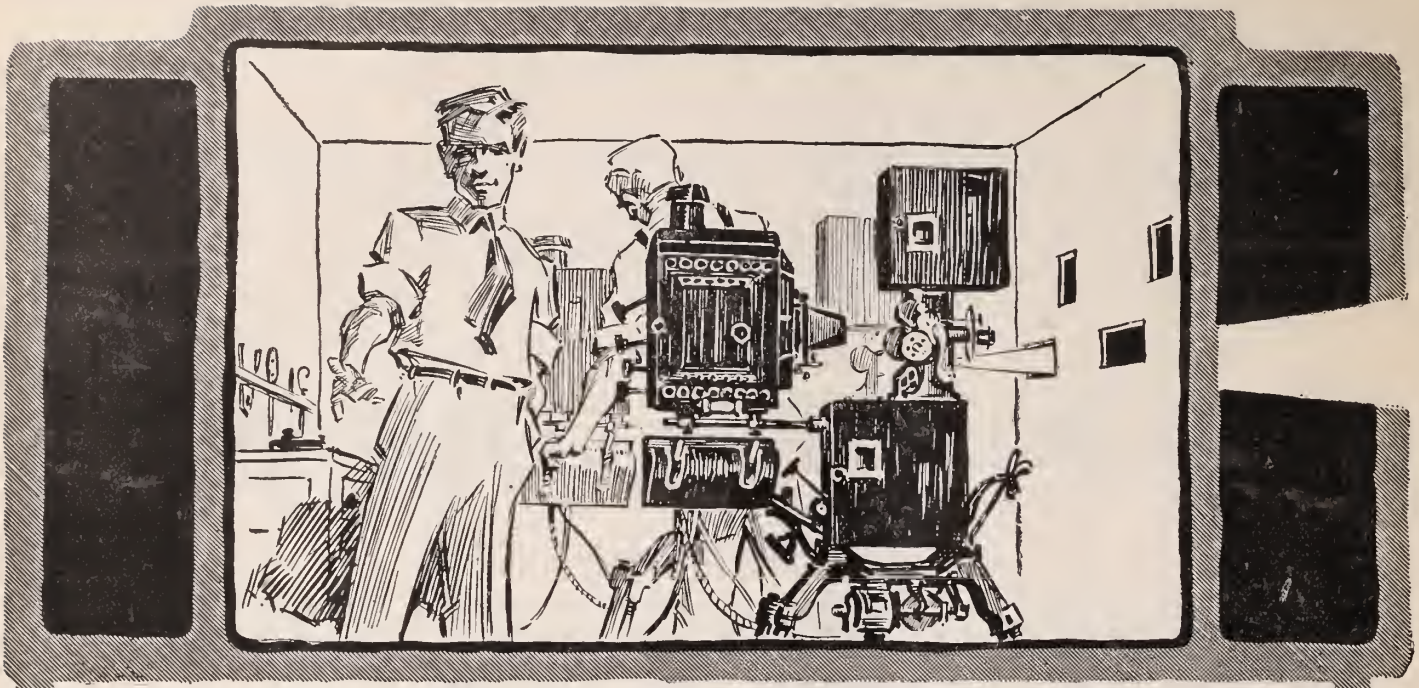
You may want to refer to this or that feature some time during the next few months that was reviewed in this issue or the previous one.

The Complete Plan Book is bound separately in Motion Picture News.

By lifting the staples under the back cover you can file the Complete Plan Book from week to week.

Don't lose track of a single page.

You may need any one when times are normal again.



Projectionist Ray says:

"A projection machine, in action, is not visible to the public; but what it ACCOMPLISHES, always is. It must possess QUALITY to 'get over.' That's **Power's Cameragraph!**

"**Power's Cameragraph** represents QUALITY in every part of its structure. It *was* QUALITY that put it at the head when this industry was started, and it *is* QUALITY that keeps it there today.

"Uncle Sam is the best QUALITY ever—particularly just now. It's QUALITY that has sent more than 1000 **Cameragraphs** 'over there' with the boys.

"Believe me, brothers, there's a whole lot beside myself who are saying:

"IT PUTS THE PICTURE ON THE SCREEN"

Buy Liberty Bonds and Unbond Liberty

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Thomas H. Ince and San Francisco Chronicle Produce Picture in Golden Gate Park

THOMAS H. INCE, in connection with the San Francisco Chronicle, filmed one of the largest crowds ever put in motion pictures at Golden Gate Park, San Francisco, on Sunday, October 6. The Chronicle gave a large amount of space in advertising that pictures of "Relatives and Sweethearts" would be taken and the films sent over to the boys in France so that those having friends in this city could receive pictorial greeting.

The day was perfect and the largest throng that ever gathered in the park turned out to send their greetings. It is estimated that 150,000 people were in the moving mass of humanity which passed before the battery of whirring cameras.

The people came with messages printed on boards which were held aloft for the eyes of the absent ones. Eight thousand feet of film was made, including a number of close ups of features in the ever moving throng. The whole exhibition was well staged and well managed, and some of the pictures will doubtless find a place in the various theatres throughout the country as well as in the cantonments and hospitals of France.

Speaking of the picture Mr. Ince said: "These pictures will be sent to France and thrown upon the various screens in the rest camps and hospitals. When the boys return from the trenches they will see these pictures; they will recognize fathers, mothers, brothers, sisters and sweethearts, and, for that interval, at least, they will be with their loved ones in the old home.

"They will know as they gaze upon the familiar scenes and familiar faces, that only a few days before this was the actuality, not as in a photograph, posed and immobile, but in movement, with the very expression that was theirs always in the happier time before the sad parting.

"It will be almost as if the mother had gone to greet her boy; as if daddy had put forth his arms to welcome the brave son who knew his duty and revered the honor of his sire; as if the dear one who had wept at parting had beckoned the loved one back from the peril of the great sacrifice. I find words inadequate to express the deep meaning of this great mission which has been intrusted to the Chronicle and myself."

Joe Brandt Meets With Universal Directors and Scenario Writers

JOE BRANDT, general manager of the Universal Film Manufacturing Company Exchange System, last week held a number of conferences with David Bershon, branch manager of the Universal exchanges in Los Angeles, in which Universal's latest plan of supplying the pictures demanded by the exhibitors was discussed.

Mr. Brandt said that he was visiting all exchanges with a view to ascertaining the kind of pictures that are now in demand and of obtaining first-hand information from the exhibitors through the exchanges on the kind of pictures that will be wanted within the next six or eight months.

He held a special meeting with directors and scenario writers at Universal City, when the question of producing the pictures demanded by the film-going public was outlined. Mr. Brandt said that he did not approve of the idea of providing a certain type of production just because a certain director liked that type. He said the directors should produce the type of pictures wanted by the public, and he instructed the scenario writers to prepare scripts with that aim in view.

"Of course we have always thought we were making pictures that suited the public just because they pleased us," Mr. Brandt said. "But we must get away from that idea. We must broaden our scope of vision. Through our exchanges I have learned of the kind of pictures that are in demand, and we wish to conform to this style of production and type of story so long as the public wants it."

Mr. Brandt said that Universal plans to standardize not only productions, but its stars as well. Certain stars will be cast in certain types of plays, so that in time they will become identified with the kind of story that suits their qualifications best.

Mr. Brandt left for San Francisco Sunday night. He will then go to Seattle before returning to New York.

Ogden Soldier Boys in Pictures

THE first showing in Ogden of the pictures of the Utah Boys at Camps Kearny and Lewis, prior to their departure overseas, was at the Ogden theatre for the first three days of this week. The pictures were secured by the Utah State Council of Defense and after being shown throughout the state will be filed for record in the state house at Salt Lake.

THE WEST COAST

Portland Motion Picture Men and Newspaper Men Honor James H. Cassell

IN honor of James H. Cassell, former motion picture editor of The Oregonian and former special correspondent of MOTION PICTURE NEWS, the moving picture men and newspaper men of Portland, entertained with an elaborate banquet Thursday night in the Tyrolean room of the Benson Hotel. Cassell enlisted in the Tank service some few weeks ago, and left Saturday morning to report at Fort Lawton, Washington. From there he will go to Gettysburg, Pa.

Presiding as toast master of the evening was Paul Noble, of the Liberty and Columbia theatres. Sixteen men were seated around the tables, each man being given an opportunity to drink a toast to "Jim."

Tom Mullin, advertising manager of The Journal, presented Cassell with a handsome wrist watch from the movie men of the city. It was inscribed with "Good luck and give 'em 'ell, from the movie men of Portland."

Charlie Couche, prominent advertising man of the city, presided at the piano. A quartette composed of Paul Noble, Walter Kofeldt, Couche and Rory, gave musical selections.

Cassell has been a live wire among the motion picture men of the city for some time, and has many friends in this city who wish him luck.

Van Pelt Active With "Hearts of the World"

E. O. VAN PELT, advance business manager of All Star Features in Southern California, returned to Los Angeles this week after an extensive trip throughout this territory in charge of "Hearts of the World," D. W. Griffith's famous war film. He announced that the picture will be brought back to Los Angeles for another showing, and that it will probably be exhibited again at Clune's Auditorium.

He added that the picture is playing to bigger houses on second run than it did when first released, due to the vast amount of publicity given the subject and from the personal advertising by patrons who saw the picture when first released.

A novel way of putting over a great picture was inaugurated last week at Fresno when "Hearts of the World" was exhibited in that city. Permission was secured from the Mayor of Fresno to place a box office on one of the principal street corners and this office was decorated with war relics.

An English officer in uniform took charge of the box office. According to Mr. Van Pelt, virtually every admission for the week was sold from the booth on the street corner.

"Hearts of the World" will next be exhibited in Arizona, and then in Texas. Senor Enrico Musso, well-known director, has been engaged to conduct the specially-selected orchestra which is accompanying the picture while it is on the road.

Special Loan Films Throughly Distributed on West Coast

OF the 120 prints of propaganda films allotted to the Los Angeles territory, only fifty prints arrived from Washington last week. However, according to L. E. Kennedy, who has charge of the booking of these subjects, arrangements were made to take care of virtually all theatres in the territory in a manner that was satisfactory under the circumstances.

All exhibitors who gave the films a showing last week reported to Mr. Kennedy that excellent results in the sale of bonds were obtained. Favorable comment on the character as well as the qaulity of the pictures, taken from a propaganda standpoint, was also received.

Through the combined efforts of the exhibitors and exchanges through C. H. Christie, chairman of the motion picture division of the Liberty Loan campaign, leave of absence for Mr. Kennedy from the naval training station at San Pedro was extended until October 20. Before this action was taken Mr. Kennedy had prepared to return to training station on Monday, October 7.

What Butte Is Doing

AMONG the film men in the city the past week were Brayton Armstrong of Denver and H. B. Wright of Seattle.

BEN COLLIER, former road man in Montana for Metro and later with Paramount, is now manager of the Babcock theatre at Billings. The Babcock is one of the finest houses in the northwest and in Ben it has one of the most capable showmen in the game in this neck of the woods.

THE Universal exchange is doing a good business under the management of George Bourke. The new manager is well liked by the Montana clientele.

"NOT MARRIED, 35 years old, physically fit and can fight like hell," is what Mr. Bourke of the Universal exchange printed across his questionnaire when he returned it to the Butte exemption board. No exemptions for him, he says. His country can have him when the call comes.

THE American theatre is arranging to use a 20 piece symphony orchestra every evening. Up to now ten pieces have been in daily use, but Manager Frank Bailey is trying to enlarge it to double its present size. Under the leadership of V. C. Knowles the orchestra is proving one of the big attractions in Butte.

BUSINESS is good at the American according to A. C. Raleigh, advertising manager. "In September this house paid its largest war tax" he said.

LOCAL exhibitors are booking the best in the market and all are looking forward to good business not only until after the holidays but right on through the winter. Butte is a good winter show town, as other forms of amusement are largely taboo during that season, with, of course, the exception of ice skating.

AN innovation at the American theatre is the reservation of a part of the best seats on the main floor for all unescorted women wearing service pins.

TOM BOSTIAN, connected with the Grand theatre in Meaderville, a Butte suburb, is back after a three weeks hunting trip in western Montana.

MOVING PICTURE operators have been granted a wage increase, now getting $7.20 per day. The former scale was $6.00. Stage hands were boosted from $31.50 per week to $42.

THE Rialto theatre came through the Fourth Liberty Loan with flying colors, the house subscribing to Uncle Sam's latest loan 100 per cent. Every employe and person connected with the house bought a bond.

"TILL I COME BACK TO YOU" did good business at the Rialto the past week. "The Hooded Terror" was "unveiled" during the same engagement at this house, the last of the serial being shown. The picture had a good following here.

R. L. CARROLL of Spokane and C. E. Freshwater were Pathe representatives calling on Montana trade the past week.

What Seattle Exhibitors Say

E. O. JENKINS, manager of the Paramount theatre, Denton, Mont., has booked "The Kaiser" for an early showing.

BEN COLLIER, formerly of Los Angeles, is now manager of the Babcock theatre, Billings, Mont.

THE RIALTO has been opened in Tacoma, Wash., by H. T. Moore. It is one of the most beautiful theatres in the West. At the opening the Mayor of Tacoma and Gov. Lister of the state were speakers of the evening.

F. A. HASCHE is the new manager of the Majestic theatre, Sturgis, South Dakota. He opened the theatre with "The Brass Bullet" a Universal Film.

S. J. OSIKA, manager of the Burley theatre, Burley, Utah, has been more than satisfied with "Smashing Through" and "Hell Bent," Universal specials.

JOHN HAMRICK, proprietor of the "Rex," Seattle, has rented the "Star," Portland, Ore., for a period of two weeks, where he showed "The Fall of Barbary Coast" to overflowing houses. He is considering taking it to other cities in that vicinity.

HARRY K. BRIN, formerly manager of the Mutual office in Seattle and later with the Paramount and Triangle people, has been appointed a special representative for the "Jewel" and "Special Attractions" in the Salt Lake Territory," where he has already shown what he can do.

J. W. ALLENDER, owner of the Majestic in Spokane, Wash., was a recent visitor to Seattle, where he signed up the entire Goldwyn star series. Among them being the plays in which Geraldine Farrar appears. Mr. Allender is changing his theatre into a strictly first-class theatre. He has raised his prices to 20 cents, and has added certain fixtures, etc.

C. D. BEALE, special representative of the Seattle office of the George Kleine System, has recently returned from his regular tour around his territory and is positive that the picture men are picking up the coin from the results he has obtained.

L. J. SCHLAIFER, of the Schlaifer Attractions, Seattle, who enlisted in the Navy, is now close to his business, as he has been transferred from Mare Island to Bremerton, just a few miles from Seattle. Mrs. Schlaifer remarked that he was transferred to Bremerton, for while the rest of the boys were going away, the authorities brought him up here to guard the whole station, for he has the ability to do it—at least in her eyes.

W. S. BREWSTER, manager of Brewsters Attractions, is back home from a successful trip through Montana, Idaho and Washington. He has been compelled to order new prints on the "Warrior" and the "Crisis."

N. MONTGOMERY, formerly connected with the Fox office in Seattle, has been appointed manager of the United Picture Theatres of America for the Seattle district. Three offices will be maintained in the Northwest. The other two will be in Portland and Spokane. The Portland office will be managed by Harry Arthur, a former salesman for the Fox and Exhibitors Film Exchange of Seattle. The Spokane office will be "fathered" by Ben Collier when opened.

ART WEINSTOCK has left for his regular trip in his territory and expects to come back with trunks full of contracts.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
-- NOW BOOKING --
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
-- COMING! --
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp.
Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Ayenue

MANAGER WEINSTOCK, of the L. J. Schlaifer Co., has been made Captain over district 7, in the Seattle and King County Division of Defense. His neighbors and the managers of this institution, knew that he was a hustler and willing to work for his country, consequently he was elected Captain over 500 lieutenants. Each lieutenant must cover a block, asking those who live in the block how many bonds they bought, etc. Mr. Weinstock is also the motion picture advisor on the board.

MR. WEINSTOCK has bought the rights to the Ford Weekly for one year, has in the short time he signed for them, added 60 more customers to the list of 300 that have been handed over to him.

MESSRS. OCHS AND LAWRENCE have been visitors on Film. They were visitors until they obtained N. Montgomery to manage the affairs of the "United Picture Theatres of America." The office will be with the General Film Co.

Advertise
in
The West Coast

What Exchanges and Theatres Are Doing

E. R. WILLIAMS, salesman for All Star Features, will leave this week to call on the trade in Arizona cities.

"THE BRIDGE OF SHIPS," a Government propaganda film in two reels, opened at the Alhambra theatre on October 6.

BERNARD FISH, special representative of Goldwyn, returned this week from Arizona and New Mexico, where he says he broke all records in the matter of securing contracts for Goldwyn service. He devoted special attention to Goldwyn's star serial of fifty pictures for the next year.

JOHN GANDOLFO, owner of the Airdome and Gandolfo theatres at Yuma, Ariz., was in Los Angeles this week booking pictures for the Gandolfo theatre, which opens the winter season on October 30. The picture selected for the opening is "America's Answer."

THE PICKWICK THEATRE at San Diego this week signed with the Peerless exchange for a number of single-reel Chaplin and Arbuckle re-issues.

THE Government film "America's Answer" was this week booked solid in the principal theatres in Arizona, according to announcement by T. E. Hancock, branch manager of the World exchange.

A TRADE showing of "The Road to France," a new World production in seven reels starring Carlyle Blackwell and Evelyn Greeley, was given in Los Angeles this week. It is a story of the shipyards and will be placed on the regular World program, it is announced.

L. W. THOMPSON, special road representative of the Kleine System, went to Arizona this week.

G. H. ATWOOD, Los Angeles representative of the Lyric Amusement Company, told a number of Los Angeles exchanges this week that he intends soon to purchase a Ford. Business is increasing at such a rate, he says, that transportation facilities for removing the films from the exchanges to the express offices must be provided.

HAROLD MOOR, assistant manager of the San Francisco office of the Kleine System, was a visitor in Los Angeles this week. He returned to the Northern City Saturday night.

SELECT PICTURES EXCHANGE in Los Angeles announces that the Clara Kimball Young and Norma Talmadge releases, "The Road in the Dark" and "The Forbidden City," have been held up because of the activity of these two stars in Liberty Loan work. The original release dates, set for sometime the latter part of September, have been moved forward until the latter part of October, according to Branch Manager B. E. Loper.

LIEUT. B. E. LOPER, JR., son of Branch Manager B. E. Loper of the Select exchange, Los Angeles, has written from France that the war situation in Europe is so favorable to the Allies that he expects to return to the United States soon. Lieutenant Loper is in the photographic division of the Signal Corps.

P. N. BRINCH, Western division manager of Paralta, was in Los Angeles this week on a tour of all W. W. Hodkinson exchanges. He said that Hodkinson is installing exchanges in all the principal cities of the United States.

G. R. SIRWELL, Los Angeles representative of the W. W. Hodkinson Corporation, made a trip through Southern California this week and he reported that business was excellent.

EDWARD O'NEILL, formerly with Fox exchanges, Clune's Auditorium and Seattle theatres, was this week appointed special representative to handle the Fox superproduction "Salome," starring Theda Bara, in the Southern California and Arizona territory.

DAVID BERSHON, branch manager of the Universal exchanges, left Sunday night for a visit in San Francisco. He accompanied Joe Brandt, general treasurer of the Universal Film Manufacturing Company, who has been in Los Angeles a few days.

"TALK OF THE TOWN," starring Dorothy Phillips, which was first shown in Los Angeles at the Superba theatre, will play a return engagement at the Symphony theatre during the week beginning October 13.

"THE VELVET HAND," which also had a first showing at the Superba theatre, has been booked for one week at the Plaza theatre at San Diego for the week of October 30.

"THE GEEZER OF BERLIN," which was originally booked for four days at the Superba theatre in San Diego, continued its run seven days because of the tremendous demand for the picture by the San Diego motion picture public.

"MARRIAGE," with Catherine Calvert, and "Wild Honey," with Doris Kenyon, will be released in Los Angeles on October 22 and October 28, respectively, according to an announcement this week by the William L. Sherry Service.

NICK STEELE, district manager of the William L. Sherry Service, was in San Diego last week, where he booked the entire Sherry Service with the Grand theatre, consisting of ten Catherine Calvert, ten G. M. Anderson and a number of other star features.

AN overland stage failed to deliver the sixth episode of "Fight for Millions" to a theatre in Fillmore last Saturday,

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 A 2215
325-27 E. Sixth St., Los Angeles

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
NICK STEELE, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

The George Kleine System
Perfection Pictures
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building 643 South Olive Street

and J. N. Gawne, salesman, and Al. Feinstine, shipping clerk, of the Vitagraph exchange, made a flying trip in special automobile to Fillmore with additional prints of the episode in time for the picture to be shown to the Saturday night audience.

"THE GIRL OF TODAY," a Vitagraph special," featuring Corrinne Griffith, will feature the program at Clune's Auditorium during the week of October 13. "Huns and Hyphens," a Big-V comedy starring Larry Semon, is being shown this week at the Kinema theatre.

THE PASTIME THEATRE at Bakersfield this week signed a new contract with Vitagraph for Big-V comedies.

H. D. NAUGLE, Western division manager of Vitagraph, returned this week from an extensive trip to San Francisco, Seattle and other cities in the Northwest. He said that he found business in excellent shape. He plans to return East at an early date.

"THE LIGHTNING RAIDER," a new serial in which Pearl White will be the star, is nearing completion and the first episodes will be released during this month, it is announced by the Pathe exchange of Los Angeles.

"TRAITORS WITHIN THE GATES," starring Frank Keenan, was shown at the Burbank theatre during the week of October 13.

"THE CLANSMAN," known better in the East as "The Birth of a Nation," was prohibited from being shown last week in Pasadena by the Pasadena City Council. The Councilmen, in discussing their action, said it was not a proper picture to be exhibited during war times because of the possibility of creating race feeling. The Councilmen pointed out that the American negro is doing his bit in the trenches, and for that reason no subject should be exhibited that would in any manner tend to dampen the negro's patriotism.

W. H. HEPBURN, branch manager of the Vitagraph exchange, returned from Santa Barbara last Saturday, where he succeeded in placing Vitagraph service with exhibitors in that city.

R. C. VISNER, manager of the Pickwick theatre in San Diego, made a visit to Los Angeles this week, and while here booked his house solid with William Fox pictures.

A. D. TATE, branch manager of the Pathe exchange, returned this week from New York, where he attended the recent convention of all Pathe exchangemen. He said that optimism was the keynote of the New York meeting and that all exchangemen predicted bigger business than ever for the following year. He said the special sales talks from all the exchange delegates were especially helpful.

"COMMON CLAY," featuring Fanny Ward, is soon to be released by the Pathe exchange in Los Angeles.

THE Pathe serial "Wolves of Kultur," with Leah Baird and Sheldon Lewis, consisting of fifteen episodes, will make its way to the exhibitor within the next few weeks, according to announcement by the Pathe exchange.

A PRINT of "Uncle Tom's Cabin," starring Irving Cummings, was received Monday by the Select exchange. A pre-view will be held this week.

A PRE-VIEW of the Government film "Behind the Lines in Italy" was given this week by the Kleine System at Hamburger's Auditorium. A large number of representatives of the Italian colony in Los Angeles, including the vice-consul, were invited. The picture was pronounced by them a wonderful offering. They were unusually enthusiastic over the scenes in a number of Italian cities.

THE HIPPODROME THEATRE in Los Angeles, formerly devoted almost exclusively to vaudeville and similar programs, was converted into a motion picture theatre September 9. World films and Metro productions will comprise its program. The first World picture to be shown at the Hippodrome were "The Appearance of Evil," with June Elvidge, and the first Metro subject will be "Kildare of Storm," with Emily Stevens.

GEORGE DUMONT, who has had much experience in theatre management in Canada, New York and other Eastern cities, this week accepted the position as manager of the Kinema theatre in Los Angeles. He was formerly with Clune's Auditorium and was at one time with Fox superproductions on the road.

E. H. SILCOCKS, formerly branch manager of the Kleine System, but now special road representative of Select pictures, made his first trip this week for his new affiliations. He reported excellent business.

THE LIBERTY THEATRE at Needles, Ariz., was burned last week. Manager J. D. Warren announced that he will make an effort to rebuild as soon as permission can be secured from the War Industries Board.

J. S. WOODY, field manager of Select Pictures, with headquarters in Seattle, arrived in Los Angeles Monday for a week's visit. He said that the theatre business in Seattle is the best in the city's history.

What Coast Studios Are Doing

JAY BELASCO is again working opposite Ethel Lynn at the Christie studios. Miss Lynn's new picture is still unnamed and Director Al. Christie is trying to find a name for the production. It is a story of a young man forced to live in the open without hat or parasol or roof or any protection whatever from the weather in order to comply with somebody's will.

BILLIE RHODES, National star, was the guest of honor Wednesday at the races of the Southern California Fair at Riverside. A number of scenes were filmed, with Miss Rhodes as a jockey. These will be used in her new picture, "The Springtime of Youth." The subject is directed by Wilfred Lucas and Bess Meredyth.

BILL DESMOND, who has been in New York, will soon begin work on a picture for the Hampton studios, it became known here this week. It is understood that Desmond is on his way to Los Angeles. He was formerly with Triangle.

PEGGIE PEARCE, formerly with Mack Sennett in Keystone and Mack Sennett comedies, has been engaged by the Christie Comedy Company, it was announced this week.

JOHN GILBERT will have a chance to do another picture before going with the military service of Uncle Sam. Jack was booked to report to camp about the sixth, but due to the Spanish influenza he will not be called for three or four weeks yet and has made arrangements to do one more film during his brief stay.

FRANCES BURNHAM has bought a camera and has been snapping everything around the Fox studios at Fort Lee, where she is playing opposite George Walsh in Victory pictures. So far Frances hasn't had very much success with her photographing as she has either had her pictures terribly out of focus, or else she has been snapping stunts, catching only George's feet or head. She declares that she hopes to get at least one good picture on her next attempt.

HENRY KING brought his star William Russell from Santa Barbara to Los Angeles to take a number of street scenes. King has been receiving great press notices on his direction of recent photoplays, but retains all his earnestness and youth; in fact Henry looks younger than ever and continued success does not turn his head.

MARY ANDERSON is the possessor of a priceless asset—happiness. No matter where she may be acting or under what conditions, she always says in answer to a question as to how she likes her part, "It's fine; this is the nicest engagement I ever had." The fact is that Mary is so cheerful that everyone likes her and helps to make things pleasant for her. She is playing opposite Bert Lytell at present.

EDWARD SLOMAN is working on an excellent comedy drama in which Margarita Fisher is featured, at the American studios, and has selected an excellent supporting cast for his star. Jack Mower has the leading male role, that of a policeman, and "Bull" Montana, identified with Douglas Fairbanks' pictures for so long, is playing Mower's brutal-looking pal. Sloman spent a great deal of time selecting his players, even down to the smallest bit, in order to have them suit the characters in the story perfectly. "Fair Enough" is the title of this offering.

YOU can't stop 'em when they start expanding. Howard Hickman, the actor, earned generous press notices and criticisms for his first production, "The White Lie," with Bessie Barriscale as his star. Now he has blossomed out as an author, for he wrote as well as directed "Two-Gun Betty," again with Miss Bessie as his attractive star of course.

A preliminary run of "The Hope Chest," the latest vehicle for Dorothy Gish, again makes clear that there is another bright star in the picture firmament. Director Elmer Clifton has given the story just the right treatment and Dorothy is a thing of joy. Dick Bartlemess is splendid, and in fact the acting, photography and direction all unite for excellent entertainment. It is a bully, good picture.

MOLLIE McCONNELL this week completed her fourth straight feature at the Universal. Her latest was with Colin Campbell and is a South Sea Island story dealing with Hun spies and German propaganda. She has an exceptionally fine role that calls for some difficult acting, but Mollie has yet to be given a part she can't handle. They don't come too hard for her.

JESSE D. HAMPTON is making great improvements at the Willis and Inglis studio, which was rented for a long term. He is preparing for additions to the J. Warren Kerrigan company. The stage space and property rooms have been added to and many other additions are on the way.

CHARLES RAY has not had an idle moment during the past week. In the daytime he has been busy working on his latest starring vehicle for the Paramount program at the Ince studios, while in the evenings Charlie has been making personal appearances at the various motion picture theatres, and speaking for the Fourth Liberty Loan, selling bonds to the audience after his talk.

ORA CAREW is comfortably situated in her new dressing room at the Triangle studios in Culver City, where she is playing the lead opposite Tom Moore in his latest Goldwyn feature. Ora cleaned out her dressing room at the Lasky studios and had a van move the stuff to her new abode.

JAY MORLEY thought he would have a few spare moments when he finished his picture with Frank Keenan for Pathe, but such was not the case. The day before he was through in the Keenan feature he was engaged to support Kitty Gordon in her new production for the United, and exactly two hours was all he had between pictures, and this time was used between laying his wardrobe and making-up.

JOSIE SEDGWICK has been devoting every minute of her time in selling Fourth Liberty Loan Bonds. She has been traveling around every night on the motion picture tank "Victory" and selling bonds in every town. Needless to say that the bonds have been selling very rapidly and Josie has writer's cramp from autographing receipts.

WINIFRED WESTOVER may be another one of screendom's leading ladies to leave the silent drama for the spoken. Winifred has had an offer to go back in stock, and from all indications William Russell's leading lady will leave for Northern California within a few days.

AL RAY has gone to extremes in his last two features. In his last picture opposite Mildred Harris for Lois Weber, Al was a plumber's helper and drove a Ford automobile. In his present photoplay, "Home, James," opposite Ruth Clifford, he is a nephew of a millionaire and drives a handsome eight-cylinder touring car. This is what we would call the ups and downs of life.

ALFRED WHITMAN had a very funny experience this week at Laguna Beach, where he was working on some water scenes for his present feature for the Universal under the direction of Colin Campbell. Al was supposed to run down to the ocean front, get into a rowboat and row out over the breakers. He got into the boat all right and started off, but misjudged an incoming wave, which broke over his boat, and after a few dizzy moments Al looked around to find himself up on the beach and the rowboat overturned six feet away.

San Francisco News Condensed

JOE BRANDT of the New York office of the Universal Film Exchanges, Inc., arrived here this week from Los Angeles. He is on a tour of all the company's exchanges in the United States and spent a couple of days in this city. From here he went to Portland, Oregon.

C. O. DAVIS, manager of the Wigwam theatre at Reno, Nevada, was in San Francisco this week looking over the offerings of the exchanges.

THE San Francisco office of the Universal Film Exchanges, Inc., is getting so many big pictures to handle now-a-days that it has decided to go out of the business of selling supplies and accessories.. The company is now making an inventory of the stock it has on hand, and as soon as this is completed it will sell out this end of its business. The management feels that the pictures which are being put out deserve undivided attention and that there is not enough profit in the supply end to justify divided management.

THE eight year old son of M. L. Markowitz, manager of the Universal Film Exchange, Inc., in San Francisco, was operated upon this week for defective eyesight.

THE Alhambra theatre started a week's premier run on "Crashing Through to Berlin," on October 6. The crowds which attended the opening literally raised the roof with their enthusiasm. The Universal, which is handling this film, says that the public has declared this picture to be the best war film yet exhibited.

THE All Star Features Distributors, Inc., announce that Florence Reed will appear at the Tivoli for the week beginning October 13 in "The Struggle Everlasting." On September 20 the Tivoli ran "The Accidental Honeymoon" featuring Robert Warwick and Elaine Hammerstein. This is the last picture in which Warwick took part before going to the front to help defend his country.

THE Duhem Motion Picture Mfg. Co., took a picture of the Class Rush between the Sophomores and Freshmen in the University of California, Berkeley. Raymond Duhem says there was more real fighting at the rush than he ever filmed before. The same company has recently made pictures of the activities of the jackies at Mare Island, which is being used in the present Liberty Loan drive.

J. S. WOODY, field manager for Select Picture Corporation, spent the greater part of the past week in San Francisco going over the situation in detail with Harry Lee Knappen the local manager. The plans for the future campaign were carefully examined and Mr. Woody expressed himself as well satisfied with the line up and he sees nothing but a big volume of business ahead for the local branch. He is so well pleased with the situation that although he left for Los Angeles for a visit he expects to return in a few days and spend perhaps a week or more in this office on the new productions. Mr. Woody is highly gratified to find that the office has already lined up the key cities for the new Select Pictures and is particularly elated at the substantial advanced payments which are being made. It develops that in some cases exhibitors are so pleased with the pictures that they are paying not only for one full picture in advance, but a few have paid for several in advance and in one case the entire season's service has been paid for in advance. "That certainly reflects," said Mr. Woody, "a decidedly healthy state of affairs on the Coast and especially in the San Francisco territory. Money must be plentiful for ordinary business in spite of the demand of the Liberty Loan and other Government requirments for the average exhibitor to go down into his jeans and pay for a considerable service in advance." The Field Manager has just completed a whirlwind campaign in Seattle in cooperation with H. H. Hicks, who has just taken over the management of the office, with the result that the office was landed "top of column next to pure reading matter" among Select offices. Mr. Woody is very enthusiastic over the forthcoming releases on "The One Woman" and "The Midnight Patrol."

THE Metro Pictures Corporation, of which L. Reichert is manager, is contemplating moving from its present quarters on Jones street, although it is said that as yet no lease has been taken on new quarters. Mr. Reichert is proud of the fact that his company is 100% on subscriptions to the Fourth Liberty Loan as well as the fact that it has been in the same class on the previous three loans. So far as known this is the only local film house of size that can claim this exalted position.

E. O. CHILD, manager of the Pathe Exchange, Inc., has just returned from his trip to New York, where he attended the convention of Pathe managers and also the banquet given in honor of the event. One might say ESPECIALLY the banquet. Mr. Child says he had a great time in the East but he is glad to get back to San Francisco again.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

In and Around Denver

THE "flu" epidemic is playing havoc with the picture business in the Rocky Mountain section. For the first time in its history Denver's celebrated White Way is dark, and may remain so two weeks longer. The situation in Denver is the same in every city and village in Colorado, New Mexico, Utah, Idaho and part of Wyoming, all public places being closed by official state proclamations or orders issued by local boards of health. As a result of the closing of theatres, local exchanges have called in their road salesmen to partially offset the losses through heavy decrease in their volume of business. Just how soon the ban will be lifted, permitting the reopening of theatres, schools and churches is a matter of conjecture. There are upwards of one thousand cases in Denver alone and several deaths have been reported. It is believed the epidemic is now under control in all territory tributary to this city.

NEAR the close of the Liberty Loan campaign in Denver, the various exchanges which have been furnishing Liberty Loan prints got together and pulled off a big stunt to aid the drive. Several screens were erected on the spacious lawns surrounding the state capital building, eight machines were set up and a splendid showing of the entire twenty-five pictures was presented on Thursday evening, October 10. Although the event was hardly advertised at all, local fans to the number of fifty thousand, most of them standing, showed their appreciation by "sticking" until the screens flashed "good night." The evening was cold but might have been worse.

WHEN the theatres are permitted to open again, programs will be resumed where they left off and little confusion is expected. It is believed, however, that every exhibitor will do a big business on account of the enforced vacation.

THE Theatre Operating Company, which recently took over the Paris theatre, is taking advantage of the closing order to remodel that structure. Extensive alterations are now being made, which include an increase in the size of the lobby. When everything is completed it will reopen with Signor Cavalli's celebratel orchestra of twenty pieces.

H. D. CASSIDY says he is busy outlining a campaign for the exploitation of the big war picture, "Lafayette We Come," and also the two-reel special, "The Red Triangle."

THE Outing Chester pictures released through Mutual are now offered on the basis of one release a week for fifty-two weeks. Manager Cassidy reports a very gratifying business on the first fifteen releases, probably due to their being a very distinctive type.

WILLIAM MORRISON, manager of the Princess theatre at Pueblo, was a Denver visitor this week. He reports a splendid business and was here to arrange for his holiday program. Mr. Morrison began his theatrical career at Madison Square Garden, New York, and is also well known in Denver and the West.

GLEN F. MILLER has sold the Liberty theatre at Goldfield, Colorado, and is in Denver looking up a new location.

WALTER S. RAND, district manager for General at Los Angeles, closed his business here last week and is now in Kansas City.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

News of the Week in Portland

THE big Wurlitzer organ was dedicated at the Majestic theatre Sunday, with an opening concert given by Wendell O'Day. The organ was especially designed to suit the sound conditions of the Majestic theatre, and has been under construction for nearly two years. It has taken five months for it to be installed. O'Day is an organist of ability and was brought to Portland at quite an expense. He will be assisted by E. H. Hunt, a popular organist of the city. Packed houses greeted every performance and large crowds were turned away. The picture was "The Prussian Cur." A good advertising campaign featured the dedication of the organ.

W. W. KOFELDT, exchange man, theatre manager, now in the Merchant Marine, is in Portland, and is picking up a few winners while waiting for his ship to come in. He has booked "Crashing Through to Berlin" and is planning the biggest advertising and publicity campaign that has ever been put across in Portland. It will be shown at the Star theater beginning October 12. Co-operating with him is the National League for Woman's Service. "Before I go away into the Merchant Marine," said Kofeldt, "I thought that I would like to take hold of one of the biggest things in sight and put 'er over on the biggest scale that any thing has ever been put over."

WALTER ARMSTRONG, manager of the Strand theatre, motored to Seattle during the week.

MANAGER STEWART, of the motion picture theatre in Powers, Oregon, was in Portland last week, en route to St. Martin's Springs, where Mrs. Stewart will remain for some time. While in Portland, Mr. Stewart spent some time with Manager Baum of the Universal Exchange, and to arrange bookings for this fall on Jewels and Special attractions.

W. L. TEUTSCH, who has been prominently connected with the Star and Peoples theatre for some few years, left Portland recently for the Oregon Agricultural College, where he will enter the Students Army Training Corps. Before he left he was presented with a beautiful wrist watch by his fellow employes of the Star and Peoples theatre. Mr. Teutsch has worked up in the theatre game, starting as an usher in the Peoples theatre. For the past two years he has been manager at the Star theatre, and since that time he has become the right hand man of Manager Stille, of the Peoples theatre. He is a keen lobby advertising man and a good live house manager.

E. B. LAWSON, of Sutherlin, Oregon, has opened a theatre.

C. H. CHETFORD has bought the theatre in Cheney, Washington.

J. A. JENNINGS, manager of the Sunset theatre of Portland, recently turned over the theatre and its proceeds for the benefit of Company G-H of the Multnomah Guard, for the fund for dependents of the guardsmen who are enlisted and at the front. More than 250 are in active service over-seas.

MRS. E. L. HUDSON, is managing the Globe theatre, in Albany, Oregon, during the absence of her husband who is in the army.

FRANK KING, of San Francisco, is reopening the Columbia at Astoria, Oregon.

THE People's Hip, at Butte, Montana, has added motion picture to its regular vaudeville programmes.

Simplex

We are sorry you couldn't *all* come—

but we'll do our best to make up for this by showing you a picture of our Exhibit at the Motion Picture Exposition at Madison Square Garden.

Diamonds are not displayed in burlap, and we knew that you, who recognize the Simplex as the Acme in Projection, would be just a little ashamed of it in unsuitable surroundings.

So we made the setting fit the quality of the Machine, although the picture gives but a faint idea of this. It was easily the finest Exhibit there.

And those who visited the "Garden" found plenty of intense interest in the Exhibit, besides, of course, the hearty Simplex welcome. Truly, we wish you could *all* have come.

We exhibit the Simplex *to* you because it will exhibit better pictures *for* you

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

American Rights For Sale

of the two most important British Productions of 1918

"The Way Of An Eagle"

by Ethel M. Dell, produced by Samuelson

and

"The Elder Miss Blossom"

by Ernest Hendrie and Metcalfe Wood

We should be pleased to show these productions to your British Representative at any time.

If you are interested communicate by cable or letter direct with

SUN EXCLUSIVES

Sun House, 11, Holloway Head, Birmingham, England

Cable Address: Sunsol, Birmingham, Eng.

NOVEMBER 2, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD

Louis B. Mayer

Presents

Anita Stewart

In Owen Johnson's novel published in the Cosmopolitan

"Virtuous Wives"

Directed by

George Loane Tucker

For release on an individual basis

VOL. XVIII-NO. 18 *Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

Published weekly—$2.00 a year

Chicago — 720 Seventh Avenue, New York — Los Angeles

American Rights For Sale

of the two most important British Productions of 1918

"The Way Of An Eagle"

by Ethel M. Dell, produced by Samuelson

and

"The Elder Miss Blossom"

by Ernest Hendrie and Metcalfe Wood

We should be pleased to show these productions to your British Representative at any time.

If you are interested communicate by cable or letter direct with

SUN EXCLUSIVES

Sun House, 11, Holloway Head, Birmingham, England

Cable Address: Sunsol, Birmingham, Eng.

VITAGRAPH SERIALS

are the last word in action, thrills and melodrama—qualities which have been reflected at the box-office by

"THE FIGHTING TRAIL"

"VENGEANCE—AND THE WOMAN"

"THE WOMAN in the WEB"

AND

"A FIGHT FOR MILLIONS"

Now Booking at all Vitagraph Exchanges—

VITAGRAPH'S Latest and Greatest Photoplay Serial

(Now eclipsing the record of any of its famous serial predecessors)

"THE IRON TEST"

FEATURING

ANTONIO MORENO *and* CAROL HOLLOWAY

in 15 Smashing, Melodramatic Episodes

Written by Albert E. Smith and Cyrus Townsend Brady

Directed by Paul Hurst

VITAGRAPH

ALBERT E·SMITH *President*

FRIDAY, OCTOBER 11, 1918.

and the name beneath it is La France. This is the France for which the world's best soldiers fight, a nation symbolized by a woman's face."

This, the Simple Life.

The "movies" are closed and the joke about the evening dishes being piled in the sink is temporarily out of order. All the patrons of the "movies" were not so slavish to their lure as a woman who admitted hiding the remnants of supper in the stationary tubs with the lids down. The inexpensive film recreation has endeared itself to the common peoples, for it is the life of the world reproduced in motion. There has been a "get acquainted" quality to the "movies" that nothing heretofore has equaled in value, for it has been essentially human food for human minds. One-half of the world had always hankered to know how the other half lives. Along came the "movie," with "Behold! See what you have heard, read or imagined. I am a medium of education."

There are many non-believers in the "movies." Offsetting them are those people who have seen and believed and become even better informed in current happenings than such non-believers as minimize the value of the "movies." For informing quality there is about as much difference between the legitimate stage and the "movies" as between the door-stopper cat and a yowling pussy. The best argument for the "movies" is that the people like them.

It is remembered that a busy physician in this city stopped long enough during office hours to comment, "What's in this movie business, anyway? I used to think it was just a simple cinematograph show, but all my patrons talk 'movies!'" There is no reason to connect that physician's shortening his office hours with his conversion to the motion picture, but he found out that there is a certain fascination about seeing the other half of the world in action.

As the best sort of a dessert to the usual run of "movies" there came the pictures from the other side, convincing even skeptics that Yankee soldiers do laugh when going into battle and that Uncle Sam has a need for Liberty loans and 100 per cent. patriotism. In a manner that no actor or actress on the legitimate stage could imitate the "movies" told the story of war, brought tears and gladness, and cemented friendliness between the American people and their war comrades. So, although the family dishes may be washed each night during a necessary closing of the "movies," there is a strong possibility that father, mother and children are looking toward that day safe from pestilence when optimism will again look from the film in the midst of ruin.

All-Wool Patriotism.

What quality is your patriotism? Do you

Newark, N.J. Evening News

It was probably the
OFFICIAL WAR REVIEW
for that is what they all feel and that is what they ALL say of these Government pictures of United States, France, England, and Italy.
An incomparable and inspiring war attraction-one reel every week.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

PATHE'
Distributors.

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

Pathé's best salesman for

RUTH ROLAND

and

George Larkin

in the cyclonic serial

HANDS UP

is the exhibitor showing it!

Listen to what a few of them say;

"I ran the third episode of 'Hands Up' Sept. 15th to the biggest day's business I ever had. ...In my opinion it is the best serial I have ever seen and I have seen them all to date".

Frank Otto, Owner and Manager, Cedar Photoplay, Minneapolis, Minn.

"We have had a better business on 'Hands Up' than any serial we have ever used...Last Saturday we had to turn the crowds away."

C.L. Graham, Owner and Manager Forrest Theatre St. Paul, Minn.

"I have used the first two episodes of 'Hands Up' and find I can't accomodate the crowds in one night, so guess I'll have to run the serial two days.. The first two episodes gave us the biggest nights we ever had".

J. T. Ralph, Ha Ha Theatre, Minn.

Directed by Jas. W. Horne Produced by Astra Written by Gilson Willets

PATHÉ

DISTRIBUTORS

If you like the "News," write our advertisers; if not, tell us.

EXTRA SPECIAL ANNOUNCEMENT

I have sold ALL foreign territorial rights of "Wives of Men" (with Florence Reed) to the Inter-Ocean Film Corporation, 218 West 42nd Street, New York City, for one of the largest amounts ever paid for such rights.

Mr. Cromelin's comment was: "The best special I have seen in many months." The deal was concluded in record time. Foreign buyers who have been in correspondence with me are therefore referred to the Inter-Ocean.

NATHAN HIRSCH
President, Pioneer Film Corp.
126 WEST 46th STREET NEW YORK CITY

Controlling "WIVES OF MEN"
(With Florence Reed)

(A Few State Rights Still Open)

Why is an Army?

You would never back a LONE SOLDIER to fight the whole Battle-Front!

Are you trying single-handed to fight against profit-killing expense, high cost of films, the deposit system and cut-throat competition? Do you expect to win out—ALONE?

SINGLY you are out to lose.

BUT, with the combined strength of exhibitors banded together under the co-operative plan of UNITED you are in the ranks of THE MOST POWERFUL ARMY IN THE FILM WORLD.

Enroll with United TODAY.

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J.A. Berst -
President

Home Office
1600 Broadway
NEW YORK
BRANCHES EVERYWHERE

A Triumph!

The Light of

Vibrates with tense situations and strikes an intelligent as well as a popular appeal. Its grandeur of scenery is a positive delight. Dustin Farnum realizes every demand made upon him. His vivid portrayal of the wild but lovable Gene Stewart should meet with the heartiest commendation from picture patrons.

Exhibitor's Trade Review

A wealth of good material—Dustin Farnum is fascinating in a masterly production characterized by breadth and beauty of treatment.

Moving Picture World

Based on one of the best known American books, with the popular Dustin Farnum in the lead, its quality is excellent. The beautiful desert scenes and cactus country form a fascinating background. Dramatic values and plot—action afford thrills and suspense.

Motion Picture News

One of the most picturesque and impressive Westerns ever unrolled on the screen, it is a vivid and actionful picture. The story is rich in human interest and engrossing adventure. The production is superb. The great West has probably never been more impressively filmed.

Morning Telegraph

A corking good production that will undoubtedly please. An out-of-the-ordinary special, presenting a stirring romance of the West with real action in an artistic atmosphere. A story that holds from start to finish. Interesting characters so presented, introduced and carried through the action that the audience comes to feel it knows them intimately. Dustin Farnum in this picture does by far the best work he has yet registered on the screen.

Wid's Daily

Dustin Farnum in "The Light of Western Stars" perfectly typifies the Western hero with conviction, virility and red-blooded action.

Exhibitor's Herald

Western Stars

Makes good with a bang. Teems with interest and excitement. Surcharged with human appeal.

New York Review

AND—

ENTERTAINMENT VALUE EXCELLENT. DRAMATIC INTEREST EXCELLENT. ACTING GOOD. PHOTOGRAPHY EXCELLENT. CONTINUITY GOOD. SCENIC SETTING EXCELLENT. AN UNUSUAL WESTERN STORY FILLED WITH THE SPIRIT OF ZANE GREY'S NOVEL. THE PICTURE IS REMARKABLE FOR ITS HAPPY DELINEATION OF WESTERN TYPES, ITS FINE EXTERIORS AND THE HIGH QUALITY OF ITS PHOTOGRAPHY.

NATIONAL BOARD OF REVIEW

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst -
President

Home Office
1600 Broadway
NEW YORK
BRANCHES EVERYWHERE

FLORENCE REED

In a supreme super-feature of modern motif.

Supported by William Desmond and a magnificent cast.

By Tribune Productions Inc.

Direction John M. Stahl

Big Box Office Magnets

In a magnificent production of momentous interest

"THE NURSE"

(WORKING TITLE)

based on Adele Bleneau's gripping romance. Direction Wallace Worsley. Supervision of Robert Brunton

KITTY GORDON

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst, -
President

Home Office
1600 Broadway
• NEW YORK •
BRANCHES
EVERYWHERE

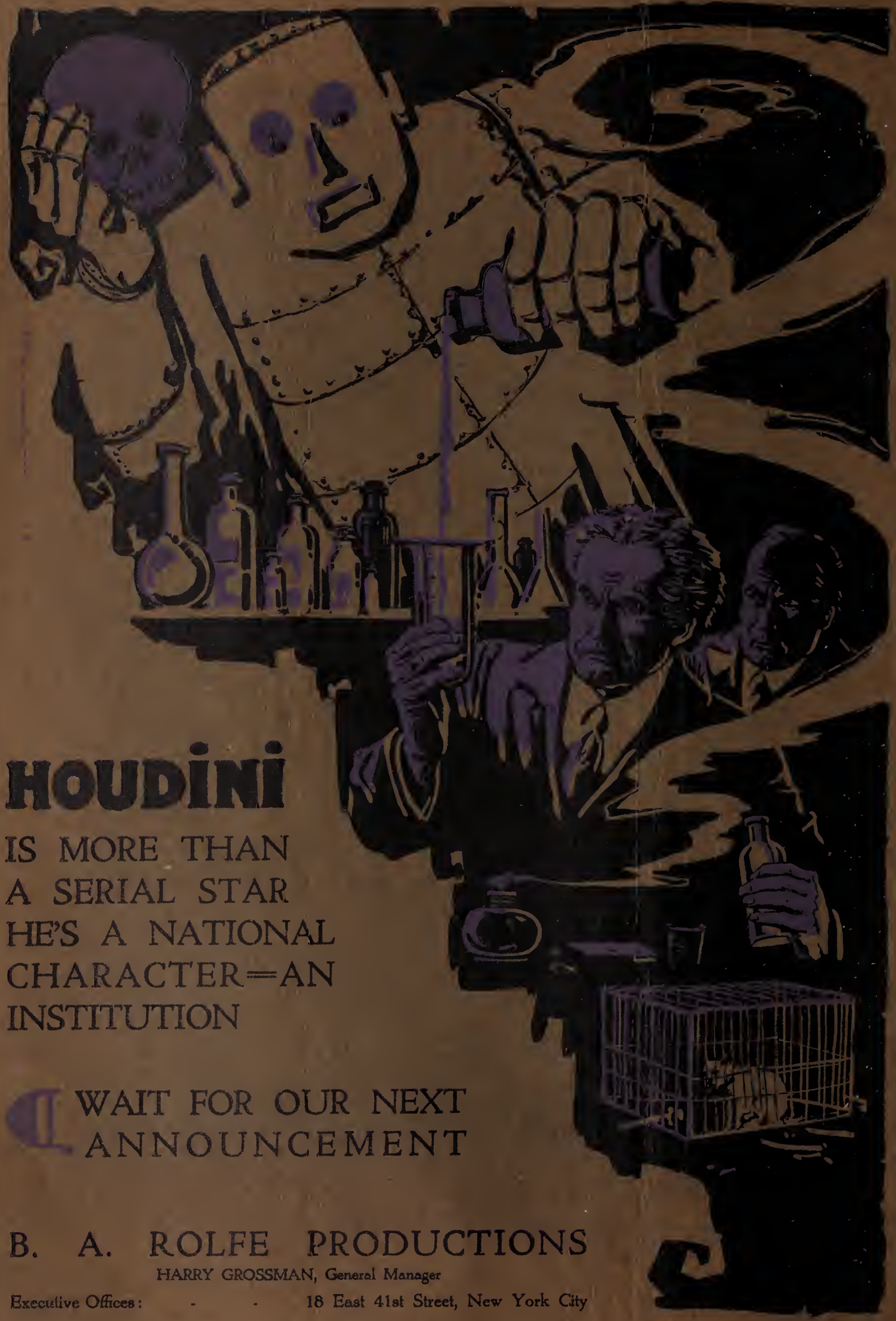
HOUDINI

ON NOVEMBER FOURTH AN IMPORTANT ANNOUNCEMENT ON "THE MASTER MYSTERY" WILL BE MADE IN THIS PAPER

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City



HOUDINI

IS MORE THAN
A SERIAL STAR
HE'S A NATIONAL
CHARACTER—AN
INSTITUTION

WAIT FOR OUR NEXT
ANNOUNCEMENT

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

NOW—

When the Big Companies Have Announced, "No Releases for 30 Days"

IF YOU ARE SHORT OF FEATURES
OR YOUR FEATURES ARE SHORT

Get in Touch with This Office

SPECIALISTS IN SINGLE REELS

They're Sure Money-Makers—Bruce, Ditmars, Wright's Mexico, Newman Travels, International Cartoon Comedies, China, Alaska, Japan, European Reels and Split Reels, Nature Studies, Industrials—You Can Fill the Gaps in Your Programme **Instantly, Cheaply, Profitably.**

Why not wire or phone to-day?

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Gloria Joy
The Matchless Child Actress
Scenarios by Daniel Frederick Whitcomb
Stories of the Heart and Home
MISSION PRODUCTIONS
CE/MILLARD

State Right Buyer--Here's Your Opportunity

Productions Have Stopped—Box Office Attractions Are in Demand

READ WHAT THESE BUYERS OF SPECIALS SAY OF

HARRY RAPF'S PRODUCTIONS

FLORENCE REED
in
The Struggle Everlasting *and*
with
Milton Sills and Irving Cummings

Capt. ROBERT WARWICK
in
The Accidental Honeymoon
with
Elaine Hammerstein
Directed by Leonce Perret

NEW YORK CITY—Exhibitors Booking Syndicate—Record Business everywhere. Exhibitors praise tremendous.

NEW YORK STATE—Pioneer Film—Booked productions in every first-class house in upper New York State.—Nathan Hirsh.

NEW ENGLAND—Eastern Feature Film Co.—Doing record business with these two features.—Herman Rifkin.

KENTUCKY & TENNESSEE—Having splendid success with these two features in all prominent theatres in our territory booking them.—Lee Goldberg.

WESTERN PENNSYLVANIA & WEST VIRGINIA—Olympia in Pittsburgh booked both pictures for a week's run. Since then we are glad to report big bookings on both productions.—Harry Grelle, Mgr.

EASTERN PENNSYLVANIA & SO. JERSEY—Keystone Film Co.—We are well satisfied, want more like these pictures.—Mr. Powell.

NEW JERSEY—Frank Gersten—Has booked these two pictures solid.

OHIO—Masterpiece Film Co.—Must have extra prints immediately on Struggle Everlasting and Accidental Honeymoon.—Geo. Jacobs, Mgr.

ILLINOIS & WISCONSIN—Have big bookings on both pictures, best houses playing them including Lubliner & Trintz new Riviera in Chicago.—Lou Frank, Mgr.

GEORGIA, FLORIDA, ALABAMA & SO. CAROLINA—General Film Co.—Big booking; best houses have all booked pictures, well advertised, will do very big.—Frank Tichenor, Mgr.

MARYLAND, DISTRICT OF COLUMBIA, VIRGINIA, NO. CAROLINA—Exhibitors Film Exchange, Washington, D. C.—Want more of your pictures. These are the real goods.—Dressner, Mgr.

MICHIGAN—Harry Goldstein Co.—Will do a big business on these pictures.

CALIFORNIA, ARIZONA & NEVADA—Sol Lesser—Struggle Everlasting opened Tivoli's Oct. 13th.—Accidental Honeymoon followed shortly afterwards.

Following Territory Still Open—

MINNESOTA	MISSOURI	IDAHO	OKLAHOMA
SO. DAKOTA	KANSAS	MONTANA	ARKANSAS
NO. DAKOTA		OREGON	LOUISIANA
NO. WISCONSIN	COLORADO	WASHINGTON	MISSISSIPPI
	WYOMING		
IOWA	UTAH		
NEBRASKA	NEW MEXICO	CANADA	

WIRE IMMEDIATELY

These productions have and are now playing in every first class theatre

WONDERFUL ADVERTISING MATTER

HARRY RAPF

1564 Broadway New York City

The immortal story
of a woman's martyrdom
to
HUMANITY
Written by ANTHONY PAUL KELLY
Directed by JOHN G. ADOLFI

Beginning Sunday Oct. 27th
at New York's
STRAND THEATRE
America's Premier Artist
JULIA ARTHUR
Portraying
the British Red Cross Nurse
EDITH CAVELL
in
THE
WOMAN THE GERMANS
SHOT

Produced by
JOS. L. PLUNKETT and FRANK J. CARROLL
220 WEST 42 ND STREET NEW YORK

San Antonio, Texas

Invites Motion Picture Companies to avail themselves this winter of the unexcelled conditions in

The Land of Sunshine

Demonstrated by actual experience of several of the largest picture corporations to possess:

1. More sunny days than California or Florida, and far less fog or rain.
2. Sunlight of unusual actinic power, giving a greater number of working hours, and greatly cheapening the cost of producing pictures.
3. A mild equable climate where it is possible to work out-of-doors all the winter.
4. An adequate fuel supply is available for artificial lighting purposes when required.
5. A varied scenery ranging from deep canyons and steep mountains to level prairies, from the shaggy wilderness to rural scenes of genuine pastoral beauty.
6. One night's ride from the ocean, and thirty miles from Lake Medina, a fresh water gem set down in the mountains, which is eighteen miles long by three miles wide, nearly as large as Lake George in New York State.
7. This wonderful natural setting for motion pictures has never been photographed—it is new and attractive, not old and familiar.
8. San Antonio is a modern city of steel and concrete, with a population of 175,000. It has all of the city conveniences and advantages. Motion picture work is new in San Antonio; the city officials, the Chamber of Commerce and all the citizens are willing to co-operate. "Locations" can be secured without cost, service can be had at reasonable prices—no gouging will be permitted.
9. San Antonio is the site of the greatest military camps in America. It has twelve separate and distinct establishments, representing every branch of the service. It has the largest aviation field and the greatest balloon schools in the Army.

Proved by Actual Test

Director Frank Powell made the greater part of "The Heart of the Sunset," the latest picturization of Rex Beach, at San Antonio. Mr. Powell organized the Sunset Pictures Corporation, of which he is now director general, and located it at San Antonio. They are now working on their third picture. In addition, the Vitagraph Company several years ago made "The Mystic Kingdom," under the direction of Theodore Marston, at San Antonio.

Studio and Laboratory Available

Mr. Frank Powell, of the Sunset Pictures Corporation, generously agrees to allow, under certain conditions, the rental of its studio and laboratory for developing negatives and making sample prints, to recognized picture companies desiring to work in San Antonio this winter. Stage space 80 x 100. Developing and printing capacity 1800 feet daily.

Permanent Location

If after actual test, motion picture corporations of established reputation wish to locate permanently in San Antonio, the Chamber of Commerce will co-operate with them. Under no circumstances will the Chamber of Commerce undertake to finance motion picture companies. Correspondence is solicited with established companies. Address

THE CHAMBER OF COMMERCE
SAN ANTONIO, TEXAS

Motion Picture News

Vol. 18 No. 18. November 2, 1918

The Week in the Film World at a Glance

We Are *With* You (Editorial) 2741
Timely Editorials 2742
Outlook Bright in Many Sections 2743
Postpone Reopenings in Indiana 2744
Michigan Latest to Ban Shows 2745
Lockwood Passes Away 2746
McAdoo Thanks the Industry 2746
Sherry Transfers Offices to General 2747
The Honor Roll 2748
In and Out of Town 2748

Other News and Features of the Week

An Interesting Anonymous Letter 2748
Tax Fight Threatens Another Split 2749
The Reader Has His Say 2750
Winding Up the Liberty Loan 2751
"Cavell" Film for N. Y. Strand 2752
Exhibitors' Service Bureau 2754
Exhibitors' Box Office Reports 2764
Live News from the Producers 2767
In and Out of West Coast Studios 2780
Equipment Service 2781
Projection 2784
Music 2790
Releases Current and Coming 2805

Complete Plan Book

Plan Book Index 2792
Advance Reviews 2793
"Romance of Tarzan" (First Nat'l) 2794
"Her Great Chance" (Select) 2795
"The Woman Who Gave" (Fox) 2796
"Borrowed Clothes" (Jewel) 2797
"Shoulder Arms" (Chaplin) 2798
"King of Diamonds" (Vitagraph) 2799
"Wanted, a Brother" (General) 2800
"The Gypsy Trail" (Paramount) 2801
"All Night" (Bluebird) 2802
"The Reckoning Day" (Vitagraph) 2803
Advance Reviews (Continued) 2804

This copy of Motion Picture News may be LATE, owing to a strike of cylinder press feeders, affecting all New York Printing Plants.

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

COMING!

Watch this page for the first real money saving proposition ever offered a producer. You can count and keep the dollars you save each week.

Geo. K. Spoor

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 18 November 2, 1918

We Are With You!

LET us clear the air on one point—for now and for all time. Let us state, as clearly and bluntly as we know how, the attitude of Motion Picture News towards the members of the industry who have temporarily discontinued trade paper advertising.

Motion Picture News stands enlisted for one hundred per cent help to the entire industry.

Motion Picture News offers every facility of its columns and its organization to all the industry.

We are with you!

We are as willing and anxious to be a vital part of the industry in its hour of storm as we were—and will be—an important part in its days of prosperity.

It is granted that the above is but a repetition of the sentiments expressed at every possible opportunity in last week's issue. We said then, and repeated, and reiterated:

What can we do for you?

The words were not intended as a mere mouth-filling phrase. They were our "Oath of Allegiance." They were the concrete expression of the spirit and purpose of every member of our organization.

And we see no harm in repeating a *pledge.*

That our intentions may be clearly understood—and our performance measured by those purposes.

* * *

A Week for Thought

A WEEK has passed, and with it the opportunity for some wry and dry thought.

Some thoughts that confirm us even more strongly—if that were possible—in the attitude we announced last week.

Conferences held during the week and a word heard here and there bring to a clear focus these points:

(1) The manufacturers and producers—with only a few exceptions — are standing now with their backs to the wall.

(2) The decision to suspend trade paper advertising—while in our opinion fundamentally unwise —can at least be said to have been justifiable.

(3) Many of the larger companies will not face conditions any too bright even when the ban is lifted.

Points one and two have been said before in varying words by observers within and without the industry. But it has taken the crisis born of the epidemic to bring manufacturers to the point where they are sitting down and admitting the truth to each other.

They are cold, blunt, hard facts. They probably have no place in a trade journal in the opinion of those who believe that organ's function to be the preaching of optimism and creation of false courage.

But the picture industry has been skating along on the thin ice of borrowed money and manufactured hope long enough to have earned a drenching.

And if manufacturers are benefitting by *hearing* the truth from one another, then the whole industry will benefit by letting exhibitors and stars *read* the truth.

* * *

Back to "Our Part"

WITH the facts as stated in mind, Motion Picture News believes that now, of all moments, is the one when a trade journal should be dedicated to "Service to the Utmost."

Assuredly—

When manufacturers are confronted with the loss of over eighty per cent of the country's theatres for from two to four weeks;

When overhead, even after ruthless cutting, remains a staggering drain;

When some are struggling with internal business problems; others with a slowing up in rental collections that will extend into the period following the lifting of the ban; and all are faced with the serious phases of readjustment;

Is this the time for a trade paper to indulge in the disgruntled resentment we see in some quarters; is this the occasion for the use of the bludgeon slogan, "No advertising, no publicity?"

(Continued on next page)

¶ Mr. William A. Johnston, publisher of Motion Picture News, has requested the publication of a word here of appreciation to the many friends in the industry for the thoughtful expressions of sympathy and condolence extended in his recent bereavement.

¶ Their number made a personal acknowledgement almost an impossibility.

¶ Just as these few words are all too insufficient to express the depths of feeling they have touched.

(Continued from preceding page)

Most certainly—No!

While Motion Picture News may stand alone in its attitude—it has stood alone in the past and it has been right. It is willing to stand alone now—*and it is right.*

* * *

What of "The Reader?"

AND now, Friend Reader, we come to you. In this issue you will find every bit of news and service that we would give you in a week that saw a hundred pages down on the advertising ledger.

For, we believe, when we accepted your subscription money and your loyal support, we entered into a bargain to provide you with all the news of the industry in season and out of season.

Don't you feel that way about it?

As for the press agents, we can't assure them that they will find every bit of mimeographed copy they turned out in this issue. They won't find, for example:

The stories which tell us that "this picture is breaking all records for contracts and already thousands of theatres throughout the country are showing it to packed houses." (At a time when over eighty per cent of the theatres are closed!)

The stories which tell of pictures "released October 27th" and other dates within the four week closed season. (Judging from some of the copy many of the mimeographers do not know yet that their companies have suspended releases.)

The "brain storm" stories. (Enough said.)

As for the rest—it's all in this issue, every bit of real news. And service—why the Exhibitors' Service Bureau is running ahead at top speed, the Complete Plan Book is offering every available aid in making your plans for booking and advertising when the ban is lifted.

* * *

"Better Pictures—Longer Runs"

SPEAKING of the Exhibitors' Service Bureau reminds us of an interesting comment of one of the manufacturers that was reported to us during the week. He is quoted as saying:

"The thing that would surprise you about the manufacturers' meetings during the period of this four week ban is the way they are talking 'Better pictures, longer runs.' They are up against it now, and all you hear is 'We must have fewer pictures, better pictures and longer runs.'

"It makes me laugh because I remember how long W. A. Johnston banged away at that idea, and how little attention 'the wise ones' paid him. Now they are all converted—but will they give W. A. J. the credit? Not on your life."

We mention the conversation because we have often wondered if the manufacturers realize the aid the Exhibitors' Service Bureau is giving in bringing exhibitors around to longer runs.

Exhibitors realize it—they have told us so. Their letters have told us how the practical advertising and presentation stories in the Service Bureau are making many dollars for them and in many cases enabling them to change successfully from a daily change to longer run policy.

Look it over—this week or any week. You have a little time to spare these dull days, Mr. Manufacturer. Call for the office file of Motion Picture News and get in touch through the Exhibitors' Service Bureau with "the man on the firing line."

It's an exhibitors department for exhibitors. It'll make you forget Times Square for fifteen minutes and feel that you are sitting in a three by four box office.

Isn't that worth a lot?

* * *

On the Conservation Highway

WHEN we quit writing "sports" for a living we swore that never again would we fall so low as to inflict every successful manager with the nickname—"Miracle Man."

But we are tempted and we have fallen. We can't let the opportunity go by without saying that Frank Tichenor is "The Miracle Man" of this game.

When "Tich" took hold of General Film he possessed personal popularity but few believed that he could put the old G. F. back anywhere near to its once commanding position.

There were many willing to lay bets that he couldn't keep it off the rocks. There were some who laughed, and a few who sneered.

But these same fellows are now anxious to let you know that they are personally acquainted with the Frank Tichenor who is vice-president of the General Film that is now back as a staunch, strong distributing organization, handling a wealth of good product, and booking—if our observations on a recent up-State trip are any criterion—at a speedy pace.

"Tich" made his play on the one point that General Film stood foremost—a complete, efficient, extensive distributing organization. He followed the conservation highway—and he is only *beginning* to reap the benefits.

His latest move is a deal with William L. Sherry that you can read about on page 2747. Aside from the influenza developments it is the big news event of the week—so don't miss it.

* * *

A Sacrifice to Patriotism

HAROLD LOCKWOOD'S death was as much a sacrifice to patriotism as if he had died in muddy khaki on the red-hued fields of France.

We saw and heard him at Madison Square Garden on the evening that he was selling Liberty Bonds. He worked like a Trojan, mixed hard plugging and pleading with smiles, and stood for hours rolling perspiration as a result of his strenuous efforts.

His desire to do his part outweighed the counsels of his advisors. The result was the cold that brought on pneumonia and his death.

There's a tragic note to it all. We remember the day when Edison asked our sub-rosa advice as to whether we thought Lockwood worth $100 a week. He was then with American—and now, after years of sincere, whole-hearted work, he was reaching the crest and his due reward.

The industry suffered other losses during the week because of the influenza epidemic, notably the deaths of R. W. Lynch, vice-president of Triangle and Myrtle Gonzalez.

We have grouped the news concerning these unfortunate events on page 2746.

* * *

Our News Service to the Test

WE have received many compliments during the week on the fact that last week's issue of Motion Picture News gave the most complete reports of conditions throughout the country because of the influenza scourge.

This week our correspondents have again combed the field for you and presented an exhaustive resume of present conditions and the outlook.

One fact seems to stand out—that a goodly percentage of the theatres are looking forward to being open by the first day of November.

Another fact is prominent—that no section of the country will escape the effects of the plague. It is spreading, inexorably, inflexibly, with a steadiness that is weird.

Our reports of conditions will be found on pages 2744 and 2745.

Outlook Bright in Many Sections

All of New England Expected to Follow Lead of Boston in Reopening—Northern New Jersey Ban Lifted—Reports from Other Territories Promise Action by November 1st

FOLLOWING the lifting of the influenza ban in Boston and most Northern New Jersey towns as forecast in last week's Motion Picture News, reports received during the current week throw a cheerful light on the situation in many sections of the country.

New Haven, Bridgeport and Hartford have remained open throughout the scare and during the week many other cities followed the lead of Boston in reopening, with indications that all of New England would soon be in the optimistic line. From other sections exhaustive telegraphic investigation discloses that November 1st is looked upon as the likely reopening date for a large percentage of the theatres.

The outlook, however, indicates that it will be many days after that date before anything close to one hundred per cent of the theatres are again open and the exchanges are working anywhere near to normal. The general exhibitor sentiment would seem to be that there is no hurry in reopening until conditions are entirely clear. Theatre managers throughout the country are looking for boom times after the long shutdown and they have no desire to take the edge off by reopening while the fear of crowds is still present in patrons' minds.

Outlook in New England Is Promising

NEW HAVEN, CONN. (*Special*).—With Boston already open and its theatres fast getting back into full stride, the balance of the New England territory is beginning to show signs of life. The influenza epidemic seems to have passed through its cycle and is now subsiding everywhere, with the result that new sections are lifting the ban rapidly.

The New London district opened last Monday. Plans also called for the opening on October 28th of Springfield, Pittsfield, Meriden, Wallingford and South Manchester.

There is as yet no sign of a ban being placed on the theatres in New Haven, Hartford, and Bridgeport, where managers have kept running throughout, though attendance has been a bit hurt by the general effects of the scare on the public.

Penn. Managers Optimistic Over Prospect

HARRISBURGH, PA. (*Special*).—While no hint as to the date of lifting the state-wide ban on theatres has come from the Health Department, prospects here are distinctly optimistic. Deaths from the plague are on the decrease throughout the state and reports to Harrisburgh headquarters indicate a reduction in the number of new cases.

State Health Commissioner Royer is now at work on the preparation of the plan for the reopening of the theatres and will probably make it public late this week. As announced in MOTION PICTURE NEWS last week, the Commissioner expects to lift the ban by sections as the epidemic abates. A close check is being kept on the reports from each section and the plan now being prepared is to be in line with these reports.

LABOR A PROB LEM

Theatres and Exchanges Worry Over "After-the-Plague" Period

REPORTS to Motion Picture News would indicate that one of the big problems to be faced by exchanges and theatres when the influenza ban has finally been lifted from the country will be the question of labor. Operators, ushers, exchange shipping clerks and other helpers have been laid off in most sections and reports from New Orleans and other points indicate that most of them have already drifted to highly paid war industries. Will they come back?

From Cincinnati comes this report: "The nitrate plant at Ancor, on the outer edge of Eastern Cincinnati, may have considerable bearing on the theatres here. The authorities in charge of the plant plan to conscript labor and theatre ushers have already been placed in the preferred class for service. The plant and its inducements during the period of idleness in picture ranks offer a problem."

Wisconsin Looks for Relief November 1st

MILWAUKEE, WIS. (*Special*).—Expectations throughout Wisconsin would seem to be that the ban on theatres and public gatherings will last for some time yet but that the prospect is bright for its lifting by November 1st.

Exhibitors in Milwaukee have offered every facility at their command to the local Health Commissioner in combatting the spread of the plague. In interviews with a MOTION PICTURE NEWS representative the theatre owners stated that they believed it preferable to gain the confidence of the public by rmaining closed as long as actually necessary rather than to open prematurely and have the situation take a relapse. Milwaukee is in the care of an international bacteriologist who is felt to be an authority and the exhibitors are well satisfied to stand by him and aid to their utmost.

MADISON (*Special*).—State Health Officer Harper has expressed himself as hopeful of being able to allow the reopening of theatres before the first day of November. Theatre men here are banking their hopes on this.

Reports to the Health Officer would indicate that the epidemic has passed the climax in Wisconsin and is now in the convalescent stage throughout the state.

Atlanta Territory Is Brightening Up

ATLANTA, GA. (*Special*).—Local exchanges have seen so little cash in the past few weeks that they won't know a yellow back again when they receive one, but late indications would point to a brightening up of the situation about the beginning of next week.

The local situation is showing decided improvement, the decrease in the number of new cases having led the Atlanta Health Officer to tell some picture men that he may possibly be able to lift the ban the first of next week.

Reports are much similar in the near-by territory, though it is probable that the communities now shut up will follow Atlanta's lead in the matter of lifting the ban. Local exchanges report some Florida towns reopening on Monday, October 28th.

Des Moines Hopes for Action in Week

DES MOINES, IA. (*Special*).—Conditions throughout Iowa are reported as rapidly improving and the various health authorities seem inclined to the opinion that the influenza is on the run. Theatre managers in Des Moines interviewed by the NEWS representative are optimistically making plans for the reopening of their theatres the first of next week.

Postpone all Reopenings in Indiana

Extend Ban Another Week, with Prospect of Further Stretching—Rochester Abandons Schedule and Makes Shutdown Indefinite—Los Angeles Exchanges Optimistic

WHILE the health officers in the state of Indiana expected to lift the ban on theatres October 20, they since decided that the theatres could not open again until October 26.

As the influenza epidemic has not reached a crisis in that state, according to the health officials, there are no early prospects of the theatres being allowed to open as expected.

Many theatre owners in various sections of the country were disappointed when the local or state health boards extended the closing order.

Where the disappointment was the most keenly felt was in those cities where the first shutdown was only scheduled for a single week or ten days.

More than eighty theatres were affected by the closing order in Los Angeles and all the theatres in the nearby cities are also closed for an indefinite period.

At Rochester, N. Y., where the theatres were scheduled to open again on October 21, the Commissioner of Public Safety declared that they must remain closed indefinitely.

Rochester Opening Was Postponed

ROCHESTER, N. Y.—The theatres of Rochester, N. Y., did not open on Monday, October 21, as scheduled. In fact, the last pronouncement of Commissioner of Public Safety R. Andrew Hamilton is to the effect that they will be closed indefinitely, which means until the influenza epidemic is known positively to be abating.

When that time will be is a matter of conjecture, for the number of cases has been mounting steadily day by day. On October 21, the day set for the reopening, there was a total of 550 new cases reported, bringing the total to date up to 6,688. The total number of deaths has been 175.

As it was known the week before that there was no chance of opening on the day scheduled, moving picture men had resigned themselves to it and were merely marking time until they were able to make definite plans again. Some of the houses, such as the Regent and Piccadilly, have been improving the opportunity to screen a large number of films ahead in readiness for reopening.

These houses are required to show all pictures to Commissioner Hamilton before booking them, a task which usually is performed after show hours or early mornings. With the theatres closed, a good chance was offered to clean up a large number of films.

The loyal spirit shown by the theatre men through the closed period has come in for warm commendation from public officials and newspapers. Despite the heavy loss that the exhibitors suffered every day their houses were closed, not a word of complaint was uttered.

It is believed that the prompt closing of the theatres, with all other public gatherings, helped to keep the epidemic in check and prevented it from reaching the serious proportions that it attained in many other cities of the state.

WHO OWNS THIS FILM?

THE National Anti-Misframe League, organized by Motion Picture News, is in receipt of the following telegram:

Malta, Mont., Oct. 15th
Film from Harlowtown, consigned Palace Theater, on hand here. Unclaimed on account of Palace being closed during influenza epidemic.
American Railway Express Co.

Los Angeles Closed, But Very Optimistic

LOS ANGELES.—All the theatres in Los Angeles closed their doors for an indefinite period in compliance with an order from the Los Angeles health department. More than eighty houses in Los Angeles alone are effected. All theatres in San Diego, Long Beach, Pasadena and other nearby cities, as well as all Arizona houses, were also closed.

Since the original order was promulgated more recent orders have been issued placing a ban on all outdoor gatherings. Cabaret and musical entertainment in the restaurants and cafes is also prohibited. In all probability the theatres will not be opened for at least two weeks from the date they were closed.

All exchange managers of Los Angeles met and discussed ways and means of conducting their affairs during the closing of all theatres in Los Angeles and nearby towns. Harry Lustig, Pacific Coast representative of Metro with headquarters in Los Angeles, presided at the meeting.

Managers, however, generally speaking, said the temporary lull in business would be a help rather than a hindrance. They feel that during this period they will be able to readjust their offices, rearrange advantageously their bookings and in a general way clean house and clear the decks for action when a bigger business follows the temporary suspension.

Among the exchange managers who were extremely optimistic were David Bershon, of Universal; W. H. Hepburn, of Vitagraph; Guy Gunderson, of Kleine System; B. E. Loper, of Select Pictures; Bernard Fish, of Goldwyn; Harry Ballance, of Paramount-Artcraft; F. E. Hancock, World Film, and Manager Lamb of Metro.

Indiana Theatres Are Still Closed

INDIANAPOLIS.—The ban on public gatherings of every description throughout the state of Indiana, which was to have been lifted at midnight October 20, was extended Friday by the state board of health until midnight, October 26.

The ban in the city of Indianapolis will be kept in effect indefinitely and will not be lifted until the situation justifies it.

The object of such action by the state and the city is solely to prevent people getting together in crowds of five or more persons and therefore applies to meetings of every description, the state board of health says. This includes religious, political, business or social—schools, theatres and churches—and also to congregating in such places as poolrooms and bowling alleys.

Nehls Hastens to Coast

A hurried trip to the Pacific Coast, by General Manager R. R. Nehls of the American Film Company, Inc., is the result of the influenza epidemic's effect on the film business in general and the conditions in California in particular.

This is the first trip to the studios at Santa Barbara, California by Mr. Nehls, although he has been one of the executives of this big corporation for years.

In addition to the general management of the corporation, Mr. Nehls has always personally supervised the detail work and given the finishing touches to the subjects as they came from the coast to the Chicago offices.

Michigan Latest to Ban Shows

Nebraska Action Now State-wide—Plague Spreading to Coast Points—No Exchange Territory Outside New York Free of Ban Now—Exchanges Deserted

DESPITE numerous encouraging reports that theatres in some sections will reopen next week, the shut-down of theatres and distribution appears to be more complete this week than last. Exchanges are practically deserted, the scourge spreading to such dimensions that no exchange territory outside of New York is free of the ban.

A wire to MOTION PICTURE NEWS, October 24, from Omaha, Neb., carried the news that the Governor of Nebraska had closed all theatres, churches and other public gatherings until November 2. This order was sweeping, including the whole state, but is probably the first in which the date of lifting the ban was mentioned. Omaha had already been closed since October 4.

From the mountain territory of the west, in the vicinity of Salt Lake City, it was reported that the epidemic has not been checked as late as October 24. No prospects of opening soon were promised. Schools are closed and meetings forbidden. Many new cases of influenza were reported.

Washington Remains Unchanged, But Hopeful

The influenza situation at Washington, D. C., with its attendant effect upon the theatres, remains unchanged this week. It is reported the reopening of the theatres is indefinite, and that the civil authorities show no inclination to take the ban off amusements in that vicinity. Despite hopes of exhibitors and public, no information can be obtained as to when the theatres may be permitted to open their doors again.

News from Spokane, Wash., October 24, was no more encouraging than reports from Central States or the East. If anything, the situation was declared worse around Spokane than formerly. No information was forthcoming as to when the exhibitors could expect a notification permitting them to open their houses. Spokane's total number of influenza cases to October 24 was 1,246.

Michigan was tied up completely by October 20, by order of the governor, and not only were the theatres closed but the churches, schools, lodges, pool rooms and other places where the public gathered, were closed. In Detroit the retail stores were notified to close at 4 P. M. The opinion was expressed in Detroit that the motion picture theatres would be closed from three to four weeks. The Detroit exchanges notified exhibitors that all release dates would be advanced four weeks, or whatever length of time the houses were closed.

Ohio Situation in Doubt, But Openings Expected

Late reports from Cleveland, Ohio, to MOTION PICTURE NEWS carried the conflicting news that several towns expected to open Sunday, but that Martins Ferry, Chillicothe and Tiffin were the only towns open this week in Ohio. Toledo fostered hopes of being permitted to open its motion picture theatres October 27, but even the most optimistic did not express the opinion that the town would be able to attend the theatres Sunday. Cleveland was positive that no theatres would be open October 27, nor till the epidemic passes the crisis.

PARTICULAR

He knows which paper delivers the goods.

Just as we go to press the following letter clamors for attention—and gets it here:

"We have dropped all other papers but look for yours. The accounts on the Rivoli and Rialto theatres are worth the price.

(Signed) "Sidney C. Allen,
"Mellford Fillmore Theatre,
"East Aurora, N. Y."

Lansing Closed Tight

From Lansing, Mich., the report was sent out that the State Board of Health had announced that the influenza situation was becoming more menacing each day. It was said the lifting of the state closing order was very unlikely for a considerable time to come. The Lansing schools are also closed.

Flint, Mich., reported that it expected to remain under the closing ban for at least ten more days, if not longer. The average reported there of influenza cases was 100 cases a week, with ten deaths.

Section Reports

EVANSVILLE, IND.—The influenza epidemic in Southern Indiana on October 24 was steadily increasing. Local theatre men fear the colsing order will be lengthened by at least ten more days than were originally expected.

SAN DIEGO, CAL.—The influenza situation here is well controlled, with less than 400 cases in the city to date. The scourge is also light in military camps in this vicinity.

OGDEN, UTAH.—Since October 1 there have been 1,500 cases of influenza in this city, entailing 50 deaths. The situation shows little improvement, but health officials believe the crest of the malady has passed. The ban on motion picture theatres is expected to be raised in another week.

DENVER, COLO.—The total number of cases reported in Colorado is 8,997, with the number of deaths placed at 311. New cases reported to October 23 totaled 781. On that day it was reported the epidemic was being checked, and that the outlook was hopeful. At that time it was said the theatres may open in ten days or two weeks.

ROCHESTER, N. Y.—The danger in Rochester has not yet passed, and no chances are being taken. Influenza cases up to October 23 amount to 7,237, but a decrease has been reported in new cases.

MUNCIE, IND.—The influenza situation here is not regarded as favorable to the opening of the theatres October 28 as intended. New cases are being reported each day.

TAMPA, FLA.—All theatres have been closed since October 8. The epidemic has not yet reached the climax here, is the general opinion. New cases and deaths are being reported daily. Albert H. LaBelle, owner of three theatres and secretary of the Florida Exhibitors' League, is the first victim in picture circles to be reported. He died October 20.

BUTTE, MONT.—Three hundred new cases were reported here October 23, bringing the total to 2,300. Deaths to date are estimated at 92. Scobie is the first Montana town to be affected.

LACROSSE, WIS.—All local theatres have been closed the past ten days and prospects are evident for ten more days of darkness in the theatres. The situation has not abated and the State Health Board has assumed full power.

GREEN BAY, WIS.—No improvement is noted here. Several new cases of influenza have been reported, in addition to several deaths.

FOND DU LAC, WIS.—Motion picture theatres here have been closed since October 10, and no indications have been seen of the lifting of the closing order.

RICHMOND, VA.—The doors of ten more Liberty theatres in this section have been reopened, and it is expected that all of the

(*Continued on page 2753*)

McAdoo Thanks the Industry

Brady Receives Letter of Appreciation for Efforts in Behalf of Loan and War Savings Stamps—Zukor Praised

IN a letter to William A. Brady, president of the National Association of the Motion Picture Industry, William G. McAdoo, Secretary of the Treasury, expresses his thanks and appreciation for the work done by the industry in placing the Liberty Loan and War Savings Stamps appeals before the American people.

In his letter, which follows in full, he expresses his appreciation of the work of Adolph Zukor, president of the Famous Players-Lasky Corporation, who is chairman of the Committee of the National Association appointed to co-operate with the Treasury Department and the stars and producers who collaborated in the thirty-five Liberty Loan pictures.

Treasury Department,
Washington,
Oct. 9, 1918.

MR. WILLIAM A. BRADY, President,
National Association of the Motion Picture Industry,
New York, N. Y.

DEAR MR. BRADY:

The great financial enterprises of the Government incident to the conduct of this war could not have been carried out successfully without the enthusiastic co-operation of all elements of business activity.

The great motion picture industry has been conspicuous in its enthusiastic support of these enterprises. Mr. Zukor and his associates who have represented your organization in its relations with the Treasury Department have given unstintingly of their time, talent and labor to help get the Liberty Loan and War Savings appeals before the American people. In this patriotic activity I know they have reflected the attitude of the entire motion picture industry.

I want particularly to express my thanks to the stars and producers who have collaborated in the thirty-five motion picture subjects in behalf of the Fourth Liberty Loan. I believe these animated appeals are very effective in strengthening morale and in helping to arouse the public to its responsibilities in connection with the financing of the war.

I wish I might bring this message to you personally, but, because of my inability to do so, I am asking Frank Wilson to convey to you my expressions of appreciation and esteem.

Cordially yours,
(Signed) W. G. McADOO.

Harold Lockwood Passes Away

Metro Star Succumbs to Illness of Ten Days Caused by a Cold—In Pictures for Several Years

HAROLD LOCKWOOD, Metro star, died in his apartments at the Woodward Hotel, New York, on Saturday, Oct. 19. Death was due to pneumonia.

Mr. Lockwood had been ill for only ten days, and, despite the serious condition of his illness, it was believed that because of his strong constitution he would survive the crisis. The end came as a distinct shock.

On Oct. 8 Mr. Lockwood appeared at Madison Square Garden during the Motion Picture Exposition as a Liberty Bond salesman. He worked on location the following day in exterior scenes for "The Yellow Dove," but on Thursday his condition became such that he was obliged to take to his bed. His ailment was pronounced as a severe attack of grippe, which developed quickly into pneumonia despite the efforts of his physicians to check it.

Born in Brooklyn, N. Y., April 12, 1888, he made his first public appearance on the stage about twelve years ago with Otis Harlan in "The Broken Idol." After a season with this organization he went into vaudeville, thence into pictures. His first screen engagement was with the Rex company. Successively thereafter he was with Nestor, the New York Motion Picture Company and Selig. From Selig he went to the Famous Players studio as leading man for Mary Pickford and Marguerite Clark. He attracted universal attention and received numerous offers, among them one from the American Film Company stipulating that he was to be co-starred with May Allison. Mr. Lockwood accepted this offer, and thus was created the Lockwood-Allison combination. After their contracts with the American expired, Mr. Lockwood and Miss Allison joined the Metro forces, retaining their team for a year under the Metro banner, when Mr. Lockwood was made a star in his own right by R. A. Rowland, Metro's president.

The funeral was held from Campbell's Funeral Church, Broadway and Sixty-sixth street, New York, Tuesday, Oct. 22.

Erdmann Manages Cleveland F. P.-Lasky

The appointment, last week, of George W. Erdmann as manager of the Cleveland branch of the Famous Players-Lasky Corporation, reveals the rise of a young man from cameraman to the head of one of the largest film exchanges in the country.

Mr. Erdmann was born into the amusement business at Albany, N. Y., where he spent the earlier years of his life during the days when he received his education in the public schools. His father and his uncle for years controlled the musical situation in Albany. They were known as Erdmann and Madden's Band and Orchestra.

It was some time in 1890 that Mr. Erdmann started in the motion picture business as a producer on a small scale. During that year a Catholic priest brought back a large number of photographs of the Passion Play. These Mr. Erdmann transferred to slides, and for many months they were shown in churches, halls and theatres.

Influenza Takes Several from Industry

The Spanish influenza the past week has left a trail of death in the motion picture industry. The pneumonia scourge has left no branch of the business untouched, from players to exhibitors.

Harold Lockwood, Metro star, died suddenly in New York, as told in another story in this issue.

R. W. Lynch, vice-president of Triangle, died on October 21 in San Francisco while on a tour of the Triangle branches. Mr. Lynch, who was a brother of S. A. Lynch, succumbed to pneumonia, following influenza.

Albert H. LaBelle, owner of three Florida theatres, and secretary of the Florida Exhibitors' League, died October 20 of the influenza.

The Spanish influenza epidemic removed two very prominent exhibitors in the Dallas territory last week. These were James B. Wilson, owner of the Gem and Jewel theatres of Sherman, Texas, and Ben Meyers, manager of the Queen theatre, Tyler, Texas. Both men were very popular with the exchanges in Dallas, which sent floral offerings. Mr. Wilson has been engaged in the picture game in Sherman for a number of years. Mr. Meyers was also an old hand at the picture game. Their loss is keenly felt in this territory.

After an illness of but a few days, A. B. Doctoroff, sales manager of Southern Paramount in Dallas, died suddenly, a victim of the influenza epidemic, on Oct. 8, while in discharge of his duty in Palestine, Texas. He was buried Wednesday in the Jewish Cemetery, Dallas, and to his last resting place there followed the friends of "Doc," as he was familiarly known, numbering virtually every man on Film Row in Dallas.

C. C. Wells, of the Isis theatre, Cedar Rapids, Ia., died October 19, of influenza.

John Collins, the director, whose illness was reported last week, died October 23 at 4 p. m. His wife, Viola Dana, the motion picture star, is very low with the same ailment, influenza

Vitagraph Makes One for Canada Drive

Besides making six Liberty Loan pictures for the recent United States Liberty Loan drive, Vitagraph has made a picture for the Canadian Government to be used in its 1918 Victory Loan campaign. The picture was made under the personal supervision of Albert E. Smith, president of the Vitagraph Company of America, and was directed by Wilfrid North. Agnes Ayres, Templar Saxe, Charles Kent, Harry Kendall and others are in the cast.

Nathan Manages the Symphony

Al Nathan, who until recently was at the Broadway theatre in New York, and later at the Holman theatre in Montreal, has been transferred to the Symphony theatre, New York. Mr. Nathan is now in full charge of affairs at that theatre.

Sherry Transfers Offices to General

Conservation Prompts Move by Which Pioneer Organization Takes Over Selling and Physical Distribution—Sherry Service to Maintain Separate Identity

FRANK TICHENOR, vice-president of General Film, and William L. Sherry joined hands this week on the biggest film deal so far of the fall season. The result is the transfer of the William L. Sherry Service to the General Film Company—in so far as the selling and physical distribution of the product is concerned.

Aside from this conservation move, securing large savings in overhead expense and routine work, the William L. Sherry Service will retain its separate identity and home offices as heretofore. In addition, New York, Northern New Jersey and Western Connecticut will continue to be served with the Sherry program from its own exchange in New York City.

The entire deal is in line with the policy of conservation long advocated by Frank Tichenor, and which now finds the Hodkinson, United and Sherry programs as well as many independent series going through the General Offices.

Takes Effect at Once

According to the terms of the agreement, the branch offices of the Wm. L. Sherry Service will be discontinued at once and will be taken over by the local branches of the General Film Company in the fourteen cities outside of New York where the Sherry Service has been represented.

Mr. Sherry was beaming with satisfaction when seen at his offices following the completion of the new deal. "I feel free at last," said he, "to give my full time and attention to the quality of the Sherry Program and the efficiency of the Sherry Service, now that the physical handling of the product is placed in the hands of a distributing organization that has facilities for handling film that are unsurpassed.

"These are extraordinary times and business of all kinds must adjust itself to constantly changing conditions. Conservation of material and of man power has come very much into vogue, and any plan that helps to eliminate waste is to be considered as a patriotic service. The handling of the Wm. L. Sherry Service by the General Film Company is strictly a conservation measure. Every separate organization entails a separate set of overhead expenses. This is particularly true of an exchange organization. In ordinary times this may be justified, perhaps. But in times like these, sensible men agree that everything should be done to lower the fixed charges of doing business.

"One of the best known ways of eliminating overhead expense is to merge parallel interests, where such a merger is feasible and equitable. Consequently it did not take Frank A. Tichenor, general manager of the General Film Company, and myself long to come to a complete understanding and agreement along those lines. Our arrangement is in the form of a contract, distinctly fair to both sides, and continuing for a definitely stated period.

"By this arrangement a considerable load is taken off my shoulders. In all my exchange experience my watchword has been '*Service.*' My arrangement with the General Film Company to take over the actual work of distribution leaves me free to devote my entire time to the matter of service. There is no more admirable or thorough film distributing organization than the General Film Company. It covers the United States and Canada to the farthest ends. By virtue of long establishment its system and personnel are settled and reliable. So far as booking and transportation and general exchange detail are concerned, my troubles are over. The 'General' will take good care of all of that.

"And that leaves me free to do what I have wanted to do—to devote my time to actual contact and acquaintance with the exhibitor. When I left the Paramount organization and started the Wm. L. Sherry Service, a few months ago, I had it definitely planned to spend practically all of my time on the road keeping in close touch with the exhibitor. The exigencies of war time have interfered with my plans until my recent affiliation with the General Film Company. Now I am foot-loose and I am going to demonstrate the meaning of real service. From this time on my time will be devoted to seeing that the exhibitor who books the Sherry Program is getting everything that is coming to him. Every additional help that can possibly be given will be forthcoming.

"According to my present plans, I expect to cover the entire territory two or three times a year and meet in person every exhibitor who does or does not use the Wm. L. Sherry Service."

May Add More Stars

The arrangement with the General Film Company will bring about no change in the present Sherry Program, except for the later addition of one or two more stars. The Sherry Program at present consists of the following contributing producing companies: the Frank A. Keeney Productions, featuring Catherine Calvert; DeLuxe Pictures, Inc., featuring Doris Kenyon; the Golden West Producing Company, featuring the ever popular G. M. Anderson; the Harold J. Binney Productions, featuring Vangie Valentine, and the Burlingham Travel Pictures.

Catherine Calvert is now in the midst of her fifth production under the auspices of Frank A. Keeney, in a story entitled "For Her Family's Honor," by E. Lloyd Sheldon.

Doris Kenyon is about to begin her fourth production on the Sherry Program. The working title of this feature is "Twilight." It is an adaptation of "The Alchemy of Love," which appeared in the October number of the *Metropolitan Magazine.*

G. M. Anderson returns to the screen via the Sherry Program, after an absence of many months. One of Mr. Anderson's first feature releases is "Shootin' Mad," which opened at the Strand, New York, October 21.

Vangie Valentine, the newest star on the Sherry Program, is sponsored by Harold J. Binney. She is now at work on her first production, "Vedvet and Rags," written by George Edwards Hall.

CONSERVATION

General Film-Sherry Action in Line With W. A. J.'s Editorials

CONGRATULATIONS are due William L. Sherry and Frank Tichenor for a move that is a real step towards motion picture conservation—in the transfer of Sherry distribution to G. F. offices.

Incidentally—when we first met Frank Tichenor after the deal had been announced and expressed our good wishes he said: "Well, it is in line with the policies of conservation that we have always advocated in the General organization and that William A. Johnston has so long and ably championed in Motion Picture News. It is just another one of the things which W. A. J. has been hammering at and which are slowly but surely coming to pass."

Rogers Gets Nomination to Congress

Gustavus A. Rogers, of Rogers and Rogers, who is quite well known to the motion picture industry, has been nominated as a Democratic candidate for Congress in the Twenty-ninth Congressional District, comprising Rensselaer, Saratoga, Washington and Warren counties.

Mr. Rogers has a residence in Warren County, where he spends a considerable portion of the year. He also has an office at Glens Falls, as well as at 66 Broadway, New York, and is connected with several of the industrial enterprises there.

Mr. Rogers will be remembered on account of his activity in the motion picture patents suits and his being for many years the attorney for William Fox and the Fox Film Corporation.

An Anonymous Letter

MOTION PICTURE NEWS is in receipt of the following communication which it publishes, despite the fact that it came unsigned in a plain envelope, because of its undoubted interest to the thousands of film salesmen throughout the country.

The article bears the heading, "A Few Words for the Salesmen, Please!" and then follows:

When the summer season sets in, film exchanges throughout the country begin to anticipate the exhibitor asking for a reduction in the price of his service, and the exchange in turn plans just what argument they will use to refute this request. In most cases the exhibitor either is made to sustain the loss at the same price of service, or cancel his present service; or go without. The exchange, in these instances seem to feel that the exhibitor is not at all fair—that when the exhibitor is enjoying good business, during the cool season, he is not willing to share his profits, by paying a better price for the service he receives. This may be very true.

BUT

With the epidemic of Influenza at hand, the exchange is playing the very game that he expresses displeasure at from the exhibitor. In good times, when business is at its best, and the profits on productions are enormous, the salesman is not given a fair increase in his salary, in proportion to the amount of business he is securing for his firm, but is told NOT to ask for any increase in salary. And now, NOW with the epidemic but two or three weeks in swing, the exchange uses the same tactics as the summer "crier," and lays off the bulk of its selling men. The men who are really responsible for the business that is carried upon the books of their respective exchanges. The salesmen are the under-pay of the industry; they are discharged at the mood of their superiors; they are given less consideration than an ordinary office girl or boy. They are the mainstay of the exchange, and are really the most essential body of men connected with the sales departments or exchanges. It is therefore unjust and without reason that the salesmen have been given a lay-off without pay, when at the same time exchange managers, and other higher-ups are holding their jobs at preposterous salaries, when they, so far as the exhibitor is concerned, are the least needed, for the upkeep of the theatre.

Most every business has its good or bad seasons. Every business, with but a few exceptions, has a sales force to support. In almost every other industry the sales force is respected, and sustained, not in the spirit of "doing them a favor" to keep them, but because they are a necessary asset to the maintenance of the business. In the film business it seems to be just the opposite. If the film industry is not founded on fairness and justice to all—it is certainly not an AMERICAN BUSINESS, but instead is an autocratic business. If the film industry cannot survive but a few weeks of poor business, and maintain their sales force through but a short period of trials—it is a business to be pitied, or rather, not a business at all.

Will the trade papers allow this condition to exist? Or will they take upon themselves as the only means of bringing to light some of the radically mistaken methods in the industry? The salesmen support all issues put to them by the trade papers, why can't the papers in turn help them to further their just cause? They need it and need it badly RIGHT NOW.

In and Out of Town

E. S. Flynn of Minneapolis, until recently the manager of the Fox Film exchange in that city, is visiting in New York City.

"Smiling" Bill Parsons, of the National Film Corporation of America, whose comedies are distributed through Goldwyn, is in New York from the West Coast.

Monte Katterjohn, the scenario writer, who has been doing special work for Paramount, is expected in New York this week.

Reginald Barker, Goldwyn director, has gone to the Coast to direct a new picture immediately the influenza ban is lifted.

T. S. Cooper of Montreal, secretary of the General Film Company (Limited) of Canada, was a visitor at General Film headquarters in New York last week.

Rogers Visits Select

Branch Manager C. R. Rogers of Select's Boston office paid a visit to the home office and conferred with General Manager Arthur S. Kane. Mr. Rogers also paid his respects to President Lewis J. Selznick.

Chicago Famous Players-Lasky Moves

The Chicago exchange of the Famous Players-Lasky Corporation, formerly located at 220 South State street, moved into its new offices at 845 Wabash avenue on Oct. 14. This building, which is eight stories in height, stands at the northeast corner of Ninth street, one block from Michigan Boulevard.

Of the eight floors in the building the exchange departments now occupy six. On the third floor are the offices of the district manager, his staff and the sales forces, including the contract department.

The fifth floor is occupied by the publicity and accessories department offices, the film renovating room and a large advertising display room, where lithographs, photographs and rotogravures will be kept on display for the purpose of augmenting accessories sales. On this floor is a theatre capable of seating one hundred people, with a projection room equipped with two of the latest Simplex machines. In the rear of the theatre is a special press stand for the convenience of press representatives in the reviewing of pictures.

The sixth and seventh floors are devoted to the storage of advertising paper and accessories and the preparation of the same for shipment. On the eighth floor are ten vaults for the storage of film, each provided with a thirty-inch vent through the roof, topped with an eight-foot stack.

Honor Roll

E. Richard Schayer just finished a three-months' course at the Central Infantry Officers' Training School and has been commissioned a Second Lieutenant with prospects of getting to France this winter. Mr. Schayer resigned from Paralta last Spring and enlisted in the Regular Army.

John Gilbert will have a chance to do another picture in Los Angeles before going into military service as the Spanish influenza prevents the Government from calling the men into the camp as early as the original schedule.

Manager W. F. Sexton of the Family theatre, Toronto, has received notification that his son, with the Canadian Army in France, has been severely wounded in the left leg.

Herndon Edmond, Baltimore representative for General Film Company, sent in his resignation to Manager J. E. Flax of the Washington office last week, he having been called to the Army. Mr. Edmond has been six years with General Film Company and was considered one of its most valued and loyal employes.

Fox May Secure Minneapolis Theatre

Rumors were current in Minneapolis last week that following the run of Griffith's "Hearts of the World" at the Minneapolis Shubert that that theatre would pass under the management of William Fox, who would present "Salome," with Theda Bara; "18 to 45," "Why America Will Win" and other big features there. No one connected with the Fox exchange there would give out any information about such a deal being under consideration.

It is believed that Minneapolitans would welcome Fox into the local exhibiting fold.

R. K. Evans, for three months manager of the Fox exchange there, resigned his position Saturday, Oct. 5, and has been succeeded by D. Leo Dennison, former special representative for Paramount in the East. Max J. Weisfeldt, formerly connected with the Wholesome Films Corporation of Chicago, has become assistant to Mr. Dennison. Mr. Evans has not made known his future plans, but it is expected that he will remain in the local film field for a time at least.

Flynn of Minneapolis Visits New York

E. S. Flynn, of Minneapolis, was a New York visitor last week. Mr. Flynn has traveled the mid-northwest territory for years, and until recently was manager of the Fox Exchange in Minneapolis.

Just previous to the Fox position, Mr. Flynn was one of Manager Peavey's associates in the Famous-Players Lasky exchange at Minneapolis. He says that Motion Picture News has always been going very strong in his territory.

Tax Fight Threatens Another Split

Exhibitors Recently Organized Into Branch of National Association Hint at "Double Cross" by Manufacturers—File Protest with Senate Finance Committee

OMINOUS signs of another split between organized exhibitors and the manufacturers—such as followed the levying of the fifteen cent a reel charge last year—came this week with the presentation of a protest to the Senate Finance Committee by the Exhibitors Branch of the National Association.

The exhibitors, through a committee of which Alfred S. Black is chairman, allege that the manufacturers, after agreeing to offer no substitute tax plans to Congress, have filed a memorandum suggesting changes in the proposed revenue bill which arbitrarily place the burden of the new rental taxes on the exhibitor,

The original draft of the bill by the House Ways and Means Committee called for a ten per cent tax on rentals to be paid by the producer. It was understood in the industry that this would naturally find its way to the exhibitor's shoulders. But the substitute said to have been offered by the manufacturers calls for the reduction of the tax to five per cent and the insertion of words in the bill stating clearly that it shall be paid by the exhibitor.

"The Agreement Broken"

From Alfred S. Black, MOTION PICTURE NEWS is in receipt of the exhibitors' memorandum, together with the following explanatory letter:

MOTION PICTURE NEWS,
New York City.

Gentlemen:

I enclose you herewith copy of amendment to Brief filed with the Senate Finance Committee. In view of the action taken by the Manufacturers, there seemed to be no other way open except to file protest. To be sure some Manufacturers have assumed the tax but the vast majority have profiteered thereby, the profit on the tax amounting to more than the actual loss assumed by the few so that the Manufacturers, as a whole, have not paid 1 cent in taxation to the Government.

It is too bad for Congress to realize the Industry is divided upon this question, but the representative of the Manufacturers broke their agreement made with the Exhibitors at Washington and forced the issue. There is no reason in the world why they should not pay their just share of taxation as they can afford to pay same equally as well and much more so, in my judgment, than the Exhibitors branch can afford to pay the tax, in any event, it should be equitably distributed which I am in hopes that it may be.

Yours very truly,
ALFRED S. BLACK.

The memorandum enclosed with Mr. Black's letter follows:

AMENDMENT TO MEMORANDUM dated September 20, 1918.

Prepared by a committee of Exhibitors' Branch of the National Association Motion Picture Industry.

ALFRED S. BLACK, Chairman.

Whereas at a meeting of the representatives of Producers and Distributors' Branch and the representatives of the Exhibitors' Branch of the National Association of Motion Picture Industry at Washington prior to hearing before Senate Finance Committee, it was agreed that no taxations substitute be filed with the Finance Committee.

And whereas the committee representing the manufacturers have filed an amendment to their original brief as follows:

PROPOSED AMENDMENT TO SECTION 900 OF THE REVENUE BILL OF 1918.

After the word "producer" in the preamble to Section 900, Title 1X, and after the word "producer" in the first line Section 904-Excise Taxes, insert the word "distributor."

Amend subdivision (5) of Section 900 to read as follows:

(5) On positive motion picture film containing a picture ready for protection and sold, leased or licensed to an exhibitor for exhibition within the United States, five per cent. (5%) of the price collected for which so sold, leased or licensed; said five per cent. (5%) to be paid by the exhibitor to the vendor, lessor or licensor, provided, however, that if any person being a manufacturer, producer, distributor, or importer of positive motion picture film containing a picture ready for projection, shall himself exhibit such positive motion picture film for profit, such person shall be deemed an exhibitor, and said five per cent. (5%) shall be calculated on the fair rental value of such positive motion picture film at the time and place where exhibited.

We desire to protest against the phraseology of the aforesaid amendment whereby it places all of said tax upon the exhibitors.

We admit the manutacturers cannot stand the percentage tax as proposed in the House Bill, but wish to earnestly reiterate that the exhibitors would be doubly overburdened as stated in brief already filed with your committee. We wish also to call your particular attention to the fact that the manufacturers (other than the income tax to which all are liable) are not paying one cent of additional taxation, all the burden of various taxations being placed upon the exhibitors.

We believe that all branches of an industry should be treated equitably, and, if after considering our protests, Congress decides to place some excise or percentage tax upon the Motion Picture Industry that said tax be equitably distributed over the different branches of the amusement business.

In view of the very serious condition the exhibitors of the United States now find themselves placed in, we believe it fair and essential to again strongly emphasize that excess burden of taxation upon the exhibitors will work out very much to the great disadvantage of the best interests of the Government for the reasons heretofore expressed. All of which is respectfully submitted on behalf of the Exhibitors' Branch of the National Association Motion Picture Industry representing the motion picture theatres of the United States.

DATED ROCKLAND, MAINE, OCT. 15, 1918.

AGAIN

The Complete Plan Book Keeps 'Em in Good Humor

When a letter just won't let you pass it by without a second reading, why, it's good enough to print. So here it is:

"Please change my address, as I want to be sure not to lose a single copy of your paper. Since you added your new Plan Book department you have the best paper in the field. That was what we all wanted. The best addition you ever made.

(Signed) HARRY S. WATERMAN,
Operator,
135 *Lincoln Avenue,*
Kalamazoo, Mich."

Coal Question Bothers Canada Houses

The opening guns of a verbal duel between the exhibitors and some of the churches of the Province of Ontario with respect to a question as to whether the churches or the theatres should be closed if the coal situation becomes acute this winter have been fired at Toronto. The first volley was fired when the convention of the Epworth League of the Methodist Church, in session recently at Stratford, Ont., voted to ask the Government to close the theatres to conserve coal if necessary.

The answer came from Manager James Crang of the Oakwood theatre, one of Toronto's brightest and best suburban theatres, who offered the use of his theatre, rent, heat and light free, for Sunday church services, so that there would be no need for the opening of one or more churches in the Oakwood district at all this winter. It was pointed out by Mr. Crang that his theatre was heated by oil-burning furnaces, so that the coal question really does not affect him at all.

It is also pointed out that almost one-quarter of the moving picture theatres in Toronto have been using wood, soft coal or nothing to heat the buildings, and will continue to do so as long as the weather will permit. This does not take into account the several houses which have, or are installing, oil-burning furnaces.

Laemmle's Secretary Goes to Mayer

Bernard Miller, who has for the past year been secretary to Carl Laemmle, president of the Universal Film Manufacturing Company, has resigned his position to accept an appointment as assistant to the president in the Louis B. Mayer organization, which has opened offices at 2 West Forty-fifth street. He will have virtual charge of the New York office and will be Mr. Mayer's personal representative in New York City.

Posner Buys Theatre at New London

Morris Posner, formerly exchange manager at New Haven, Conn., has purchased the Empire theatre, at New London, Conn., and is preparing to open it as soon as the epidemic of influenza passes.

S. P. Farber has succeeded Mr. Posner as manager of the New Haven exchange of the American Feature Film Company.

THE READER HAS HIS SAY

"Bar the Big Stars" Says This Prosperous Exhibitor

PRINCESS THEATRE COMPANY
HIGH CLASS MOTION PICTURES
ODEBOLT, IOWA

October 15, 1918.

MOTION PICTURE NEWS,
New York City.
Gentlemen:—

With prospects good for a doubled admission tax it seems high time that exhibitors wake up to what, in my opinion, is the cause of the proposed taxes, namely, high salaried stars and overproduction of films.

Judging from the reception accorded Mr. Brady and other prominent film men by the finance committee it would seem that this same committee thinks the film industry rich and prosperous simply because a few stars are paid enormous salaries and certain companies are turning out such a vast amount of films.

It seems a sad irony of fate that thousands of exhibitors should be taxed heavily for building up a few overpaid stars. In a way it is the exhibitor's own fault although the main fault lies with greedy producers bidding against each other and thus boosting star salaries sky high.

The stars have a right to get all they possibly can but when some of them think they are worth two or three million dollars a year it's just about time to call a halt. If companies would pay the high salaries and then keep quiet about it things would not be so bad, but when the grand and glorious salaries are press agented to the skies it's no wonder people think the moving picture industry is one grand succession of riches after another.

If overpaid stars and overproduction are not rooted out of the film industry during these days of influenza and taxes there is no hope that they ever will be.

For my part no Fairbanks or Pickford or other blazing stars will be shown in my theatre and the people will never miss them either. We have not shown the above stars for a year and a half and not a single person has asked that we do show them. That looks as if stars are not indispensable to the business. We have made five times more money on big specials without featured stars than we ever have on any star films. Seems to me that's a mighty good indication of the trend of the picture business for other exhibitors around here have had the same experience.

We hope excessive salaried stars will be boycotted by exhibitors so that conditions within the film industry will be readjusted as they should be.

Yours very truly,
O. W. LARSON.

A Kick on Liberty Loan Films—and Others —From a Live Wire

LYRIC THEATRE
Terrell, Texas.

October 1, 1918.

Mr. W. A. Johnston,
MOTION PICTURE NEWS,
New York City, N. Y.
Dear Sir:

It was with much interest that I read your editorials in the issue of October 5 and the preceding number. The thought is by no means new to the exhibitor. I always suspected that we (the exhibitors) were the biggest bunch of boobs in any line of business. But I find they are about the wisest in this industry. You'll have to admit this even though it may hurt. You may look around you and see everywhere you go, theatres that cost from $30,000 to $1,000,000. You may look over their poster boards and see every brand of pictures made. And if you notice on an average they are all making money. They have proven they are wise enough to pass the advance on to the public that they've educated to like the stars that they show, whether the manufacturers or producers pay this particular star $10,000 or $1,000,000. per year

I've written you several letters but I suppose they were too radical to publish, as they never appear in print. But in this instance I wish to point out a few instances in which the exhibitor, rather the average exhibitor, is on the job, and equal to all emergencies.

We were advised through the columns of the trade journals that the stars were producing some Liberty Loan films, to assist in raising the Fourth Liberty Loan. We immediately advised exchanges of dates we wanted to use their respective releases. All bookings were okayed. We were to receive one each day from the exchanges beginning on September 27. We received our first one October 1; on September 30 our quota of "The Fighting Fourth" was over the top. We had prepared for this Fourth Loan ahead of the Drive. We showed to about 1,000 of our patrons (at cost) "Gerard's Four Years in Germany" and "Pershing's Crusaders." Now for the next fifteen days (maybe) we will get some of the special Liberty Loan Films. I trust they will prove interesting. Our bookings have been demoralized, and some have canceled bookings, advising us that we will receive one each day. Now these will conflict with other dates that have been previously arranged, which is directly against Washington instructions, as we had explicit instructions to show only one subject each day. Congested distribution will probably give us a half dozen of those subjects on some days, on others none. The exchanges have failed miserably. This is by the way of summary. The conditions are not to be improved by exhibitor nor by the distributor nor by the manufacturer, nor by the actor or actresses, but Government control, which is right in line with conservation, would eliminate all these wasteful extravagances.

For instance, the many idle days. The waste in express charges, the millions of dollars wasted annually in the poster and photographs, the exhibitor buys and has baled after one day's use, and awaits an opportunity to dispose of at 25 cents per cwt. One wise exchange manager who saw he was short of paper sent out a circular letter asking exhibitors to go through their paper and return all put out by them. Of course this was to help conserve and it is the patriotic duty of the exhibitor—only he paid from 50 cents to $5.00 for his lobby display and must send it back to them for resale. Wonder why they don't add a postscript asking exhibitors to prepay express.

No, Mr. Johnston, the exhibitor is and has proven to the exchanges, the manufacturers and all other branches of the industry that he is competent to handle his end of the game. If service is too high he uses something else that costs less. Let Uncle get hold of the situation, and the desired results will be forthcoming, as is demonstrated in the handling of the Government film, "America's Answer," figured on a basis of 25 per cent of gross receipts for so many months past. The proof of the pudding is in the eating of it.

Yours very truly,
E. L. BYER.

From a Town Which Has Met the Influenza Ban

THE SPRAGG AMUSEMENT COMPANY
Bellaire, Ohio, Oct. 21, 1918.

Motion Picture News,
New York City.
Gentlemen—After reading page after page in your valuable paper of houses closed and theatres out of business by the terrible "flu" epidemic, it might be refreshing to learn of one city right in the midst of the epidemic that is not closed—Bellaire, Ohio, an 18,000 city on the banks of the Ohio.

Of course we have our share of the epidemic and have had a few deaths, but our Board of Health took a sensible view of the matter and has not ordered a general closing. In fact we have been asked to help in the epidemic, running slides how to prevent it and posters in front of the house advising people the best course to take.

Wheeling, W. Va., just across the river from us, has been closed three weeks, and really has no larger percentage of cases than we have. Martins Ferry and Bridgeport, Ohio, five miles north, both closed for a week, but are open again. Barnesville and Cambridge west are closed; Shadyside south, with no cases, is closed, as in Moundsville, Benwood and McMechem, across the river in West Virginia.

An unusual situation exists at Bridgeport and Martins Ferry, both saloon towns, have quarantined against Wheeling, a dry town across the river. No one is allowed to cross any of the bridges from West Virginia to Ohio.

When the "flu" epidemic first struck this section we attended the Board of Health meeting and took an active part in the discussion, and our Mr. Spragg had considerable to do with postponing immediate action. When the first scare was over no actiion had been taken. If we had not been on the ground floor, we would have been closed with the balance. We have not as many cases as Martins Ferry and Cambridge, cities here in our class that did close. We have had the local papers publish Dr. Copeland's statement about New York closing and it has had its effect here.

With best wishes,
The Spragg Amusement Co.,
By Ben L. Morris.

P. S.—Just read in "Wids" of Mr. Johnson's terrible loss. Extend to him our heartfelt sympathy.

Here's One of Unusual Interest—He Mixes Wit with Logic for Quite a Letter

Motion Picture News:

To save you postage by further solicitations and replying to yours of recent date, we are advising that we are subscribers to the NEWS when we were operating the Majestic, and bring the service with us to the Airdome, which we have owned since April 11, 1918. This subscription to the undersigned does not expire for some time to come, and there is little question about the renewal at time of expiration, not only for the information your columns pound into the nut of the exhibitor, but to read as well the sympathetic feeling the producer has for Poor Exhibitor.

Some time since, your files will show, you requested a review of our operations and experiences that to this time remains unanswered for two reasons: first, the writer being engaged with other business beside the cares of a motion picture house, is too busy to become a correspondent for a publication of the very high-class order we have concluded the MOTION PICTURE NEWS to be, and display the intelligence entitled to space in its columns.

Second, the report we could have given you then or that we could compile now would not be a solicitor of advertising space from many we note utilize same at the present time.

Our report carrying with it a review of amateurs in the motion picture business would be a very interesting comedy for the "Scientific American," "Popular Mechanics," and such publications, but you would hardly desire to publish the facts that the "boobs'" down at Dunkirk, Indiana, who launched a stock bark on the motion picture world last December, fell victims to the pirates working or lurking in that territory. It would make a sensational heading wouldn't it, and then to go on and name the pirates working the field and uncover the vultures that squawk about the best interests of the Poor Exhibitor, and name the dates of our exploitation wherein we signed a NEW CONTRACT for our protection to learn that before we could get away we were to exhibit for a period of a quarter of a year or more the first RELEASES of this philanthropic producer that made a picture of anything you desired to call it made in a storm.

Contracts made for prints for certain dates and set back the weeks because said contract was not signed by branch manager, the branch manager wasn't here, so they kept our money, or we suppose they will keep it, as at this time it has never been returned, but they are still preaching the best interests of the "Poor Exhibitor," and may be we are subscribing our share toward the space it takes to tell him about his better day coming, and if he gets any pleasure from exulting over his future prospects, we are glad to lend a hand to his pleasure, but we don't get much consolation from the squawking now—we have been pleased and let us say to you now that the influence your publication has over the new beginner looking for facts, caused us to put a great deal of confidence in the lauding of the exhibitors' interests and made us careless.

However, this was possibly cheap education—send one of the vulture representatives to Dunkirk now and you will be safe in going with him as far as he can go.

Let us say too, however, we are cleaning our service book, and when we are around with the new order of things we will not be ashamed to answer questions we were asked by you weeks ago, "What service do you run?" We will answer you later, when we trust we can mention their names as producers that render service making possible the existence of the man that pays for the existence of the industry and makes possible its continuance or possibly its perpetuation.

If it were possible for natural force to weed out these parasites in the industry, the picturization of its procedure would make the crowning production of the century, with the punch and with the appeal to producer, exhibitor and fan who pays for it all. We would like to say something about the percentage parasites that are now seeking the large share of the receipts from showings of war pictures who will after the war allow "Poor Exhibitor" to buy "lemons," and all at the regular service rate as soon as they are old enough and exploit his own patriotism by insisting that their prints were shown in every hamlet to assist the Government in winning the war, forgetting they pocketed all the receipts from excess admissions made possible because of the patriotic ardor of really true Americans—truly great is the "Dollar Patrio," and they are on a parallel—"capital and labor's interests are identical," so "produceers and exhibitors' interests are identical," no—not that we know.

W. A. PFISTERER.

Winding Up the Liberty Loan

"Zukor Day" Gathers in Half Million for Loan

"Adolph Zukor Day" at the Liberty theatre conducted in New York by the Stage Women's War Relief marked up a total of $548,450 in sales of Liberty Bonds. William S. Hart, Elsie Ferguson and James Montgomery Flagg were among those who aided in raising this sum.

But for the fact that "Adolph Zukor Day" had been postponed from the date originally set because of the Liberty Parade it is expected that a much larger sum would have been secured as an extensive program had been arranged.

Subscriptions of $318,700 from the members of the organization of the Famous Players-Lasky Company helped to swell the day's total. In addition the corporation also subscribed $50,000 to the credit of Adolph Zukor and $100,000 to be credited to the various exchanges throughout the country.

Another $100,000 came from Charles O. Baumann, who happened to be in the Famous Players-Lasky offices and expressed a desire to have his subscription listed to the credit of Adolph Zukor Day.

The individual subscriptions were as follows:

Adolph Zukor	$ 25,000
Jesse L. Lasky	20,000
Arthur S. Friend	20,000
J. E. Brulatour	25,000
Emil E. Shauer	15,000
Daniel Frohman	10,000
Blanche Lasky	12,000
Hiram Abrams	10,000
Hugh Ford	9,000
J. C. Graham	2,000
Ethel Clayton	1,000
Elek J. Ludvigh	1,000
Walter E. Greene	1,000
Charles O. Baumann	100,000
Apeda Studios	2,050
Employees, Home Office and N. Y. Branch	14,000
Employees, Fifty-sixth Street Studio	7,400
Employees, Ft. Lee Studio	3,550
Famous Players-Lasky Corporation	150,000
Total	$428,000

Fairbanks Gets Six Million Within Forty Hours

A trip by aeroplane mail from Washington to New York and back again, a speech from the steps of the Treasury Department in New York, a "one man parade" up New York's principal thoroughfare and a wind-up speech from the same platform with Secretary McAdoo, in Washington—these comprise the eventful forty hours of Douglas Fairbanks' life that netted subscriptions of six million dollars for the Fourth Liberty Loan.

Fairbanks made the aeroplane trip to New York in order to match Barney Baruch's subscription of one million. But the million was matched so quickly that he remained in New York long enough to bring the total to six. In the New York party were John Fairbanks and Ted Reed of the Fairbanks Company, and Pete Smith, who took up Bennie Zeidman's work when the latter was stricken in Chicago with pneumonia.

Secretary McAdoo paid a glowing tribute to the work of the screen in his speech welcoming Fairbanks on his return to Washington.

Thirty-two Million! That's William Farnum's Figure

The total of Liberty Loan sales to William Farnum's credit reaches the staggering figure of $32,000,000.

Mr. Farnum's high-water mark was reached on Thursday of the drive's concluding week at a Carnegie Hall meeting presided over by President William Howard Taft. Taking the stage after the former President, the Fox star started his plea with a recitation of his poem concerning Belgium, "My Prophecy," and then launched into an auction of war relics. To such a pitch of enthusiasm did he work the audience that he held their attention for two hours and brought the subscriptions to $32,000,000.

Later in the same evening Mr. Farnum secured subscriptions of $75,000 at the Riverside theatre, where he was accompanied by William Fox. Personal appearances at Fox theatres during the early part of the campaign had netted over a quarter million in purchases.

At a Lambs' Club meeting, Mr. Farnum was the recipient of enthusiastic praise from Edward N. Hurley, chairman of the United States Shipping Board, after his recitation of "My Prophecy."

Geraldine's Dinner Adds $4,000,000 to Her Sum

The dinner Geraldine Farrar gave at Sherry's to 300 wealthy persons added $4,000,000 to the sales of Liberty bonds already credited to her efforts. One million of this sum came in response to Miss Farrar's pledge to sing the "Marseillaise."

There were speeches by Thomas W. Lamont, who presided at the dinner; Ambassador Boris Bahkmetieff, of Russia, U. S. Marshal McCarthy, Sheriff Knott and Police Commissioner Enright, and pleadings by Miss Farrar.

Some of the larger subscriptions were $100,000 from J. P. Morgan, $100,000 from the Farrar family table, where the Goldwyn star's mother, father and husband were sitting, and $200,000 from Henri Bendel, who creates the gowns Miss Farrar wears in her series of Goldwyn pictures.

Fox Booth at "Expo." Sells $89,000 Worth

A final checking up on the last night of the motion picture exposition at Madison Square Garden showed that the William Fox booth disposed of $89,000 worth of bonds throughout the week.

During the week the film players who aided the loan workers in the Fox booth were Jane and Katherine Lee, the Fox baby Grands, Lucy Fox and Irene Blackwell.

The booth was presided over by Mrs. Louise Castle for the Metropolis Canvass Committee, and great assistance in the sale of bonds was given by M. R. Andrews, bond campaign captain for the precinct.

Liberty Tank Rolls Over the Million Mark

Clarence H. Geldart, of the Famous Players-Lasky stock company, who returned to the Lasky studio last week, reported that Fourth Liberty Loan sales to the amount of $1,096,600 were recorded by the Liberty Tank on tour during an itinerary of nine days. James Roban was in charge of the tank and among the speakers were Mr. Geldart and Mary Miles Minter.

They covered among other towns and cities Long Beach, Garden Grove, Annaheim, Santa Ana, Fullerton, Whittier, Orange, Pomona, Corona, Riverside, Hemet, San Jacinto, Paris and Elsinore. At Riverside the sales were $149,450. In Huntington Beach, a town of 16,000, and with a $21,000 quota, the sales reached $42,000. At Hemet, which was almost destroyed by an earthquake a few months ago, $34,000 worth of bonds were sold.

Theda Bara Sells $70,000 in Forty Minutes

Theda Bara set a record at the Liberty theatre in front of the New York Public Library, when she sold $70,000 worth of Liberty bonds in forty minutes to a crowd that packed Fifth Avenue from curb to curb. It was the most enthusiastic and profitable meeting so far held at the Stage Women's War Relief playhouse.

Miss Bara started off with a $10,000 pledge for herself, whereupon there arose a babel of voices and the sales were on, soon reaching the $70,000 mark.

National Studio Boosts Loan Along

The National Film Corporation Studio at Gower and Santa Monica boulevard, Hollywood, went "over the top" in the loan drive with a subscription of slightly over $50,000, which makes an average of a trifle more than $1,000 subscription for every man, woman and child employed at this plant.

William Parsons made his third subscription for this loan, the amount being $25,000.

The National organization, headed by Parsons, was to have been in charge of Tank Victory, in Central Park, one evening, but he was suddenly called East.

"Cavell" Film for N. Y. Strand

Plunkett and Carroll Production Starring Julia Arthur in "The Woman the Germans Shot," Gets Broadway Showing

Added to the most exceptional volume of high endorsement which has already been accorded the new Jos. L. Plunkett-Frank J. Carroll production, "The Woman the Germans Shot," has come the further attestation to the superiority of this timely motion picture in the conclusion of arrangements between the producers and Manager Harold Edel, for the initial presentation of this production at the Strand for the week beginning October 27.

Under the supervision of Director John G. Adolfi, the producers and their staff of assistants have been untiring in their efforts through the past ten days aiming toward the completion of their production and the Broadway presentation in what would mark a record time for such an accomplishment.

Manager Edel's enthusiasm over this Plunkett-Carroll production has been indeed marked. His presentation is promised to set a new mark in Broadway showings of motion pictures.

In the portrayal of the character of the British Red Cross nurse, Edith Cavell, from whose immortal martyrdom this production has been taken, Julia Arthur has elicited for herself a most unusual praise.

The plan for distribution of "The Woman the Germans Shot" is being withheld by the producers until some time during the next week.

Virginia Pearson Entertains Wounded Marines

Virginia Pearson, William Fox star, last week entertained twenty-eight wounded marines, heroes from the battle of Chateau Thierry, at a theatre party at Loew's Metropolitan theatre, Brooklyn, with a supper party afterwards.

All of the lower boxes on one side of the theatre were reserved for the marines and the ladies of the Women's Motor Corps, who drove them from the base hospital at the Brooklyn Navy Yard. The boys were for the most part on crutches and all showed the evidence of battle scars.

The marines have now adopted Miss Pearson, or she them, and she will visit the hospital every Sunday morning hereafter, bringing with her cigarettes and delicacies, and sometimes friends who will offer them a vaudeville show.

Canadian-Made Picture Reaches Screen

TORONTO, ONT.—The first real made-in-Canada five-reel photoplay had its initial presentation at the Strand theatre, Montreal, for the three days of Oct. 3 to 5. The picture, which is called "Power," was made by the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago —after the taking of two features. The run at the Strand was arranged by George E. Brownridge, who was the general manager of the late company. The star of the picture is Holbrook Blinn.

Buffalo Manager Launches "Smoke Drive"

BUFFALO, N. Y.—E. C. Winegar, manager of the Central Park and Premier theatres, has undertaken to launch two drives for the Buffalo *Evening News* smokes' fund, the first of which was given Sunday evening, October 19, at Lafayette Square. Mr. Winegar has been also active in organizing relief associations in connection with local drafts boards, which provide entertainment and camp necessities for departing members of the national army.

Lust Seeks to Reclaim Disabled Soldiers

Sidney B. Lust, the exchangeman of Washington, D. C., has been appointed advisor to the Chief Educational Officer under the Surgeon-General of the U. S. Army, according to advices received this week. The appointment followed Mr. Lust's request that he be permitted to volunteer his time, work and facilities to the reclamation of wounded soldiers.

Mr. Lust has asked MOTION PICTURE NEWS to announce that all men qualified to assist in this work whom their draft boards have classified in *"1-A limited service,"* write to him at 1209 E St., N. W., Washington, D. C., to be inducted into the service, and he will take up these applications with the officials. As the work broadens there will be need for good men, and the cause is certainly worthy of the best the motion picture industry can give.

Ince Heads New Branch of Film Division

A number of newspapers throughout the United States, with the co-operation of the Division of Films of the Committee on Public Information, have engaged in the taking of motion pictures of the families of American soldiers overseas, to be sent to France as a pictorial message from home to those who are fighting to make the world safe for democracy. Director Charles S. Hart announces that Thomas H. Ince has been appointed advisory director of this new film activity, and will operate in conjunction with the Division of Films.

New Members of National Association

Applications for membership in the National Association of the Motion Picture Industry have been made by the Triangle Film Corporation, the Triangle Distributing Corporation and the Mutual Film Corporation. Thirteen distributing organizations are now represented in the ranks of the National Association and eighty-three producing companies.

Vitagraph Popularizing Its Many Serials

Beginning with "The Fighting Trail," in which William Duncan and Carol Holloway were featured, Vitagraph has set up many records in serial distribution. This fifteen-episode drama was released in September, 1917, and still is one of the most active units in Vitagraph service. It was followed by "Vengeance—and the Woman," in which the same stars were featured, and the newer production set a new record for the number of theatres booking a serial. This mark was in turn shattered by "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon, and then William Duncan, in "A Fight for Millions," supported by an all-star cast including Edith Johnson and Joe Ryan, shattered all previous records.

On October 21, Vitagraph's latest serial, "The Iron Test," was released, with Antonio Moreno and Carol Holloway costarred, and the books of the Vitagraph Distributing Organization show that the advance bookings on this production were greater than those for any of its predecessors.

W. H. Sells Fatty Arbuckle Reissues Quickly

With the exception of two territories, the rights to the series of twenty-four single-reel Fatty Arbuckle re-issues have been sold by W. H. Productions Company.

The territories already disposed of are: New England to Boston Photoplay Co., New York State north of Westchester County to the Gardiner Syndicate of Buffalo, N. Y., eastern Pennsylvania and southern New Jersey to Masterpiece Film Attractions of Philadelphia, western Pennsylvania and West Virginia to Standard Film Exchange of Pittsburgh, Ohio and Kentucky to Standard Film Service of Cleveland, Michigan to Strand Features of Detroit, Illinois, Indiana and southern Wisconsin to Bee Hive Film Exchange of Chicago; Virginia, Maryland, District of Columbia and Delaware to W. High Productions Co. of Baltimore; Kansas and Missouri to Emerald Film Company of St. Louis; Oklahoma and Texas to R. D. Lewis Film Co. of Oklahoma City, Okla.; California, Nevada and Arizona to Peerless Film Co. of San Francisco; Washington, Oregon, Idaho and Montana to Greater Features Co. of Seattle.

Rinehart Succeeds Hall

Director Charles S. Hart of the Division of Films, Committee on Public Information, announces the appointment of Robert E. Rinehart as manager of the Department of Film Production, to succeed Ray L. Hall, who has resumed his duties as news editor of the Screen Telegram. Mr. Rinehart is now installed at the laboratory of the Division of Films, in the Masonic Temple Building, Sixth avenue and Twenty-third street, New York, and is busy, with his staff, putting the finishing touches to "Under Four Flags," the third U. S. official war feature, which will have its first showing in November.

More About the Influenza Situation

Section Reports

(Continued from page 2745)

soldiers' playhouses in the various army camps will be in operation again soon. The influenza menace is reported as disappearing from the camps as suddenly as it appeared. Heavy frosts in many sections is believed to have hastened the removal of the ban on Liberty theatres.

West Shows Little Improvement Thus Far

BUTTE, MONT.—Butte's show houses continue dark due to the closing order of the county board of health, following an outbreak of Spanish influenza. About 100 cases of the disease have been officially reported in Butte but indications are that the situation will be kept well under control. The action came like a bolt from the blue and theatre men were taken completely by surprise. All of them are acquiescing in good spirit to the inevitable.

DENVER, COLO.—The influenza epidemic is still raging in every Rocky Mountain state and all theatres as well as all other public places are still closed. It is hardly probable that the ban imposed by state executives and health departments will be lifted before November 1st. Every department of the motion picture business in Denver territory is at a standstill and no business is being transacted. Denver exchanges are open, but practically all employes have been given an indefinite layoff and road salesmen are for the most part included.

DALLAS, TEXAS.—All exchanges here continue to face a tremendous loss through reason of the fact that virtually every theatre in the territory, Texas, Oklahoma and Arkansas, is closed by the epidemic. All of the salesmen are in, and exchanges are receiving nothing but daily cancellations. Virtually the only big towns open at present writing are San Antonio, Waco and Fort Worth.

In the effort to meet the great need for nurses in stamping out the influenza epidemic in New York City, the Emergency Committee of the Health Commissioner asked the National Board of Review to prepare and distribute to the motion picture theatres in this city a slide asking for the aid of nurses and house helpers in the emergency. Slides were prepared. The exhibitors displayed their usual willingness to use their screens for the benefit of the public and the slide was widely used.

PORTLAND, OREGON.—Due to the Spanish influenza epidemic, Mayor Baker issued a proclamation October 10, which stated that all picture theatres and theatres must close, as well as churches, and all meetings. Orders were received Friday, October 11, by the Universal Film Exchanges of Portland, Seattle and Spokane, of which Sol Baum, of this city is district manager, closing the exchanges.

GREEN BAY, WIS.—Green Bay has been "all dressed up and no place to go" during the two weeks beginning September 29. As stated in recent correspondence, the motion picture houses, along with the theatres, dance halls, schools, roller skating rinks and churches were closed by orders of the Health Department to curb the spread of the Spanish "flu." Never since the introduction of public amusements has the city been so quiet. The lights have been out in the movie houses every night. Conditions showed some improvement at the close of the week of September 13, but orders came from the State Health Department to continue the closing order in effect at least one more week, and the Green Bay Health Commissioner was powerless to permit the houses in Green Bay to re-open.

TORONTO, ONT.—The health board axe fell in Toronto on Thursday, October 13, when an order was issued for the closing of all local places of amusement starting with Monday, October 21, and until further notice. A number of local exhibitors were consulted before the move was made and no objection was raised to the order.

"It is a good thing," declared Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Ontario, in reference to the order. "The exhibitors are always ready and willing to cooperate with the authorities when the public is to be benefited." Mr. Scott declared further, however, that the city should arrange for the partial closing of stores where people congregate and that the Government should facilitate the sale of stimulants on the order of physicians during the epidemic. These are, of course, more or less side issues.

Other Bulletins from "Mister Optimist"

SEATTLE, WASH. (*Special*).—Local theatres are of the opinion that they may be allowed to reopen on next Monday, October 28th, and are laying their plans accordingly.

The week's reports in Seattle show more influenza cases but fewer deaths, due to the older cases coming under control.

BUFFALO, N. Y. (*Special*).—November 1st is the probable opening date set by Buffalo theatre managers though nothing definite has been secured from the health authorities. But as long as the streets continue as deserted as they are now the managers are in no hurry to reopen. They are well satisfied to get a rest from their strenuous Liberty Loan efforts and clean houses.

ELGIN, ILL. (*Special*).—Though reports from the rest of the state are none too cheerful, Elgin is at present well satisfied and "knocking wood." There have been no signs of the Spanish influenza epidemic here. The picture shows are ready to reopen the instant the State-wide closing order is rescinded. Efforts of the managers to secure information regarding the date of this relief have brought hopes that before November 1st the epidemic will have waned sufficiently throughout the state to allow of reopening.

CINCINNATI, OHIO (*Special*).—Cincinnati motion picture theatres may reopen on Sunday according to the best posted men with whom MOTION PICTURE NEWS representative has spoken. The influenza situation is fast getting better and the health authorities indicate that if all continues to improve as well as at present there will be no objection to reopening on that date.

Producers Are Invited to Locate in Texas

The Chamber of Commerce at San Antonio, Texas, is an active, aggressive organization and has cast its eyes towards the motion picture industry. After making a thorough investigation of the industry and the benefits that the producers might enjoy by locating in Texas they have launched a campaign of propaganda with that end in view.

They claim that they have proved by actual test that there are more sunny days in Texas than there are in California or Florida and far less fog and rain. It is also asserted that the Texas sunlight is of unusual actinic power, thereby giving a far greater number of actual working hours per day.

A varied scenery ranging from deep canyons and steep mountains to level prairies, and both shaggy wilderness to rural scenes of pastoral beauty, is also declared to be some of the many reasons that producers of motion pictures would find Texas the ideal spot to make pictures.

The Frank Powell Sunset Pictures Corporation is now located in San Antonio with a stage space of 80 x 100 feet and a developing and printing capacity of 1,800 feet daily.

Correspondence is solicited with established, reputable producing companies and while the San Antonio Chamber of Commerce will under no circumstances finance any motion picture company they promise to co-operate strongly.

New Picture Shows Life of Sailor

The life of a sailor in the United States Navy from enlistment to duty on a dreadnought is graphically shown in "Making a Sailor," a motion picture which had a special showing at the Fulton theatre in New York October 20. The film was made entirely by men of the Photographic Division of the navy, under the direction of Lieut. Wells Hawks, and will be exhibited under official auspices to illustrate for mothers and fathers what their boys are doing in the navy and how they are being treated.

Exhibitor Service Bureau

Keeping Your House Dominant

Just One Look at Dayton Advertising Shows How Such a Policy Convinces at First Glance

ONE of the big points in motion picture advertising is to make your theatre dominate its particular field. If you can do that you have won half the battle. You may not get them into the house for the first few weeks, but you are building business for the future that is just as sure to come as you are to get your interest on the Liberty Loan subscriptions.

We are taking up here a little insight into the situation in Dayton, O., because it is a splendid example of the point that we have wanted to illustrate for some time. The mere matter of using white space is not the whole thing in exploitation of a picture. You have to put something into that space if you are going to invite the people to come to your house today, tomorrow and the next day.

Let's look over Dayton for a moment. It is a city with a census population of 123,794. It is perhaps best known as the home of an immense manufacturing plant that pays its people well and works for a good, clean city. Dayton is one of the few municipally "managed" cities in the country. It is a city that had one of the worst floods in the history of the country and got over it about the quickest. Dayton is wide awake and on the job, and therefore we naturally expect that the theatre that is really wide awake is the one that is going to appeal to its own people.

There are only three newspapers in Dayton. The *Journal,* morning and Sunday, and the *Herald,* afternoon, are under the same ownership. The *News* is an afternoon daily and Sunday paper with almost twice the circulation of the other two combined. So far as motion pictures are concerned, the Sunday *Journal* carries the same advertising as does the Saturday afternoon *Herald,* and so we have reprinted on the page opposite the Saturday edition only. And we have taken different issues of the *Journal* and the *News* so that we may illustrate more than one week's advertising.

There are only twenty-one motion picture houses in Dayton, four of them being first run down town houses. Fourteen of the theatres are neighborhood. The Dayton theatre is the largest, seating 2,500 and being a new house, while the others are the Strand, with 1,800 seats; the Columbia, with 1,000, and the Ideal, with 350, but a house that is setting a splendid record for business.

Looking at the pages opposite the impression that one is given is that the Dayton theatre is the big house there. That is true. But it shows that it is putting over its bigness by the manner in which it is advertising.

In the *News* this theatre dominates with 11½ inches across four columns. This display is a combination of the announcement of the current production and that Paramount and Artcraft productions will be shown there. Our criticism of this particular advertisement is that it is a little too much crowded and that the attention is likely to be taken away from the current offering. But, even with that, the name of the theatre has been kept dominant, and there is an individuality given the display that causes one to think of the theatre and what it stands for more than a mere picture.

Strand theatre uses 5½ inches across three columns and also goes in for the hand drawn matter. It is in the main an attractive display, but the amount of black space that is used merely as a border serves no purpose. But the sales argument is splendidly put over.

Then, after that, we turn to the Columbia and find—a mere mass of type. There is more than enough reading matter here to fill a couple of pages. The only thing that stands out in the display is the cut of Mary Pickford. Probably there are some of her most ardent fans who will read all that the Columbia theatre has to say about this picture, but they must be mighty anxious to know about Mary if they do.

The Ideal is a small house and it emphasizes in its advertising the names of the stars and the titles of the production. It does not generally use sales argument, but seeks to get the people into the theatre on something on the guaranteed style of advertising—that there is always a good show at the Ideal. Ordinarily we would not say that such a display is good work, but in the case of a house that wants to get them, and get them quick, the fewer words the better. There's plenty of black type and a lot of adjectives. This style of advertising would never bring and keep people in a really big theatre, but it is likely to pack them into a 350 seat house such as this, which seems, without saying so much, to carry the motto, "A little house with a big show."

The advertising of the Alhambra and the New Lyceum is sure card stuff.

When we turn to the Saturday afternoon *Herald* we find that the Dayton still dominates. Here is a combination of a vaudeville act and a feature picture. The picture, Mabel Normand in "Peck's Bad Girl" dominates, and there is a sales talk that really sells on each of the attractions.

The Columbia here uses less space than in the *News,* but the desire to say everything possible in a very limited space, 5½ inches double column, seems to have grown to be a habit.

The Strand has another good advertisement here and the Apollo breaks into print with a splendid display on "Crashing Through to Berlin."

In passing, let's make a few remarks about the co-operation on the part of the papers. The *Herald* confines itself to reading notices, but the *News* shows a desire to print some of the real news and has a column and a half of interesting gossip of the screen. Its first of its two motion picture pages is devoted to a discussion of what is going on in the world of motion pictures. The whole showing of the *News* could be improved, but it shows that it has the proper spirit, and with the encouragement of the theatres of Dayton there is no doubt but that it will go over the top.

Take another look at these pages and note how the advertising of the Dayton theatre stands out. It is doing something that probably the larger number of the houses cannot do—employing an artist to design the advertisements. But the manager has something in view himself before he orders the design made. He keeps the selling point of the picture in his mind, but at the same time he remembers that his theatre is a bigger thing—so far as his pocket book is concerned—than any picture. And so you see that the name of the house stands out, not glaringly, but as the first thing that your eye strikes.

Any motion picture theatre can dominate his city with his advertising if he will follow the same general policy that is carrying the Dayton over.

There are a few recipes:

Use plenty of space, enough to get the good will of the newspapers and enough room to carry the message that you have to put over.

Then find out what the picture is about and tell the public as plainly and as attractively as you can without the use of adjectives and superlatives.

Set all of this in an attractive design that will catch and please the eye, and make it easy to read.

And make the first impress on your possible patron that this is the Dayton theatre and not merely a motion picture show.

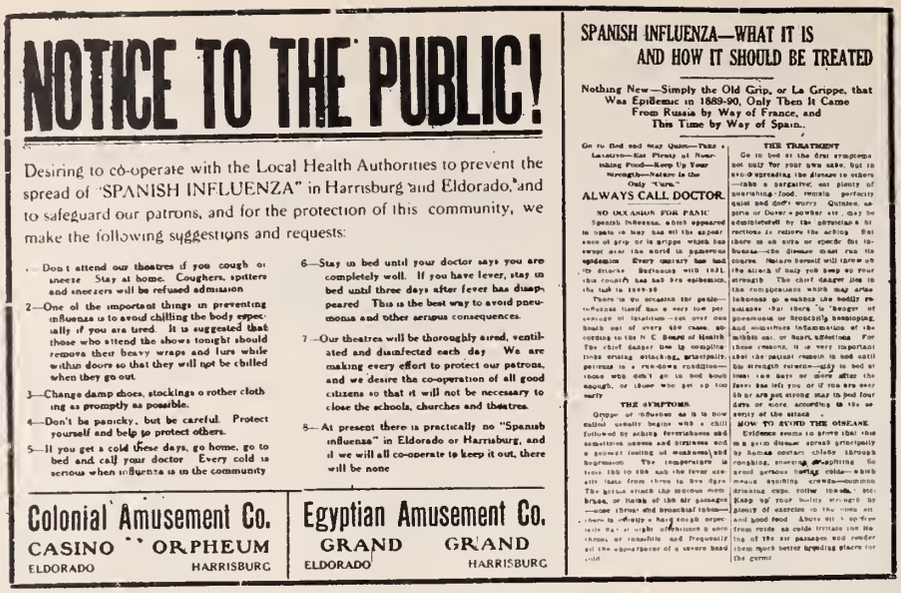
After you have looked at the pages illustrated, do you need to be told that the Strand and the Dayton are the two leading theatres of Dayton? You know that from their advertising.

But you may say that when you are advertising you are not

(*Continued on page* 2763)

How a Theatre Can Make Itself Dominate the Motion Picture Page

At the top are the two motion picture pages of the Dayton, O., Sunday News, and at the bottom two pages from the Saturday afternoon Herald. The same advertising appears in the Sunday Journal, the two papers being under the same ownership



NOTICE TO THE PUBLIC!

Desiring to co-operate with the Local Health Authorities to prevent the spread of "SPANISH INFLUENZA" in Harrisburg and Eldorado, and to safeguard our patrons, and for the protection of this community, we make the following suggestions and requests:

1—Don't attend our theatres if you cough or sneeze. Stay at home. Coughers, spitters and sneezers will be refused admission.

2—One of the important things in preventing influenza is to avoid chilling the body especially if you are tired. It is suggested that those who attend the shows tonight should remove their heavy wraps and furs while within doors so that they will not be chilled when they go out.

3—Change damp shoes, stockings or other clothing as promptly as possible.

4—Don't be panicky, but be careful. Protect yourself and help to protect others.

5—If you get a cold these days, go home, go to bed and call your doctor. Every cold is serious when influenza is in the community.

6—Stay in bed until your doctor says you are completely well. If you have fever, stay in bed until three days after fever has disappeared. This is the best way to avoid pneumonia and other serious consequences.

7—Our theatres will be thoroughly aired, ventilated and disinfected each day. We are making every effort to protect our patrons, and we desire the co-operation of all good citizens so that it will not be necessary to close the schools, churches and theatres.

8—At present there is practically no "Spanish influenza" in Eldorado or Harrisburg, and if we will all co-operate to keep it out, there will be none.

Colonial Amusement Co.
CASINO ORPHEUM
ELDORADO HARRISBURG

Egyptian Amusement Co.
GRAND GRAND
ELDORADO HARRISBURG

SPANISH INFLUENZA—WHAT IT IS AND HOW IT SHOULD BE TREATED

Nothing New—Simply the Old Grip, or La Grippe, that Was Epidemic in 1889-90, Only Then It Came From Russia by Way of France, and This Time by Way of Spain.

Go to Bed and Stay Quiet—Take a Laxative—Eat Plenty of Nourishing Food—Keep Up Your Strength—Nature Is the Only Cure.

ALWAYS CALL DOCTOR.

NO OCCASION FOR PANIC

Spanish Influenza, which appeared in Spain in May, has all the appearance of grip or la grippe which has swept over the world in pandemic epidemics. Every century has had its distress. Previous to 1891, the disease had had five epidemics, the last in 1889-90.

There is no occasion for panic—influenza itself has a very low percentage of fatalities—not over one death out of every 400 cases, according to the U. S. Bureau of Health. The chief danger lies in complications arising, principally, previous to a re-born condition—those who don't go to bed soon enough, or those who get up too early.

THE SYMPTOMS

Grippe or influenza as it is now called usually begins with a chill followed by aching nervousness and sometimes nausea and dizziness and a general feeling of weakness and helplessness. The temperature in these 101 to 104 and the fever usually lasts from three to five days. The germs attack the mucous membrane, or lining of the air passages—nose, throat and bronchial tubes—causing a very rough, severe cold, at night oftentimes a sore throat, or tonsilitis and frequently all the appearance of a severe head cold.

THE TREATMENT

Go to bed at the first symptoms not only for your own sake, but to avoid spreading the disease to others—take a laxative, eat plenty of nourishing food, remain perfectly quiet and don't worry. Quinine, aspirin or Dover's powder are okay to administer if by the physician's instructions to relieve the aching. But there is no cure or specific for influenza—the disease must run its course. Nature herself will throw off the attack if only you keep up your strength. The chief danger lies in the complications which may arise, pneumonia or bronchial pneumonia, and sometimes inflammation of the middle ear, or heart affections. For these reasons, it is very important that the patient remain in bed until his strength returns—only in bed at least two days or more after the fever has left you or if you are over 50 or are not strong stay in bed four days or more, according to the severity of the attack.

HOW TO AVOID THE DISEASE

Evidence seems to prove that the germ disease spreads principally by human contact chiefly through coughing, sneezing, laughing. So avoid persons having colds—shun crowds—common drinking cups, roller towels, etc. Keep up your bodily strength by plenty of exercise in the open air and good food. Above all keep from colds as colds irritate the lining of the air passages and render them much better breeding places for the germs.

Colonial Amusement Co., Harrisburg, Ill., told the people the precautionary methods being taken

Ever Advertise When You Are Closed? Here Are Some Lessons From Influenza

ARE you keeping your theatre up to the times?

You will probably answer that you are, but that the epidemic and other things are preventing you showing pictures and that therefore you have to go home to the old fireside and forget all about it.

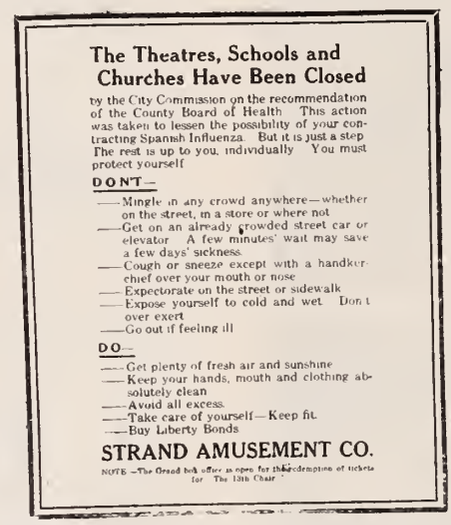
It takes crises to show what showmen really are. We are not talking from the position of the "arm chair" boys who tell you how to run your business. The advertising pages of this issue, and perhaps of others, show you that we are reflecting the effects of the "lay-off." But the Service Bureau is not. These pages want to impress on you that we do not want to show a moment's pause in the progressiveness of the theatre managers of the country.

When there is all fair sailing and all things are lovely any exhibitor can make money. There are trials and troubles, but generally everything comes out on top just as it should come. But it calls for enterprise when things are going against you to go out and put more money into that selfsame business with the hope of cashing in on it later. *The lesson is that the man who hasn't faith in his business and who cannot stand a few hardships is not there when the troubles arise.*

Here are concrete examples:

In Harrisburg, Ill., Steve Farrar knew that there was a scare about the epidemic and so he went straight to the newspapers with it. He told the people that his theatre was not closed, but he gave his patrons some mighty good advice. He told the people if they had a cold that looked like it might get into the troublesome stage they had better stay away from motion pictures. And this very warning inspired confidence in those that were well. It heartened everyone. It stamped the Casino theatre as a house that was a real institution in the city, a house that was caring for its patrons' health above the dollars of the box office.

A step still further was taken by the



The Theatres, Schools and Churches Have Been Closed

by the City Commission on the recommendation of the County Board of Health. This action was taken to lessen the possibility of your contracting Spanish Influenza. But it is just a step. The rest is up to you, individually. You must protect yourself.

DON'T—

—Mingle in any crowd anywhere—whether on the street, in a store or where not.
—Get on an already crowded street car or elevator. A few minutes' wait may save a few days' sickness.
—Cough or sneeze except with a handkerchief over your mouth or nose.
—Expectorate on the street or sidewalk.
—Expose yourself to cold and wet. Don't over exert.
—Go out if feeling ill.

DO—

—Get plenty of fresh air and sunshine.
—Keep your hands, mouth and clothing absolutely clean.
—Avoid all excess.
—Take care of yourself—Keep fit.
—Buy Liberty Bonds.

STRAND AMUSEMENT CO.

NOTE—The Grand box office is open for the redemption of tickets for "The 18th Chair."

Closing the house did not keep Strand, Birmingham, Ala., from advertising. It told the people how to avoid the "Flu"

Strand Amusement Company, Birmingham, Ala. Here the theatres were closed. Evidently there was a scare in Birmingham. But the very day that the theatres were closed the management of the Strand inserted an advertisement in the daily papers telling the public how to take care in case anyone was stricken with the epidemic. Except for the signature on the advertisement there wasn't the slightest hint of the theatre in it. It was followed on the second day with another display and after the theatre had set the example the newspapers themselves began to talk about preventatives and cures and the theatre dropped out of the campaign.

Now this isn't a large thing to do.

But what did Harrisburg, Ill., and Birmingham, Ala., show to their respective publics?

You are an exhibitor and if you are a good one you have always put yourself in the position of a patron. You have asked what you could do to appeal to your regular man as well as to the one that you have been unable to bring into your house. In other words you want to attract the attention of every one to your house.

In Harrisburg the theatres were still open. The theatre simply told the people that their health would be guarded there. It invited the people who coughed and sneezed to stay away. That wasn't any offense to those who did cough and sneeze, but to those who didn't it was an invitation to come. It's like the faith in the doctor who cured you the last time; it's not so much the medicine as the faith.

In Birmingham they were closed. The Strand has recently changed ownership and it has done mighty good advertising to establish that fact in the public mind. We told you several weeks ago of the campaign that it carried out to put this fact over. The theatre has had a splendid showing as the result. It went out and talked to the public about the reason that the management had changed. It talked out prices and it talked about the picture that would be shown.

And the result was that when the epidemic hit Birmingham, it went out and talked to the public—not about the theatre—but about the epidemic. It was not a case of a theatre being peeved because it was closed, but a case of an institution showing its interest in the whole city.

The influenza isn't going to last long and we'll be mighty sure in saying that the advertising of the Strand will bring to the house a whole lot of people who have never been there before.

It's hard to get many exhibitors into the habit of advertising when they have a really big picture. On ordinary things it is impossible. But how about the EXTRA-ordinary?

The man who advertises his CLOSED house under these circumstances is building for the future. When he shows that he is a part of the people, more of those people are coming to him and they are going to keep on coming.

Printers' ink is no longer useful. It is a necessity.

And keeping yourself a part of the community, and, if possible its center, is no longer a good bet but an INSURANCE OF THE FUTURE.

33 Aeroplanes Used to Exploit "America's Answer"

Thirty-three aeroplanes took part in the exploitation of "America's Answer" just before it was shown at the Majestic theatre, Detroit, starting October 14. Paper bombs advertising the showing were dropped in all parts of the city. Special stage settings were provided and a purely military atmosphere was afforded through the whole program. On Monday only one performance was given, in the evening, and it was attended by leading officials, including Governor Sleeper. A new record in exploitation is claimed for Manager M. W. McGee.

At Dayton, Ohio, Prince Axel of Denmark was the guest of honor at the first showing of the film at Memorial Hall, and at the Auditorium, in St. Paul, a marine sergeant spoke nightly between the first and second parts.

Time to DO, Franklin Points Out

IT'S an old proverb: "It's an ill wind that blows no good."

Last week we called your attention to the fact that those of you who are closed have time to think over what you have done, how you can do more, to lay your plans for the future.

We especially invited you to sit down and write us the accounts of the best things that you have done. You have excused yourselves before on the ground that you were too busy. That excuse does not exist now, unless you are really busy in planning things for the future, not only for yourself, but for the industry as a whole.

BUFFALO is one of the cities that has been closed on account of the influenza. But Harold B. Franklin, manager of Shea's Hippodrome, gets some solace out of the compulsory let down in a view of the future. His view will inspire you:

"For the first time in its history the motion picture business is given a chance to stop, look and listen. Over two-thirds of the business has been given an enforced vacation on account of the epidemic. There is hardly a business in the world that has been going at such speed as the motion picture business. Along comes Fate and throws on the emergency brake. Producers stop producing; exhibitors stop exhibiting. Now the producers have time to talk things over and perhaps some of the wastes will be eliminated. Exhibitors will have a chance to put their theatres in order and will have time to reflect, plan and rest and when the re-opening comes the public will have missed you so much that you will be greeted as a long, lost friend.

"The rest that is being forced will prove to be a tonic. The Government will realize more than ever the big part that the theatres of the country are playing in the winning of the war and it is very likely that the big taxes will be conspicuous by their absence.

"MANY exhibitors will have an opportunity to review the work they have done. A change in our habits is a good thing, if for nothing more than to pick ourselves to pieces and try to determine how many faults we actually have.

"We should retrace our steps of the past to see where we might have improved ourselves. If we have been on the wrong track, it is now a good time to switch off somewhere. If on the whole we are making satisfactory progress toward the best goal we must continue to carry on.

"The picture business has been advancing so fast, that it has lacked the necessary checks and balances. Our equilibrium is unstable. Now is the time to secure the needed balance by eliminating everything that is wasteful and unnecessary.

"The motion picture is going to come back stronger than ever and will be built on a more solid foundation than in the past. The popularity of the films will be tested as never before. Your patrons will acquire a newer and greater interest in the silent drama.

"Here in Buffalo we have renovated our houses preparatory to reopening in a blaze of glory. There has been much talk of opening on Friday, November 1, thus continuing where we left off with the added prospect of two wonderful business days. There will also be less confusion in bookings. Films which had been booked for the end of the week will be shown the same as if the closing order had never come. Buffalo has had a street car strike for several weeks but it is expected that the cars will be running by the re-opening date, which will also help business. Local exhibitors are planning for tremendous business and we do not expect to be disappointed."

YOU have had your problems in the past year and you have scored your successes. For some months Mr. Franklin and other live wires in the motion picture exhibition have been contributing their good ideas to these columns, and they will contnue to do so.

But can you not appreciate how much good it will do others if you record here the successful things that you have done in order that others, even if they are hundreds of miles away can score the same sort of success? Can you not appreciate that everything that serves to make the exhibitor in general prosperous is going to add directly to your own net revenue?

We have been having wonderful response here to the appeal to hear from exhibitors, but we want to keep on hearing from more and more until the Exhibitors' Service Bureau represents the one hundred per cent forum of the exhibiting end of the industry.

And it may occur to you in these times when you have a chance to think things over that there is some way that we may serve you. If there is, there never was a better time to call on us.

When a considerable portion of the industry is in a state of suspension WE ARE ON THE JOB.

We are here offering you the SERVICE THAT WINS.

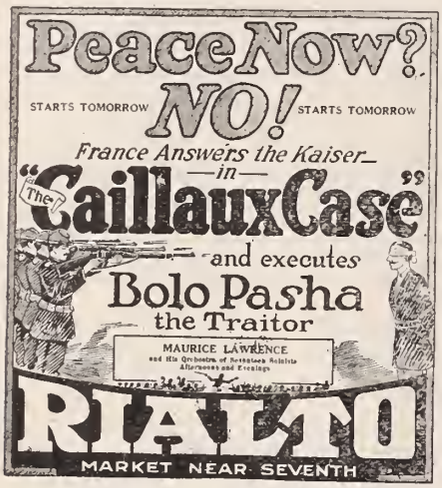
Let us help you, if we can, and do you, likewise, help your fellow exhibitor.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

DO you consider your newspaper merely a place to advertise and to get your press notices? Or do you read it carefully for the tips that it gives you and then use the actual events of the day to boost the picture that you are showing? The exhibitor who does not take advantage of what is happening in this old world of



ours every day is overlooking a chance to increase his receipts.

Yet out of the advertising that we have inspected this week we find that the great majority of the exhibitors—and many who have been reputed to be good advertisers—have lost the opportunity to clean up on pictures bearing on the war simply because they refused to leave the beaten path.

Two striking exceptions to this are found in the cases of the Rialto theatre, San Francisco, and the Tremont Temple, Boston. Both of these theatres took advantage of the peace negotiations and they made their displays right up to the minute. Certainly the result must have been larger business than if they had merely followed their usual plan of exploiting these two productions.

Rialto theatre used a quarter of a page in exploiting "The Caillaux Case" and devoted a considerable portion of the space to the words: "Peace Now? No." You can imagine that this immediately attracted the attention of the thousands who had been reading the news from Berlin and Washington. Then followed the simple

"We Stop Only for Unconditional Surrender!"
"We Stop Only for Unconditional Surrender!"
"We Stop Only for Unconditional Surrender!"
"We Stop Only for Unconditional Surrender!"
ON THEIR UNITED DECISION REST THE PROSPECTS OF WORLD PEACE
SEE THEM IN ACTION IN
1000 CAMERAS Employed
ALL REAL
CRASHING THROUGH TO BERLIN
15,000,000 ACTORS
ALL TRUE
REOPENING TOMORROW MAT.
TREMONT TEMPLE
MATS. 25c-50c
EVE. and SAT. MAT. 25c, 50c, 75c, $1.00

statement that France answered the Kaiser by executing Bolo Pasha. Now as a matter of fact Bolo was executed weeks ago, but this served to couple up the picture with the very latest events.

Tremont Temple uses small cuts of Foch, Pershing, Haig and Diaz and with each cut carries the declaration, "We stop only for unconditional surrender." Then the patrons are invited to see these men in action in "Crashing Through to Berlin." It is a far more effective argument than columns of reading matter.

No matter how good the original exploitation matter supplied you may have been, you must remember that it was, of necessity, prepared in advance, and when you can take advantage of something that is happening today you are putting the punch over all the harder.

Don't grin because you have to; smile because you want to.

FRANKLIN theatre, Saginaw, Mich., uses ten inches across five columns on "Hearts of the World" and gets one of the best displays that we have seen on this picture. We particularly commend it as one in which the box effects have been used to the best advantage, and it is worth noticing that light rules have been used for these and the heavy effect has been avoided. The center of the display is from one of the cuts supplied by the producers.

Now you can well understand that one

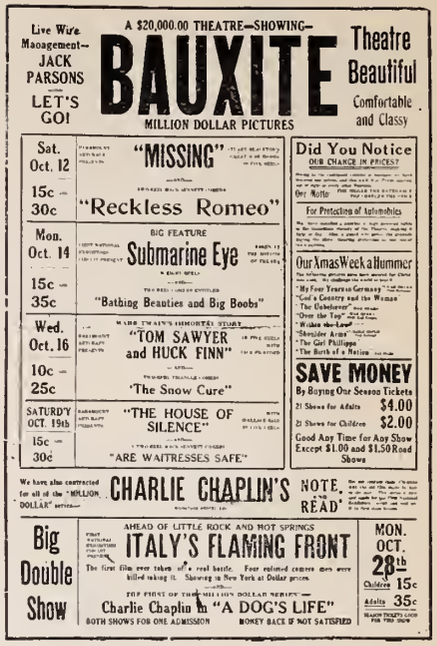
2:15 TWICE DAILY 8:15
FRANKLIN
3 DAYS STARTING THURS., OCT. 17
D.W. GRIFFITH'S
SUPREME TRIUMPH
"HEARTS OF THE WORLD"
A ROMANCE OF THE GREAT WAR
BATTLE SCENES ON THE BATTLE FIELDS OF FRANCE
The Biggest Picture That Has Come Out of the WAR
COMING to the FRANKLIN Direct After 13 Weeks at the Detroit Opera House Where Thousands Were Turned Away Daily
SPECIAL ORCHESTRA
MATINEE
NIGHTS
800 Seats 25c
800 Seats 25c-50c

of the big selling points for Saginaw folk is the fact that this picture ran for thirteen weeks at the Detroit Opera House. That means more to the people of Saginaw than if the same space had been devoted to reciting how long it has been shown in New York City. There are a lot of people who are not convinced by New York runs, but who are sold the picture when they know that it has scored a hit with their own folk.

Name of the theatre, prices, hours and other matter have been properly displayed. It would have been mighty hard to beat this one.

Unconditional surrender—to enterprise.

WHAT do you think of building a $20,000 theatre "back in the woods?" This is just what has been done at


Live Wire Management— JACK PARSONS
LET'S GO!
A $20,000.00 THEATRE—SHOWING—
BAUXITE
MILLION DOLLAR PICTURES
Theatre Beautiful
Comfortable and Classy
Sat. Oct. 12
15c — 30c
"MISSING"
"Reckless Romeo"
Mon. Oct. 14
15c — 35c
BIG FEATURE
Submarine Eye
"Bathing Beauties and Big Boobs"
Wed. Oct. 16
10c — 25c
"TOM SAWYER and HUCK FINN"
'The Snow Cure"
SATURDAY OCT. 19th
15c — 30c
"THE HOUSE OF SILENCE"
"ARE WAITRESSES SAFE"
Did You Notice OUR CHANCE IN PRICES?
For Protection of Automobiles
Our Xmas Week a Hummer
"My Four Years in Germany"
"God's Country and the Woman"
"The Oubeliette"
"Over the Top"
"Widow-ma-Love"
"Shoulder Arms"
"The Girl Philippa"
"The Birth of a Nation"
SAVE MONEY
By Buying One Season Tickets
21 Shows for Adults $4.00
21 Shows for Children $2.00
Good Any Time for Any Show Except $1.00 and $1.50 Road Shows
We have also contracted for all of the "MILLION DOLLAR" series—
CHARLIE CHAPLIN'S
NOTE. READ
Big Double Show
AHEAD OF LITTLE ROCK AND HOT SPRINGS
ITALY'S FLAMING FRONT
The first film ever taken of a real battle. Four colored cameras men were killed taking it. Showing in New York at Dollar prices.
TOP FRONT OF THE MILLION DOLLAR SERIES
Charlie Chaplin in "A DOG'S LIFE"
BOTH SHOWS FOR ONE ADMISSION
MONEY BACK IF NOT SATISFIED
MON. OCT. 28th
Children 15c
Adults 35c

Bauxite, Ark., a place that you won't be able to find on the map. Yet this theatre, opened by the American Bauxite Company on Sept. 14, is showing first run attractions of the highest quality and is getting big business from the surrounding territory. This theatre is being made a real institution in the section, proving, as we have told you many times, that you don't have to have a big city to score a big success.

There is no paper published in Bauxite, so manager Jack Parsons uses pages in the weeklies in that section. This is good advertising for a theatre so situated, because it is necessary to advertise the bills for a number of days in advance and to make the displays something on the program order. You will note that the theatre advertises itself chiefly. And in this connection it is interesting to note the list of attractions that Mr. Parsons has selected for showing during Christmas week.

An idea file system in your theatre will save you many a rasping note in your exploitation.

IN this generous piece of advertising we believe that the Strand theatre, Salina, Kan., has gone to extremes on white space. It would have been worth while using all of this space had the display been sur-

What Live Wires are Doing

rounded by other advertising, but in this case the space was not needed to make the matter stand out and we believe it is rather lost on account of the island position that the few words of reading matter occupy.

Keep the name of the star played up. In cases where you are able to use a large and striking cut of the player the cut does the work as well as large type, and sometimes better. But in this case the only star cut that the manager had available was a single column and this does not get the effect although the designer tried to bring it out by the use of rules. That part of it was good, but at the same time there is no excuse for letting the lettered caption on the cut be the only representation that the player has.

The fellow who "just shows a picture" is getting the patronage of the fellow who is "just going to one."

ORPHEUM theatre, Butte, Mont., used the same design in practically all of its advertising on "Crashing Through to Berlin," ranging from quarter-pages down to two-column displays.

While this design was a striking one, it

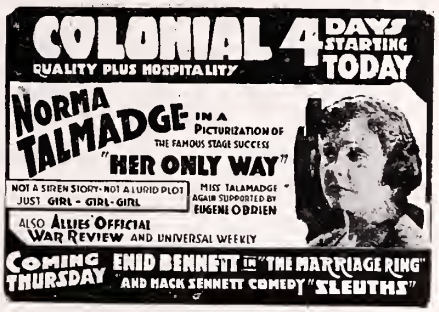
CRASHING THROUGH TO BERLIN
THE MOST SENSATIONAL MOST AUTHENTIC AND MOST THRILLING WAR SPECTACLE YET—A HOUR
ORPHEUM THEATRE
Starting Thursday Sept. 26—4 Days.
Adults... 25¢ Children... 10¢

really failed to tell the character of the production. One might judge from the matter contained in the display that it was the usual imaginative picture with a war setting instead of a real history of the war, portraying actual events. In other words, only a part of the big idea was put over.

Now had the theatre used different designs and different selling talks on the various days there would have been a much more definite appeal. There was liberal space employed, but more repetition of the same design is not the best way to attract general attention. This sort of exploitation is likely to catch the eye one day and be passed by on the other days that it appears. With such a picture as this you want to have cumulative effect from your advertising. If your patrons passes by your argument one day, come back at him with another—and a different argument—and you are much more likely to get him into your theatre before the run is over.

Atmosphere in your theatre may be made to speak louder than words, but don't let it smell that way.

WE like to see a theatre that keeps itself the dominant thing. This the Colonial, Springfield, Ohio, certainly does. You can pick up the paper at any time and immediately identify the display of the Colonial and we haven't the slightest doubt that there are hundreds of Colonial patrons


COLONIAL
QUALITY PLUS HOSPITALITY
4 DAYS STARTING TODAY
NORMA TALMADGE IN A PICTURIZATION OF THE FAMOUS STAGE SUCCESS "HER ONLY WAY"
NOT A SIREN STORY—NOT A LURID PLOT JUST GIRL - GIRL - GIRL
MISS TALMADGE AGAIN SUPPORTED BY EUGENE O'BRIEN
ALSO ALLIES OFFICIAL WAR REVIEW AND UNIVERSAL WEEKLY
COMING THURSDAY ENID BENNETT IN "THE MARRIAGE RING" AND MACK SENNETT COMEDY "SLEUTHS"

that do not go any further. After they find out what is being shown at that house they are satisfied. We make these observations purely on the basis of the advertising, for it certainly has the institutional character.

We are reproducing two of these displays to show their similarity, and yet their

COLONIAL
QUALITY PLUS HOSPITALITY
4 DAYS STARTING TODAY
CHARLES RAY IN "A NINE O'CLOCK TOWN"
His latest photoplay which is filled with wholesome Comedy Thrills and Exceptional Heart Appeal Supported by Jane Novak
ALSO ALLIES OFFICIAL WAR REVIEW AND UNIVERSAL WEEKLY
COMING THURSDAY CONSTANCE TALMADGE IN "SAUCE FOR THE GOOSE"
ALSO MACK SENNETT COMEDY "HIS WIFE'S FRIEND"

difference. The lettering of the theatre name is slightly different in the two, yet in the same general style and the theatre sales lines "Quality plus Hospitality" is carried in all cases though in a different position.

There is not very much of a sales talk used on either picture, and the only criticism in this regard is the fact that the matter on the Charles Ray picture is entirely too general. Of course the reason for the matter that is used is that before this picture Ray had appeared in several productions which pictured him as a victim of drink and naturally the theatres wanted to get away from this idea in the new picture. But even with this it would have been a stronger argument if there had been a few words about the story of "A Nine O'Clock Town."

The black background used with the half tones rather detract from the appearance of the entire displays. If these were used in cut-out form they would be more striking.

But Colonial theatre advertising is well up to the right mark.

Kaiser is making "right" of existence darned popular. You have to go out and show the reason for being here these days.

CRYSTAL theatre, Waterloo, Iowa, in the advertisements sent us runs too much to the rule effect. Rules, as we have observed often here, are a mighty good thing to let alone unless you are sure of the effect that you are going to get. Now we must admit that the main cause of this use of these rules is caused by the fact that the exhibitor has not been supplied with striking exploitation material and therefore must do something on their own hook. When they get only small cuts that probably mean nothing and when they are without facilities for getting other and striking cuts made they turn to the fancy rules.

CRYSTAL
TODAY AND TOMORROW
ALL WAYS
ALL STAR CAST
Who's Your Neighbor?
THE GREATEST SOCIETY DRAMA EVER
The Most Dignified and Moral Preachment ever presented on the screen.
POWERFUL, PULSATING
—with—
CHRISTINE MAYO
Always an Added Attraction at the Crystal! Today—Mutt and Jeff—and a great comedy.
It's Cool at the Bathing Beach, But the Crystal is Cooler.
THE BEST

But what is the use of attracting the eye when you have nothing to say after you have attention. Now this gallows formation is entirely meaningless to the reader because the sales argument is not followed. "The Greatest Society Drama Ever" and "The Most Dignified and Moral Preachment Ever Presented on the Screen" are meaningless. It is a whole lot better to use straightaway type and SAY SOMETHING in it than to strive for the fancy effect and have nothing to follow up with.

All you have to worry about yesterday's bill is that you did your best.

Don't worry about the bound volumes of your record, but about the advance sheets of your patrons.

Seeing Rialto and Rivoli with Rothapfel

ON the program at the Rivoli theatre this week there is a vocal number, "The Last Rose of Summer." As you will hear later it gets over in big fashion, but there is also a "come back" to it and everyone in the audience gets it when the title of Wolfville story, "Rose of Wolfville" is flashed on the screen. No, it is not the same music that comes back as the theme of this picture, but it is "Hearts and Flowers." And when the tune is first played by the orchestra the audience starts humming, sits back in its seats and is in perfect delight with the world.

If you have read the box that is printed on this page you have seen how the element of patriotism is emphasized by the music. *But there is much more to a motion picture presentation than putting over a single punch. The thing that gets the real strong appeal over, that puts the atmosphere of the theatre in the hearts of all comes from synchronizing the elements of the bill.* We have called your attention to this often in these reviews of the bills at the Rialto and Rivoli, but there has never been a better example than in this case. But we want to point out to you that the musical numbers and the picture are not set together, to form a sort of introduction, but that they are separated by the feature and an orchestral number and still the "atmosphere" lingers.

"Mignon" is the overture at the Rivoli, and it is played with the lights all in gold. This is a brilliant number, the introduction with a harp cadenza and then Mignon's song played on the French horns and then the Titania songs with the burst of the entire orchestra.

"Midst Peaceful Scenes" is the scenic this week, a Post-Pathe photographer by Van Scoy. There is a novel lighting effect being used this week with the scenic, all of them being red at first with the red reflecting on the screen as the first of the somewhat long title starts and then fading into blue, giving the idea of night coming after the red sunset. Then these blue lights die down and there is only the orchestra itself bathed in blue for the particularly pleasing music that is used, "Ansell's Suite," Nos. 2 and 3, and "Night and Love." As usual the titles are in verse and the music seems to be perfectly framed around them.

With a spotlight from the top of the proscenium arch on him Alberto Bachman then plays "Gypsy Airs." After the first few bars the curtains part revealing one of John Wenger's striking settings. In the center is a harpischord with a candelabra burning upon it and through the long thin window in the back one looks out into the night. At either side are one of the Madonna effects and a single hanging light forms the rest of the illumination. The curtains close before the whole selection is ended and the blue lights then merge into gold.

Then comes the Animated which consists solely of the Official War Review, but this is so well arranged and the music so carefully selected that no more of the topical matter is needed. "The Unconquerable Spirit" is the general title of the release. "Democracy" and "Liberty Overture" are played for the introduction and the first scenes showing the French on the Italian front and the Austrian prisoners that they have taken. Then we have a title telling us that "in 1914 the Huns jeered at England's contemptible little army" and the orchestra breaks into "Rule Britannia" and the audience shouts itself hoarse as we see the first of the men who crossed into France to fight and some of the soldiers as they are today, only to shout all the more when another title tells us that the Britishers are now seven millions strong.

With "Boys of Tipperary" being played the scene then shifts to Mesopotamia and we see the soldiers building an observation tower out of sandbags and then we come back to France to see the Polish troops who are fighting with the allies, and here we have "March Russe." "Coriolanus" is played for the pictures of the prisoners of Alsace and Lorraine origin who are kept separated from the other German prisoners by the French. This continues through pictures of the captured German guns being turned on the fleeing Huns. There is one remarkable shot here which shows a number of the cannon lined up along a roadway and firing over the heads of troops that are marching along the road and to the front.

But you can imagine that the real punch comes with the title "Forward Go the Yanks" and then we have pictures of the artillery, of the fighting men in a wrecked town and then the opening of the battle. The smashing climax comes with the appearance of Gen. Pershing awarding the D. S. C. to a number of American soldiers. First "Yankee Doodle" is played twice and then "Invincible Eagle" with "Columbia, the Gem of the Ocean" at the end, and then it was on Sunday evening that everyone in the audience arose to pay a tribute to the boys "Over There."

Then comes the musical number that we have already mentioned, "The Last Rose of Summer." The curtains part, revealing Miss Gladys Rice seated in a rose garden, the bushes being barely visible in the background. Immediately behind her is an immense moon and her profile is silhouetted most effectively against this. There is no spot used and the only music is the harp accompaniment. All of you know this old English ballad, simple, but always a most effective musical number when you have something else in the bill to take up the atmosphere as there is at the Rivoli this week.

It is unfortunate that after there is such artistry all the way through the bill that there should be a jarring note in the feature, Lina Cavalieri in "A Woman of Impulse." First we have shown to us an octaroon character who is called a Creole when everyone that knows anything about New Orleans, where a considerable portion of the action is played, knows that the Creole is the purest mixture of French and Spanish, the aristocrats of the aristocrats and then anyone who dared suggest there was a taint in their blood wouldn't hang around very long. And then of all the famous opera houses in the nation there is none that compares in fame or age to the French Opera House of that city, yet we have it impressed upon us several times that "La Vecci" (Mme. Cavalieri) is appearing at the "New Orleans theatre."

"Causona Morosa" is the theme used and during the scenes in the theatre when "Carmen" is being played that music is naturally used. Most of the other airs are the Rothapfel numbered selections. A considerable portion of the music is carried on the organ.

Then with the lights in red we have "The Evolution of Dixie," a selection which has been used before at the Rothapfel houses, is played and when the melody develops

POWER OF MUSIC

Here's a Striking Example of Its Influence in a Theatre

TO those managers who think that the music in their theatre has no influence there is a lesson in an incident that occurred at the Rivoli theatre Sunday evening.

There is a particularly arousing ending to the Animated there which shows Gen. Pershing decorating American heroes of the battlefield. And for this the music is "Columbia, the Gem of the Ocean."

The orchestra played this with a crashing effect. We knew that it wasn't the national air, but in a few seconds we were the only ones in the audience that were not standing. And then, of course, we got up, at least out of respect for the others.

It was simply a case of the moving power of the picture and the music in combination. The public was aroused to the highest pitch of patriotism and anything that sounded like it might be a tribute to the nation got an immediate response.

Music has a big place to fill in your house and you are not getting in the possible patrons or arousing their enthusiasm for your theatre unless you take advantage of the power of music with the picture.

from the variations into the "Dixie" as we all know it the lights come up in gold.

Now we get the rose motif back in the Wolfville story that follows, "The Rose of Wolfville." "Hearts and Flowers" is introduced as the second number and it is played three times more during the two reels with the last eight bars of it at the end of the picture. "Withered Flowers," "Pulcinello" and "A Little Love" are some of the other selections used.

"William Tell," played with the lights all gold, is the Rialto overture and the audience responds enthusiastically after the orchestra has pictured the storm and a pastorale and then ends with a crashing gallop.

"The Triumph of Transportation" showing the construction of motor trucks, takes the place of the usual scenic and a large number of musical selections are used to put this over. They start with "Orgies of the Spirit" and then there follow "Dramatic Suite," "Dance of the Bajadares," "Regiment's Return," "Woodland Pictures," "Regiment's Return" repeated and finally at the end "When the Kaiser Does the Goose Step" when we are shown a cartoon of the truck dumping the Kaiser off into oblivion.

Then comes Lorrie Grimaldi singing "Infelice" from "Ernani."

The Rialto Animated this week is a splendid example of the way that a manager who has at his hand the various news weeklies can assemble a program to play upon all of the emotions. It starts with Gaumont pictures of the Liberty Loan parade in New York with the President leading it and the music is "Liberty Bell March." From the same source come reproductions of the Kaiser's tombstone, used in the drive, and here we get Chopin's funeral march, until the title "Tell It to the Marines" and then come sixteen bars of "Marine Hymn."

Douglas Fairbanks arrives by aeroplane to boost the Loan and we have a lot of comedy stuff with "Fairbanks March" played. Next are Hearst-Pathe pictures of the student army being enrolled at Newton, Mass., and "High School Cadets" accompanies it. Screen Telegram takes us to Newark where we have Schwab launching "The Allies" and "The Consort." Here "To Victory" is the music, and it continues through Gaumont pictures of the Filipinos presenting two destroyers to the American navy and Hearst-Pathe views of the non-sinkable lifeboats. From the latter news service come pictures, a lighter little touch, of searching for oysters among the rocks at Portland, Ore., when we have "Dance of the Follies."

Gaumont then takes us over to France and we see a demonstration of the way that the Salvation Army gets the "smokes" to the boys. "He's My Pal" is played twice through and there is an intimate little touch here that brings the tears welling in the eyes. We jump quickly back from Europe with pictures of the limited service men going through the recreative exercises at Camp Greene, S. C., while the orchestra plays "Oh, How I Hate to Get Up in the Morning." Gaumont then gives us a glimpse of the immensity of the war work and the importance of everyone co-operating by showing the oil field at Westlake, La. "Civic Pride" march is used until the wonderful scenes that show an oil well on fire and here we change to "Salambo," an excellent selection to us for agitato effects. Linking right up with this we get pictures of the automobiles that run on coal oil and we have the trio from "Civic Pride" used.

"Rule Brittania" comes in with the Gaumont pictures of Sir Eric Geddes visiting Annapolis and the review of the cadets. The sight of the British flag gets a big hand from the audiences and when you consider the music that is being used you can imagine the sentiment that is stored away in the hearts of all that have seen the picture. With the pictures of the marching men the music changes to "Admirals All."

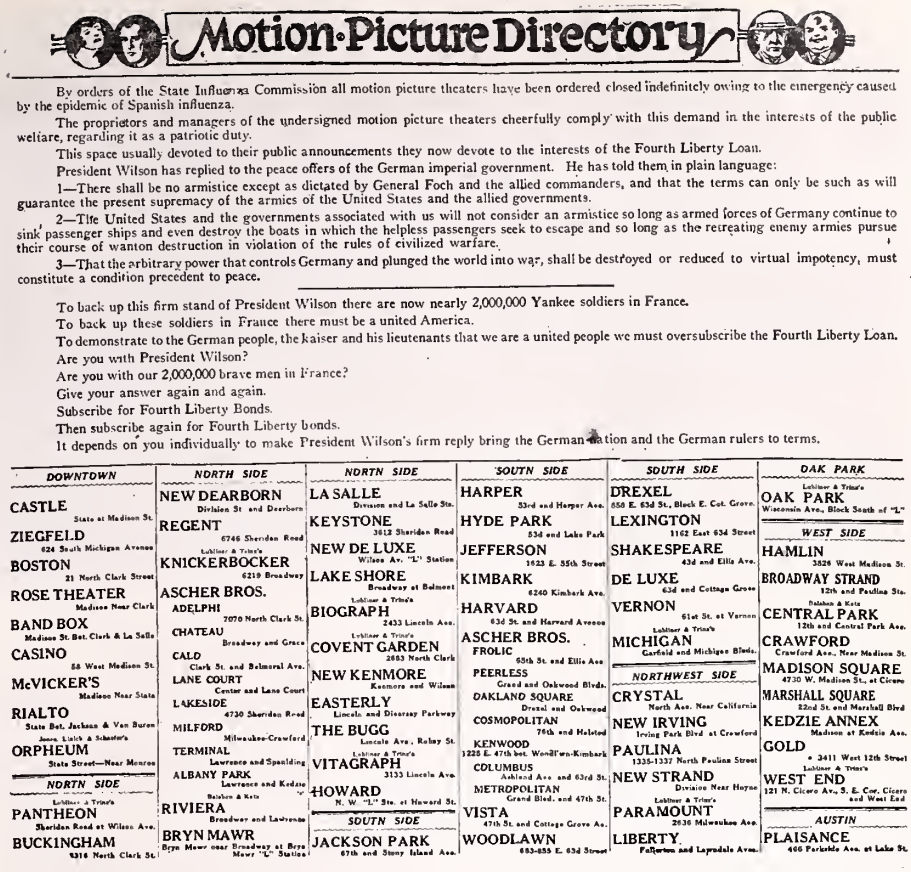
But the big smash. What have we seen in this Animated? We have been largely shown the various war activities. We have started out with the part that the President has played in helping the Liberty Loan. We have gone through with various things that the nation, all parts of it, are doing to be READY, but for the convincing end we get pictures of the boys who have already been over there, of the men that have led out troops to victory on the Marne and before Verdun coming back here to instruct the men who must go to do their part for Liberty. *"Hail to the Chief" is used, one of the finest tributes that has been paid to those that have done and dared and the response that comes from the audience is typical of the way that we all feel about it—that it must be done and done well.*

It is fitting that after such a stirring weekly Miss Jeanne Gordon should appear in the costume of the France that we all love so much and sing "Viavandiere." There was a repressed shout from the audience when she appeared and when she had finished—well, the recording cylinder is broken.

Then the feature, William Desmond in "The Pretender." This is a typical Western picture, and most of the music is of the lively type, though the theme is "Waiting for You," and there are such selections as "Daffodils" and "My Dreamy Lady" used. There is a particularly fine touch introduced when in some of the schoolhouse scenes "Schooldays" is used.

Now watch the effect of using a selection such as this that is known to everyone. Next to us was a lady who was considerably past the meridian of life. Her daughter was with her. The mother began to hum, and the daughter almost broke into song. We almost wished that Rothapfel had done one of the crude things and had thrown on the screen the words of the chorus and had asked everyone to sing. But that wasn't needed. The singing may not have been aloud, but it was in the hearts and that "Schooldays" was undoubtedly more responsible for the application than anything else.

Rialto orchestra then brings back one of our old favorites with selections from "Our Regiment," one of Victor Herbert's best, and then we have a revival of that picture you laughed so much with when it was first released, the Keystone, "The Great Vacuum Mystery." "Oh, Harry, Harry," "Honky, Tonky" and "Tre Bien" are the selections used.



Motion Picture Directory

By orders of the State Influenza Commission all motion picture theaters have been ordered closed indefinitely owing to the emergency caused by the epidemic of Spanish influenza.

The proprietors and managers of the undersigned motion picture theaters cheerfully comply with this demand in the interests of the public welfare, regarding it as a patriotic duty.

This space usually devoted to their public announcements they now devote to the interests of the Fourth Liberty Loan.

President Wilson has replied to the peace offers of the German imperial government. He has told them in plain language:

1—There shall be no armistice except as dictated by General Foch and the allied commanders, and that the terms can only be such as will guarantee the present supremacy of the armies of the United States and the allied governments.

2—The United States and the governments associated with us will not consider an armistice so long as armed forces of Germany continue to sink passenger ships and even destroy the boats in which the helpless passengers seek to escape and so long as the retreating enemy armies pursue their course of wanton destruction in violation of the rules of civilized warfare.

3—That the arbitrary power that controls Germany and plunged the world into war, shall be destroyed or reduced to virtual impotency, must constitute a condition precedent to peace.

To back up this firm stand of President Wilson there are now nearly 2,000,000 Yankee soldiers in France.

To back up these soldiers in France there must be a united America.

To demonstrate to the German people, the kaiser and his lieutenants that we are a united people we must oversubscribe the Fourth Liberty Loan.

Are you with President Wilson?

Are you with our 2,000,000 brave men in France?

Give your answer again and again.

Subscribe for Fourth Liberty Bonds.

Then subscribe again for Fourth Liberty bonds.

It depends on you individually to make President Wilson's firm reply bring the German nation and the German rulers to terms.

DOWNTOWN
CASTLE — State at Madison St.
ZIEGFELD — 624 South Michigan Avenue
BOSTON — 21 North Clark Street
ROSE THEATER — Madison Near Clark
BAND BOX — Madison St. Bet. Clark & La Salle
CASINO — 58 West Madison St.
McVICKER'S — Madison Near State
RIALTO — State Bet. Jackson & Van Buren
ORPHEUM — State Street—Near Monroe

NORTH SIDE
PANTHEON — Sheridan Road at Wilson Ave.
BUCKINGHAM — 4316 North Clark St.

NORTH SIDE
NEW DEARBORN — Division St. and Dearborn
REGENT — 6746 Sheridan Road
KNICKERBOCKER — 6219 Broadway
ASCHER BROS.
ADELPHI — 7070 North Clark St.
CHATEAU — Broadway and Grace
CALO — Clark St. and Belmont Ave.
LANE COURT — Center and Lane Court
LAKESIDE — 4730 Sheridan Road
MILFORD — Milwaukee-Crawford
TERMINAL — Lawrence and Spaulding
ALBANY PARK — Lawrence and Kedzie
RIVIERA — Broadway and Lawrence
BRYN MAWR — Bryn Mawr near Broadway at Bryn Mawr "L" Station

NORTH SIDE
LA SALLE — Division and La Salle Sts.
KEYSTONE — 3612 Sheridan Road
NEW DE LUXE — Wilson Av. "L" Station
LAKE SHORE — Broadway at Belmont
BIOGRAPH — 2433 Lincoln Ave.
COVENT GARDEN — 2053 North Clark
NEW KENMORE — Kenmore and Wilson
EASTERLY — Lincoln and Diversey Parkway
THE BUGG — Lincoln Ave., Roslyn St.
VITAGRAPH — 3133 Lincoln Ave.
HOWARD — N. W. "L" Sta. at Howard St.

SOUTH SIDE
JACKSON PARK — 67th and Stony Island Ave.

SOUTH SIDE
HARPER — 53rd and Harper Ave.
HYDE PARK — 53d and Lake Park
JEFFERSON — 1623 E. 55th Street
KIMBARK — 6240 Kimbark Ave.
HARVARD — 63d St. and Harvard Avenue
ASCHER BROS.
FROLIC — 63th St. and Ellis Ave.
PEERLESS — Grand and Oakwood Blvds.
OAKLAND SQUARE — Drexel and Oakwood
COSMOPOLITAN — 79th and Halsted
KENWOOD — 1225 E. 47th bet. Woodlawn-Kimbark
COLUMBUS — Ashland Ave. and 63rd St.
METROPOLITAN — Grand Blvd. and 47th St.
VISTA — 47th St. and Cottage Grove Av.
WOODLAWN — 653-655 E. 63d Street

SOUTH SIDE
DREXEL — 650 E. 63d St., Block E. Cot. Grove
LEXINGTON — 1162 East 63d Street
SHAKESPEARE — 43d and Ellis Ave.
DE LUXE — 63d and Cottage Grove
VERNON — 61st St. at Vernon
MICHIGAN — Garfield and Michigan Blvds.

NORTHWEST SIDE
CRYSTAL — North Ave. Near California
NEW IRVING — Irving Park Blvd. at Crawford
PAULINA — 1335-1337 North Paulina Street
NEW STRAND — Division Near Hoyne
PARAMOUNT — 2636 Milwaukee Ave.
LIBERTY — Fullerton and Lapndale Aves.

OAK PARK
OAK PARK — Wisconsin Ave., Block South of "L"

WEST SIDE
HAMLIN — 3826 West Madison St.
BROADWAY STRAND — 12th and Paulina Sts.
CENTRAL PARK — 12th and Central Park Ave.
CRAWFORD — Crawford Ave., Near Madison St.
MADISON SQUARE — 4730 W. Madison St., at Cicero
MARSHALL SQUARE — 22nd St. and Marshall Blvd
KEDZIE ANNEX — Madison at Kedzie Ave.
GOLD — 3411 West 12th Street
WEST END — 121 N. Cicero Av., S. E. Cor. Cicero and West End

AUSTIN
PLAISANCE — 466 Parkside Ave. at Lake St.

When the influenza closed the Chicago theatres, this is the way they devoted their space in the Tribune to boosting the Liberty Loan

Yes, they really display pictures at the Liberty theatres. Here is the way that they exploited "To Hell with the Kaiser" at Camp Gordon, Ga.

Hyman Scores Hit with the Soldier Boys By Making "Feature" of Liberty Loan Films

EDWARD L. HYMAN, director of the motion picture division of the War Department Commission on Training Camp Activities, and who selects all the films that are shown at the Liberty theatres, has just put over a striking stunt with the films made by various stars to boost the Liberty Loan.

He conceived the idea of linking sixteen of these together, adding titles between them and producing a five-reel feature. This was not done so much with the object of boosting the Liberty Loan but rather with the purpose of showing the boys in the training camps through the country why this nation is in the war and to put the spirit of victory in every one.

The film was first shown at Camp Devens, Mass., and there it made a wonderful record. Manager Chappelle, of the Liberty theatre there wired Mr. Hyman: "Had to give three shows today with the Liberty Loan film. Camp Devens is going over the top with one million dollars. Even German prisoners bought bonds."

Major Barret O'Hara, who attracted national attention during the time that he was lieutenant-governor of Illinois, conducted the bond sale and added incentive to the purchase of bonds came when six girls, who were members of a musical comedy act, that was to play the Liberty theatre volunteered to kiss every soldier who bought a $50 bond. According to the Boston *American* one millionaire private subscribed for $25,000 worth, but tired out before he exhausted the kisses that he has coming to him.

Mr. Hyman is going to keep this film in circulation through the Liberty theatres with the same object in view that gave him the idea of first putting the picture together—that of educating and interesting the men in the camp. Wherever the assembled picture has been shown there has been one result—the greatest interest that has been displayed in any featured. In these sixteen pictures there are a large number of the greatest actors of the screen represented, and it is unquestionably the greatest opportunity that has ever been offered to see such a group of famous players.

Mr. Hyman reports that the interest in motion pictures in the Liberty theatres is growing rapidly. A certain result is that when these boys are back from the war there will be an even greater interest in the screen. Practically the whole of the product of the producers are going into the Liberty theatres and the soldiers are seeing them almost immediately after the release.

Theatre Recruits Dancing Academy and Increased Business

Dancing as an aid to increasing theatre receipts is a plan that has met with huge success on the part of J. C. Ritter, manager of the Rialto theatre in Detroit. The Rialto is a residential theatre in an excellent neighborhood, but Thursday night was always the bad one of the week. Mr. Ritter cast about for something to benefit it, happened to observe what a dancing academy a few blocks away was doing, and hit on the plan of giving a dance every Thursday evening. The Rialto has a big lobby and it is cleaned and waxed after the last performance. The theatre orchestra plays and the young folks with many of their elders, dance from 11 to 12 o'clock. No extra charge is made for the dancing and this has resulted in flocks of dancers making it a point to take in the last show at the Rialto every Thursday.

Brinkerhoff Draws Window Card for Charles Chaplin

A special lobby display card, drawn by Brinkerhoff, cartoonist for the New York *World*, and printed in four colors, is one of the unusual advertising accessories provided to exhibitors by the First National Exhibitors' Circuit on its current release of Charlie Chaplin's second million dollar picture, "Shoulder Arms."

The cartoons by Brinkerhoff were made after he had attended a private showing of the comedian's second production for First National. They picture Chaplin in a series of poses and situations taken from the film, with the humor and fun of the scenes given full play.

"ZERO HOUR"

That's the Title of McCormick's Next Article For You

IN the trenches where our boys are fighting in France and Belgium "Zero Hour" is the name given the time just before they are sent "over the top." It is the moment just before the big things begin to happen.

And there is a "Zero Hour" for the motion picture exhibitor. That time comes just before the new bill is to open. The mind of the advertising writer should be the same as that of the soldier who is likely to recall and analyze the why of things just at that time that he is about to offer himself in the supreme sacrifice.

S. Barret McCormick, managing director of the Circle theatre, Indianapolis, is to resume next week his splendid advertising articles which have attracted so much attention and "Zero Hour" will be their general caption. They will be illustrated by specimens of the advertising that have brought business to the Circle.

Don't miss one of them. McCormick not only knows advertising, but he knows how to put his ideas over to you. If you read them and follow them it's a sure thing that you will find a reflection in the box office.

It's always fair weather when willingness to advertise and newspaper co-operation get together.

At the left the final Liberty Loan stage setting at Shea's Hippodrome, Buffalo, and scenes with W. S. Hart making a speech at the motion picture rally

Closed Theatres Fail to Prevent Buffalo Motion Picture Men Putting Loan Over

BUFFALO exhibitors did not have an opportunity to fully carry out their plans for cooperation in raising the Fourth Liberty Loan, for along came the influenza and closed their theatres right in the midst of the drive. But this did not prevent the managers from literally going out into the highways and byways and digging up the cash.

Not only did the exhibitors and exchange men succeed in raising their own quota of $200,000 in spite of their houses being closed during two weeks of the drive, but they put on rallies in different parts of the city, especially in front of the motion picture houses.

At one meeting of film men $140,000 was subscribed, the principal purchasers being: Shea Amusement Company, through Pliny B. McNaughton, $75,000; Mitchel H. Mark Enterprises, through Walter Hayes, $10,000; Olympic theatre, through M. Slotkin, $10,000; Elmwood theatre, through Frederick Ullman, $2,500; Palace theatre, through Ira M. Mosher, $1,000; Maxine theatre, $1,000 and many other smaller subscriptions.

Buffalo exhibitors and exchange men were also active on the various committees and bureaus. Harold B. Franklin, manager of Shea's Hippodrome, was head of the Features' Bureau, which staged many of the novelties of the campaign. Associated with him was Daniel S. White, nephew of Michael Shea, owner of the Hippodrome.

In the personnel of the Advertising Bureau were two exhibitors and four exchange men. Earl L. Crabb, manager of the Strand, was chief of the theatre division and Ira M. Mosher was an ardent worker in this division. Richard C. Fox, manager of the local Paramount-Artcraft branch lined up with the Distribution division as did W. A. V. Mack of the Mutual branch, Charles A. Taylor of Pathe and Clayton Sheehan, brother of Winnie Sheehan, general manager of the Fox Film company, of the local Fox branch. Almost every manager in town helped out with rallies about town or by special film shows at Lafayette square.

Prominent in this work were Samuel Carver, manager of the Family; J. H. Michael, manager of the Academy; Harry Greenman, manager of the New Victoria; E. A. Wineberg, manager of the Elmwood; Ira M. Mosher, manager of the Palace; J. M. Sitterly of the Gardiner Syndicate and many others.

No small part of the success of the motion picture men was due to the appearance of William S. Hart on Friday, October 18. He addressed four different meetings.

The tour closed a day of strenuous Liberty Loan campaigning by Mr. Hart. Following his speech at the workers' luncheon in the Iroquois, he addressed a meeting in Lafayette square and then was entertained at dinner in the Buffalo club by A. B. Wright.

His tour in the evening took only little more than an hour, although the meetings he appeared at were in widely separated sections of the city. The first meeting was in front of the Victoria theatre at the corner of Ferry and Grant streets. From there he made a flying visit to the naval barracks at Chenango street and Massachusetts avenue, thence to the corner of William and Monroe streets in front of the Plaza theatre, and finally to Lafayette square.

At the afternoon rally in Lafayette square, about $17,000 worth of bonds were sold. On the stage with Mr. Hart were the group of Seneca Indians from the Cattaraugus reservation, and boy scouts. Mr. Hart subscribed for $5,000 worth of bonds at this meeting.

At the Buffalo club, after the dinner given by Mr. Wright, the star greeted the hat boys and put them in splendid spirit by buying two $50 bonds from them.

Advertising the Theatre Shown in Dayton

(*Continued from page 2754*)

advertising to the stranger within the gates, but to the people that you have to get every day. Which is mighty true. But when the character of your advertising gives the tone, the class you are impressing on your public day after day that you have THE house and you are pretty sure to get the crowds in.

The day has passed when you can go out and use exaggeration and bunk. You may get them to your house one day, but they won't come back the next. But when you put over the real sales argument on the picture and put it over honestly, you sell them that picture on its merits, and though the man who doesn't like the particular production may roast the producers and the author and the star, he won't have a word to say about your theatre—if you have stayed away from the adjective and the superlative.

Keep your theatre dominant. The Dayton theatre shows you how. Look at the displays for a third time and see if you, yourself, from a distance, are not convinced.

Pictures of Stars Bring Big Crowds on Poorest Days

Finding that Thursday and Friday were his poorest days, Manager William P. Fay of the Temple theatre, Elgin, Ill., hit upon an idea of getting the fans to coming on those days by making a special appeal to the "regulars."

He arranged souvenirs of postcard size bearing the picture of a star on one side and the program for the week on the other, but these were distributed only on Thursdays and Fridays. In his announcements he invited the patrons to make a collection of the leading players and in his newspaper advertising he called attention to the initial distribution and on the first Thursday he had one of his biggest crowds. These two days are now piling up business for the Temple.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Our Mrs. McChesney" (Ethel Barrymore-Metro)—"A good comedy drama; poor business."

"The Death Dance" (Brady-Select)—"Fairly good picture. Winding does not come up to expectations. Well staged. Not Alice Brady's best. Liberty loan and Spanish Influenza killed business."

"All Men" (Harry Morey-Betty Blythe-Vitagraph)—"Seemed to please. Good story, directing and acting."

"The White Lie" (Bessie Barriscale-Paralta)—"Dandy picture. Classy. Holds suspense until the last. Barriscale fine."

"Come On In" (Shirley Mason-Paramount)—"Very good picture but poor business."

"The Appearance of Evil" (June Elvidge, Frank Mayo-World)—"Average picture four days."

"The Danger Mark" (Ferguson-Artcraft)—"Fair to good picture."

"Mr. Logan U. S. A." (Mix-Fox)—"Some picture, Boys."

"A Woman's Fool" (Carey-Universal)—"Big picture to average business."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph).....Aug.	Average	"Fair."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much, Lyttel popular here." "Average." "Very pleasing."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)Aug.	Average	"Fair picture, average business."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good." "Pleased."
DIPLOMATIC MISSION, A (Williams—Vitagraph)Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount)..... Aug	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business." "First run down town opened extra big and continued good business during week, closing extra big."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average." "Star not popular."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL FROM BOHEMIA, THE (Castle—Pathe)..Aug.	Average	"Good program picture."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast."
GOAT, THE (Stone—Paramount).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average.
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W.; packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days." "Influenza scare hurt business."
HER COUNTRY FIRST (Vivian Martin—Paramount) Sept.	Average	"A very good picture."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOOSIER ROMANCE (Coleen Moore—Selig-Mutual) Aug.	Average	"Coleen Moore and Thomas Jefferson well liked but did not draw."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average." "All star cast."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production." "Big money getter. Do not feature title." "Good, but too many German pictures now being offered."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture." "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business." "Fair picture."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run; fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days." "Very good in a three day run at high class down town house."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day." "Average business for two days."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture."
MY FOUR YEARS IN GERMANY (First National)..	ExtraBig	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture." "Picture fine, star good, patrons more than pleased in three day run at high class down town house."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and ditto star wasted in this production. Fatty saved the day for us."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
QUEEN OF THE SEA (Kellermann—Fox).....Sept.	Average	"Usual Kellermann stuff same as her other two pictures. Fine photography. etc., that lets it out. Only average business."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture." "First good picture Hart made since 'Narrow Trail.' More like it, Mr. Hart."
SALOME (Bara—Fox).....Oct.	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good, big business."
SOUL WITHOUT WINDOWS, A (Clayton—World)Sept.	Big	"Another 100 per-cent picture in four day run."
SOURCE, THE (Reid—Paramount).....Sept.	Big	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy." "Extra good."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALKOF THE TOWN THE, (Phillips—Universal) Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big bit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary.' "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big." "Big." "Great picture, advanced prices. Good business two days. Fell off second day."
THAT DEVIL BATEESE (Salisbury—Universal)..Sept.	Big	"Big business." "One of Salisbury's best."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great." "Here is a dandy; grab it." "Big picture."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual).....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house." "A piece of cheese." "Good picture, didn't draw."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immens ely—capacity houses." "Great." "Extraordinary picture, went big, a winner." "One of the best war films." "Fair."
VIGILANTES, THE (Bear State Film Co.) .....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys' a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Italian Battlefront" (State Rights)—"Wonderful picture, actual stuff. Picture too long at that, especially first part. Did not draw. Lost money on it. Most realistic war scenes yet."

"Prunella" (Clark-Paramount)—"Pretty nice picture, but did not draw."

"Shark Monroe" (Hart-Artcraft)—"Not liked as well as former releases. Did not draw as usual."

"Good Night Paul" (Constance Talmadge-Select)—"Good light comedy, but not the best she has done. Satisfied. Director did well with a slim plot." "Exceptionally good."

"Firefly of France" (Reid-Paramount)—"Good picture."

"Sandy" (Jack Pickford-Paramount)—"Went very good with 'Good Night Nurse.'"

"The Claw" (C. K. Young-Select)—"Miss Young out of place here."

"Uncle Tom's Cabin" (Clark-Paramount)—"Extra good picture and business."

Live News from the Producers

Hugh Thompson, who has the Male Lead in Educational's "Romance of Coal"

Fox Exchanges Well Able to Supply Film

A large number of William Fox pictures are available for exhibitors in the so-called "open" towns. "The Prussian Cur," R. A. Walsh's drama of German terrorism in this country; "Why America Will Win," the great photobiography of General Pershing; "Queen of the Sea," Annette Kellerman's $1,000,000 sub-sea phantasy, are pointed out by the William Fox offices as being Big Timely pictures that are available.

"Cleopatra" and "Les Miserables" are cited as two more splendid examples of really big pictures that can be shown during the non-release period. The William Fox Big Six of 1918 furnishes another opportunity for exhibitors to get big pictures. Exhibitors who have not booked these pictures, it is pointed out, will be able to get six of the best pictures Theda Bara and William Farnum ever made. These pictures, "A Fool There Was," "The Clemenceau Case" and "The Two Orphans," featuring Theda Bara, and "The Bondman," "The Plunderer" and "A Soldier's Oath," starring William Farnum, all being re-edited, revised and re-titled.

Donnellan, Now Manager of Chicago Mutual

Dan Donnellan, for the past year branch manager for Mutual at Minneapolis, has been appointed manager of Mutual's Chicago branch, succeeding the late E. H. Duffy.

L. B. Brown, former branch manager for Mutual, at Cairo, Ill., and prior to that assistant manager at St. Louis, Mo., has been appointed branch manager for Mutual at Kansas City, Mo., succeeding I. F. Mantzke.

Mr. Mantzke has been appointed branch manager at Minneapolis, Minn., succeeding Mr. Donnellan.

Anita Stewart Completes First

"Virtuous Wives" is Title of First Stewart Special to Be Released Soon by First National Exhibitors' Circuit

WITH production work completed and the task of assembling and editing well under way, announcement is made this week by Mr. Louis B. Mayer of Boston of the release soon of "Virtuous Wives," first of the special Anita Stewart productions made by him for distribution through the First National Exhibitors' Circuit.

"Virtuous Wives" is said to be epochal in two ways. It marks the entry into the production field of one of the industry's prominent exhibitors and exchangemen, and provides the vehicle for Miss Stewart's return to the screen after an absence of several months.

The production is an adaptation of the now famous story of "Virtuous Wives," by Owen Johnson. The published version of the story first appeared in *Cosmopolitan Magazine,* in which it ran serially for ten months. Shortly before the last instalments were printed it was gotten out in book form by Little, Brown & Company of Boston.

Introduced to the American public by a national advertising campaign conducted by the publishers of *Cosmoplitan Magazine,* in which space was used on forty-two thousand newsstands, thousands of billboards and in hundreds of newspapers and nationally circulated magazines, "Virtuous Wives" made its first appearance to the one and one-half million readers of *Cosmopolitan* heralded as the greatest American fiction story of the year.

Mr. Mayer, whose initial effort as a producer is along lines based on well defined ideas of his own, is not only prominent nationally as an exhibitor and exchange man, but is probably one of the best known and largest of the theatre and exchange operators in New England.

The firm of Gordon and Mayer of Boston is controlled by Mr. Mayer and Mr. N. H. Gordon. In addition to owning and operating a circuit of twenty-seven of the largest theatres in New England, including houses in Boston, Worcester, Springfield, Rochester, New Haven and Hartford, they also conduct Boston's biggest independent film exchange, under the firm name of the Gordon and Mayer Film Service.

Miss Stewart's leading man in "Virtuous Wives" is Conway Tearle, well known for his work in a score of legitimate stage successes. Hedda Hopper, wife of De Wolf Hopper, portrays the character of Irma Delabarre and the part of Rudolph Delabarre is played by Edwin Arden.

William Boyd has the part of Monte Bracken, while Captain Mortimer plays the part of 'Jap' Laracy.

Prominent on the American stage, and several of them well known to the motion picture public through their work as principals in a number of recent special feature productions, are the following additional members of the "Virtuous Wives" company; Philip Leigh as Teddy Dawson, Harold Gwynn as Tubby Vandergrift, Virginia Nordon as Mrs. Teake, Sr., Katherine Lewis as Mrs. Teake, Jr., Lucille Clayton as Miss Rushin, Gwen Williams as Kitty Lightbody, Master Thomas Carr as Bobby Delabarre.

The direction of the picture was in charge of George Loan Tucker, who is now supervising the assembling, editing and titling. It is expected that he will conclude this work by the first week in November at the latest.

Palmer Installs Manuscript Sales Force

The Palmer Photoplay corporation, of Los Angeles, announced last week that it has installed a manuscript sales department, at the head of which is Nan Blair, formerly head of the Triangle manuscript department. Miss Blair will be manager and studio representative of the Palmer Manuscript Department.

The Palmer corporation announces that it is already in touch with a number of the country's leading photoplaywrights, novelists and short-story writers, and that its new sales department will represent these authors in Los Angeles.

The Palmer corporation was formed three months ago for the purpose of disseminating, through the medium of the Palmer Plan of Photoplay Writing, educational information designed to make plain to the creative brains of the world the essential fundamentals of photoplay plot construction.

"Kaiser's Finish" Shows American Superiority

The marked superiority in clean, wholesome manliness and bearing of American Army officers serving under General Pershing over the commissioned apostles of Kultur in the German ranks is said to be shown with startling clarity in a number of comparative scenes that are a part of the actual military phases of the story of "The Kaiser's Finish," the new eight-part photoplay prophecy specially for the State rights by S. L. Warner.

Florence Reed and Kitty Gordon, queens in United Picture Theatres deck of stars

Many United Pictures in Work

Florence Reed Production Will Be Completed Shortly, While Kitty Gordon and Dustin Farnum Are at Work in Los Angeles

BEYOND the announcement of completion of plans and the commencement of work on the forthcoming feature which is to serve as the first United starring vehicle for Florence Reed more or less secrecy is being preserved by Tribune Productions, Inc., the producers of that screen star's offering for United Pictures Theatres of America, Inc., and by John M. Stahl, its director, as to the actual title and exact progress of the picture.

It is known that a highly talented cast is supporting Miss Reed and evidence of this is furnished in the publication of names of William Desmond, who is playing opposite to the star, Alec Francis and Robert Fraser.

In contradistinction to the activities of two other United stars, Kitty Gordon and Dustin Farnum, who are at work in Los Angeles, the Florence Reed series is being made in New York.

Reports from the Coast bearing on United's stars indicate the approaching completion of Kitty Gordon's first United picture which, under the working title of the Nurse, is based on Adele Bleneau's romance of the Red Cross. The production is under the personal direction of Robert Brunton and direction of Wallace Worsley.

Dustin Farnum's second picture for United, following The Light of Western Stars, is announced as based on Roger Pocock's "A Man in the Open" which also is being produced at the Brunton studio.

The unanimity of opinion laudatory of "The Light of Western Stars" as reflected in press criticisms and in verbal comment following that picture's recent initial showing at the Strand theatre, is reported to be hailed with intense gratification by President Berst and officials of United Picture Theatres of America as well as by its exhibitor-members through the country.

A communication from the Motion Picture Exhibitors' Association of the Northwest signed by C. H. Hitchcock of its executive committee in referring to the Dustin Farum picture pays a tribute to President Berst personally.

"Men of your stamp," Mr. Hitchcock is reported as saying, "deserve support, and I have implicit confidence in you and that under your direction United Picture Theatres of America will prove a credit to you and a financial benefit to its every exhibitor-member."

Mutual Announces Many One Reelers

"The Tale of a Hat," a Mutual-Strand comedy for release by Mutual on October 15, in which Elinor Field, the charming comedienne is starred, is a veritable hat show. To carry out the plot of the story Miss Field is required to visit all the smart hat shops and wear a great number of the latest modes.

"Just Home Maid" is the title of the one-reel Strand comedy released by Mutual, October 22, starring Elinor Field. Jim is an ambitious young lawyer, but money hasn't come his way, so he and his pretty wife, Nell, are compelled to live in a small apartment and skimp. Nell, unknown to Jim, applies at an employment agency for a job as housemaid, so as to help out on finances. Then the complications and comedy arises.

"Are Brunettes False" and "For Love or Money" are the two Strand Comedies released by Mutual and starring Elinor Field which will follow "Just Home Maid."

Julia Arthur "Cavell" Picture Is Shown

A private showing of the Plunkett and Carroll production, "The Woman the Germans Shot," was held for the star, Julia Arthur, the director and others connected with the picture. The final cutting and titling of the picture was completed only recently, after several months of constant work.

Director John G. Adolfi declared the picture had more than come up to his expectations, and declared himself thoroughly satisfied that it would rank with his best screen productions, among which are many of the most spectacular pictures in history.

As this picture marked the motion picture debut of Julia Arthur, who appears in the leading role of Edith Cavell, the British Red Cross nurse, the noted star was intensely interested in the showing.

In the cast supporting Miss Arthur are Creighton Hale, George LeGuere, William H. Tooker, J. W. Johnston, Paul Panzer, Joyce Fair, George Majeroni, Sarah Alexander and hundreds of others. The scenario is by Anthony Paul Kelly.

No distribution arrangements have yet been announced by the producers; however, rumors are current concerning the meahod of release, but none of these has been confirmed. The producers have announced that they will wait until after the New York run, which is expected to start in a week or so, before making any definite statements.

Vitagraph to Produce Christmas Special

To propagate an idea advanced by his wife, Albert E. Smith, president of the Vitagraph Company of America, will produce a special Christmas film showing the "Spirit of Liberty," to be exemplified in the picture by the children receiving American-made, instead of German-made toys, etc.

It is said that the film will be shown in a New York theatre on Christmas Day, and simultaneously in other parts of the country. Mr. Smith has received a great many letters approving his suggestion to give Liberty Bonds as Christmas gifts. As a consequence, he stated also, each child showing such a gift will be admitted on Christmas Day to the theatre free of charge.

Marines Go Around the Clock Rough Shod

Those marines, thousands of them, make time spin fast in the latest "Around the Clock" film to be released by the Universal. The subject is a two-reeler entitled "Around the Clock with the Marines."

The film is available immediately, and will be distributed as were its predecessors of the "Around the Clock" series, with the direct aid of the Y. M. C. A. It is the practice of the latter organization to send out instructions and literature to all its secretaries and war workers throughout the country urging them to personally help advertise the film in every district.

United Heralds, a New "Fine" Picture

On receiving in Los Angeles a telegram of felicitation from President Berst of United Picture Theatres of America on the success of the initial showing of "The Light of Western Stars," Dustin Farnum expressed his gratification, and is reported to have added: "It is a great picture, and I want to say that the forthcoming one, 'The Man in the Open,' is going to be an exceptional production. I am enthusiastic over the merits and opportunities of Mr. Pocock's stirring book."

Of "A Man in the Open," President Berst is reported to have said: "This is Roger Pocock's most famous novel and gives Dustin Farnum great opportunity for his virile talent." The continuity for the picture was done by Fred Myton, a screen writer of versatility and experience, while the production, which is being supervised by Robert Brunton, is being directed by Ernest C. Warde.

A telegram received at the United offices from Lee A. Ochs announces the enrollment with President Berst's organization of Messrs. Turner and Dahnken of Oakland, Cal. Following upon Mr. Ochs' recent signing up of the new California theatre in Los Angeles, this acquisition of the Rialto theatre in Oakland, with one of the largest seating capacities in the country, is regarded as indicative of the success of the United organization throughout the West.

Spy Nest Uppermost in New Metro Film

According to announcements this week from the publicity department of Metro Pictures Corporation, the activities of a nest of German spies, watched and checkmated by skilled members of the United States Secret Service, are shown in "The Man Who Stayed at Home," Metro's all-star screen version of the brilliant patriotic drama by Lechmore Worrall and J. E. Harold Terry. Herbert Blache is directing this feature photodrama, in the notable cast of which are included King Baggot, Claire Whitney, Robert Whittier, Alexandre Herbert, Lilie Leslie, Frank Fisher Bennett, Ricca Allen and George Paton Gibbs.

Artcraft Stars Hart in Comedy

William S. Hart is said to have an opportunity to work in a real comedy, with touches of drama, in his newest Artcraft film by C. Gardner Sullivan, "Branding Broadway."

Whatever else may be said of the film, it is asserted that it has novelty and humor. Moreover it takes the vigorous star from the West, except in the beginning, and plants him in the busy marts of trade and the lanes of pleasure, yclept the White Way of Manhattan.

Seena Owen is the leading woman in the story which deals with a puncher, who is shipped out of town in Arizona and sees an ad in the paper which takes him through to the big town.

Best Fox Films After Embargo

Rearrangement of Releases Makes Some of the Best William Fox Pictures Available Immediately After Lifting of Embargo

Gladys Brockwell's latest appearance was in "The Strange Woman," a Fox production

ALTHOUGH the Fox Film Corporation, in common with several other producers, has stopped releasing pictures for one month, as a result of the influenza epidemic, the rearrangement of the schedule of releases makes some of the best productions ever made by William Fox available for exhibitors immediately after the embargo is lifted.

One of these pictures is declared to be "18 to 45," the vital story of the new draft, which R. A. Walsh has staged as the picture of democracy's army.

In the William Fox standard group, Evelyn Nesbit's first picture, "The Woman Who Gave," will be among the early November releases. This picture was written by Izola Forrester and staged by Kenean Buel. Miss Nesbit's work in this picture, it is stated by the Fox offices, will be a revelation to her admirers.

Another of the Standard Picture group set for release early in November is "The She-Devil, a super-production staged by J. Gordon Edwards.

The William Fox Victory Pictures group presents for early November release what Mr. Fox considers the strongest trio of productions so far available in this series. Tom Mix in "Fame and Fortune," Gladys Brockwell in "The Strange Woman" and George Walsh in "I'll Say So!" a rapid-action farce-comedy, are the first three Victory Pictures scheduled for release next month.

"Fame and Fortune" is a picturization of a novel by Charles Alden Seltzer, and is considered even faster and more full of action than "Mr. Logan, U. S. A.," the biggest success Tom Mix has ever achieved. Gladys Brockwell's first release after the embargo will be "The Strange Woman."

"Tell It to the Marines," starring Jane and Katherine Lee, and Virginia Pearson in "Buchanan's Wife," are Excel Pictures set for an early release. It was written and staged by Arvid E. Gillstrom and is said to contain several novel photographic effects.

"Buchanan's Wife" is a dramatization of the well-known novel of Justus Miles Forman. The scenario was written by Adrian Johnson, who wrote the scenario for "Salome," and the picture was staged by Charles J. Brabin, one of the new William Fox directors.

Anti-Yellow Dog Clubs Active

American Defense Society and Anti-Yellow Dog Clubs Help Exploitation of Jewel Production, "The Yellow Dog"

WITH the backing of the American Defense Society and the National Association of Anti-Yellow Dog Clubs, Jewel Productions is making tremendous headway, it reports, in the exploitation of the feature film "The Yellow Dog."

The Defense Society has taken steps to send special advertising material to all its local committees conveying the society's indorsement of the picture. Meantime the Anti-Yellow Dog clubs have created a demand for the film in all districts.

In addition to these outside helps, Jewel Productions has made arrangements with powerful newspapers in many large cities to conduct a special advertising and publicity campaign as a patriotic enterprise in support of "The Yellow Dog."

The picture is now enjoying its pre-release showing at the Broadway theatre, New York. It is reported to have attracted capacity audiences daily.

The film aroused particular interest because of Germany's latest peace proposals. At several showings a veritable demonstration occurred when sub-titles and scenes appeared conveying a message bearing on the practice of rumor spreading.

In harmony with the activities of the Anti-Yellow Dog Clubs, patriotic societies in all cities are waging a campaign against Yellow Dogism.

A notable instance of this warfare was the action of the American Protective League recently in Cleveland. This group had its agents post thousands of placards in Cleveland's stores and other conspicuous places warning munitions and government workers to be careful of their speech, because of the increased activities of German sympathizers. The placards were a precise reflection of the propaganda being conducted by the Anti-Yellow Dog Clubs.

Complete Plan Book on Page 2793

Anita Stewart, in Two Scenes from "Virtuous Wives" in Which She Will Be Presented by Louis B. Mayer. The Picture on the Left Shows Miss Stewart, Her Director, George Loane Tucker, and Members of the Supporting Cast

Trade-Mark Standardizes Film

I. W. Keerl of Mission Productions Declares for Trade-Mark to Promote Standardization of Film Productions.

"THE proof of a picture is its pulling power.

"When I saw in Chicago two hundred miles of buildings equipped with a certain steel boiler, I began to realize the value of a trademark, and when I became identified with the motion picture industry, I determined to try out the trademark idea if ever the opportunity came to me. It has come, and if it be possible to make a trademark stand for a definite idea in the production of motion pictures, the bell and the golden poppies that make up the war gonfalon of Mission Productions will certainly be one."

Mr. I. W. Keerl, general manager of Miss Productions, secretary of the Corona Cinema Company and superintendent of production of the last Dustin Farnum features, made this statement at the last Liberty Loan meeting in Los Angeles before the "flu" scare closed the Victory Tank drives. A bunch of picture people were waiting for the stars of the Robert Brunton Studios to appear when the question of trademarks came up. Mr. Keerl continued:

"Of course, some one will say that you can't standardize pictures, and I admit that practice has thrown weight of argument in favor of that opinion; but, after all, it is opinion and not fact. There was a time when everybody believed that the earth was flat, but that belief didn't in the least affect the truth about the earth. It just kept on being round like a ball, as our geographies used to tell us.

"Also, of course, motion picture making cannot be reduced to formula like baking powder and soap, or to plans and specifications like automobiles, for the important reason that so many different elements enter into their making; but, given a star of known capacity; direction skillful and intelligent; stories of a certain quality constructed to fit the star, and photography unexceptionable, what, except pure ignorance and incompetence, is going to stand in the way of a picture approximating to excellence.

"If I make one such picture I haven't proven anything, but if all the pictures I make approximate the standard of excellence established in the first picture, then I have attained to standardization, and my trademark has come to stand for a definite entity in pictures.

"I am one of those who build with faith. I believe in the mission of the motion picture, and realize that it is in evolution, therefore I feel justified in claiming the uttermost for it.

"Have you ever noticed that as soon as the wise guy hollers, 'It can't be done,' the foolish one just 'nacherally goes and does it.' It happens every day. You know they said Germany couldn't be whipped. Well, if all the Allies had been as well prepared as the Robbers of the Rhine, taking an all-day sucker from a sick baby would have been an athletic feat as compared with the ease with which the Allies would have busted into Berlin.

"But that's all aside from trademarks. The proof of a picture is its pulling power. If Bill Smith makes a certain kind of picture that always pulls 'em into the box office, the thing that stands for those pictures, his trademark, has achieved a definite value and a definite meaning in the industry, and soon the fan begins to associate a certain quality with Smith's trademark, with the result that when he sees it he 'turns in at the sign.'

"The day of the trademark is already here, and standardization can be attained if an attempt be not made to operate on too vast a plan, in which case confusion is bound to follow.

"I look for many small independent companies, each creating a definite value in picture production, to be the next development in motion picture evolution, and I feel sure that when that time comes the 'Periclean age' of picture-making will begin."

Lehrman Completes New Sunshine Comedy

"The Fatal Marriage" is the title of the new Henry Lehrman Sunshine Comedy to follow "Mongrels." Billie Ritchie, Hugh Fay and Sylvia Day carry the main parts.

Lockwood Release Named by Metro

"The Great Romance," starring Harold Lockwood, Metro star who died a few days ago, has been designated for release by Metro as a Screen Classics production. The picture was directed by Henry Otto, and was Lockwood's second appearance in a special attraction feature, his first Screen Classic subject having been "Pals First," released by Metro October 7th.

Finis Fox wrote "The Great Romance" especially for Mr. Lockwood. It is an original romantic drama based on the timely theme of democracy versus autocracy, and is characterized by a big motif interesting treated.

The central figure in the story, played by Mr. Lockwood, is that of a democratic young man who, believing himself to be an American, is therefore shocked to learn that he owes allegiance to a foreign crown and that his return to his native land is imperative.

Sherry Service Strong at N. Y. Strand This Week

The Wm. L. Sherry Service predominates for the week of October 21 at the New York Strand theatre. The main feature is one of the first new G. M. Anderson releases, a subject entitled "Shootin' Mad." Also on the Strand program is the fourth of the Burlingham Travel Pictures, "The Return of Our War Heroes to Switzerland."

These Burlingham Travel Pictures have proven most popular at the Strand and other important theatres. There are thirty of these travel subjects, booked solid at the New York Strand through the Wm. L. Sherry Service.

Albert Capellani Goes to Los Angeles

Albert Capellani, the noted director, left Saturday for Los Angeles, where he will at once take up the production of "The Red Lantern," the big Chinese spectacle play, in which Alla Nazimova will be starred.

This is M. Capellani's first visit to the Pacific slope.

"The Romance of Tarzan" Brings Publicity

The first newspaper clippings received by First National Exhibitors' Circuit on the early showings of "The Romance of Tarzan" indicate that the sequel to the famous "Tarzan of the Apes" will receive far more actual space in the daily papers than did its predecessor.

The Lincoln, Neb., *State-Journal* in its issues of the week beginning October 6 devotes quarter and half-columns to stories announcing that the sequel is to be shown at the Rialto theatre. Comparison of this space in the *State-Journal* with that given by the same newspaper to "Tarzan of the Apes," shows that the sequel is outbidding it in popularity.

Kokomo, Ind.; Tulsa, Okla.; Rockford, Ill.; Washington, D. C., and many other cities report great increases in publicity also.

These reports on the estimation of newspapers of the public interest in "The Romance of Tarzan" were obtained by First National through its regular clipping service, and not from any of the entries submitted by exhibitors for the advertising and publicity contest being conducted on the production with $1,200 in Liberty Bonds of the fourth issue as prizes to the most efficient advertisers and stunt promotion men among theatre-owners who show "The Romance of Tarzan."

Mutual Closes Two Big Foreign Deals

Two important foreign trade transactions have been concluded by James M. Sheldon, president of the Mutual Film Corporation. The rights to sixteen five-reel features have been sold in the British Isles and South America.

Both deals include the productions of the Empire All Star Corporation, which picturized Charles Frohman's stage successes, together with six features starring Miss Edna Goodrich, which were produced by the Mutual Film Corporation.

The sale of the British rights was consummated through Frank S. Phelps, Mr. Sheldon's London agent, and the sale for South America was made through the Export & Import Film Company, of New York.

And Clara Swore!!!

Clara Kimball Young succeeded in shocking some real "dough" out of the pockets of the Los Angeles people in Central Park in that city during the recent Bond drive. Clara swore! Yes, sir; she swore right out loud in meeting so that everybody could hear her!

This is what she said:

"In a few minutes Ambassador Gerard is going to tell you some of the things that happened in Berlin and that he told us in New York.

"If it doesn't make your flesh creep, and if after he gets through you don't buy bonds—well, I'll be *damned* if I don't come down and choke the money out of you!"

"And believe me, boy, they bought bonds," says the Los Angeles "tell-tale."

Goldwyn Entirely On West Coast

All Studio Activities of Goldwyn Are Now Located on the West Coast and Many Forthcoming Productions Announced

Tom Moore's Personality is Displayed to Attractive Advantage in Goldwyn's "Thirty a Week"

GOLDWYN has completed the move that transplants its studio activities from Fort Lee to Los Angeles. A train-load of properties and equipment is on its way to Los Angeles and on November 1 the company takes formal possession of the big Goldwyn plant on the outskirts of Los Angeles.

Tom Moore has been at work in the West Coast studio for the last ten days. Under the direction of Harry Beaumont, Mr. Moore and his leading woman, Ora Carewe, enacted several scenes of "Go West, Young Man." Mae Marsh left New York last Saturday. Mabel Normand will follow shortly.

Madge Kennedy has completed "Primrose," written for her by Cosmo Hamilton, at Fort Lee, and will have a vacation of several weeks before she goes to the coast. Her next production has been selected and the script placed in the hands of her director, Clarence G. Badger.

Geraldine Farrar, whose fourth Goldwyn Picture is nearing completion at Fort Lee, will not go West until after the closing of the opera and concert season in April. Reginald Barker, her director, has already left for the West. Pauline Frederick, who is shortly to begin on her Goldwyn starring career, will follow in a fortnight.

Samuel Goldfish, president of Goldwyn, does not expect to go himself until about the middle of November.

Hobart Henley and the Rex Beach company, including Frank McIntyre, which has been secretly at work for several weeks on Mr. Beach's unpublished story, "Too Fat to Fight," have finished and Mr. Henley will go to the Coast as soon as he has cut the new production. Rex Beach and Mrs. Beach will leave in late November.

The company's home office organization, quartered at 16 East 42nd Street, will remain intact in the East. Distribution, both domestic and foreign, accounting, advertising and publicity will continue to be handled from New York.

Cromelin Tells Why He Bought Production

IT is very seldom that a purchaser of a film or the rights to a film tells the man to whom he pays his money why he made the purchase. But President Paul H. Cromelin of Inter-Ocean is the precedent breaker and after concluding the purchase of the foreign rights to "Wives of Men" from the Pioneer Film Corporation, controlling the picture, he wrote President Nathan Hirsch of the latter concern.

"You closed the matter of foreign rights to 'Wives of Men' with my company in record time, and I am now going to underscore the reasons. I believe in exporting a film that buyers can advertise well. It is a day of big publicity—advertising is one of the fields in which there has wisely been little war-time conservation. The very title, 'Wives of Men,' lends itself to big publicity, inasmuch as it is a kind of title that will arouse curiosity, and that is a leading object in any advertising campaign. In every foreign country exhibitors are going in for what we Americans call 'Teaser' advertising, that is linking a question to the title of the film; in this case, for instance, 'What Sort of Women Are the Wives of Men?' etc.

"My concluding reason dovetails with my opening one: campaign book, photographs, lobby displays and posters are unique in an advertising respect. This means much to the people I serve. For when one reads of American exhibitor supremacy in the advertising of their programs, one is apt to forget that the foreign exhibitor is quite as enterprising and dresses his 'front' just as effectively. It tickles American vanity to think of the average foreign cinema exhibition as little better than a tent show, but the true fact is that the standard of foreign theatres is high in construction, sanitary arrangements, house management and advertising methods."

While all the foreign rights were disposed of to Inter-Ocean, Mr. Hirsch announces that a number of good American states are still available.

"Largest in Its Field," Declares L-Ko

During the temporary shutdown of production the L-Ko Comedy Company reports a tightening up of efficiency at its studios to support its claim to the title of the largest comedy film enterprise in the world.

This claim was put forward recently when the company issued a review of its personnel and operating history.

A Scene from Alice Brady's Most Recent Select Picture, "Her Great Chance," Which Will Not Be Released Until November, Owing to the Cessation of Distribution

Simplex System Proves Popular

Exhibitors Express Satisfaction with Zone System of Distribution—Exchanges Active in Placing the Machines

THE zone system of distribution inaugurated by the Precision Machine Company, Inc., some time ago, whereby the distribution of Simplex projectors throughout the United States is placed in the hands of prominent supply dealers in various sections of the country, has proven highly satisfactory in application, and the manufacturers of the Simplex machine supply the following notes regarding the activities of some of their distributors:

The Exhibitors' Supply Company, 407 Mallers Building, Chicago, Ill., with branches at 157 North Illinois Street, Indianapolis, Ind., and 204 Manhattan Building, Milwaukee, Wis., have been very active recently in the promotion of Simplex sales.

A few of their important installations include the Princess theatre, Kendallville, Ind.; St. Joseph Convent, Milwaukee, Wis.; Capitol theatre, Pekin, Ill.; Washington theatre, Indianapolis, Ind.; Lyric theatre, Vincennes, Ind.; Columbia theatre, Logansport, Ind.; Arcade theatre, Winchester, Ind.; Leidipe theatre, Appleton, Wis.; Butterfly theatre, Milwaukee, Wis.; Majestic theatre, Madison, Wis.; and two machines for the "Hearts of the World" company in Chicago.

In the south-west the Mountain Plains Theatre Supply Company, 1514 Welton Street, Denver, Colo., with branches at 106 South 14th Street, Omaha, Neb., and 136 East Second South Street, Salt Lake City, Utah, have made installations at Butte, Omaha, Salt Lake, Sharon, Colorado Springs and a number of small thriving towns in Nebraska, Colorado, Wyoming, Utah and Montana.

Dwyer Brothers & Company, 26 West Naghten Street, Columbus, Ohio, with a branch at 631 Walnut Street, Cincinnati, Ohio, have placed Simplexes with the following theatres and business institutions:

Murphy theatre, Wilmington, Ohio; Virginia theatre, Wellston, Ohio; Le Max theatre, Wilmington, Ohio; Capitol theatre, Frankfort, Ky.; Lyceum theatre, Cincinnati, Ohio; C. H. Brown, Zanesville, Ohio; M. G. Weisinger, Danville, Ky.; W. J. Romans, Lancaster, Ky.; J. B. Stout, Danville, Ky.; L. M. Luchs, Marietta, Ohio; Bert Fialo, Dayton, Ohio; Longly & Steenrod, Nelsonville, Ohio; Frank Moyer, Georgetown, Ohio; Andy Sankers, Hamilton, Ohio, and Pastime Amusement Company, Columbus, Ohio.

A Simplex Machine has been selected by the West Virginia State Department of Health for use on a railway coach which has been especially fitted up for touring that state. The machine has been fitted up in such a manner that films can be shown either inside or outside of the car.

Three Universal Specials After Shutdown

Universal is reported to be banking heavily on the three special attractions which will be released on its program when the shutdown comes to an end. The productions are "Kiss or Kill," featuring Priscilla Dean, supported by Herbert Rawlinson; "Vanity Pool," featuring Mary McLaren, and "Danger—Go Slow," featuring Mae Murray.

"Kiss or Kill" was adapted from a story by Max Brand in the *All Story Magazine*. It was produced by Elmer Clifton.

"Vanity Pool" revolves about the adventures of a politician, a forlorn girl who is the daughter of destitute theatrical parents, and a scheming newspaper proprietor.

"Danger—Go Slow" is a picture that gives Mae Murray an opportunity to show her talents at impersonating a boy.

"Victory's Triumph," By Pathe, Is Topical

Pathe announces the release on Oct. 13th of an interesting topical reel entitled "Victory's Triumph," which sings a pæan of praise for President Wilson and his War Cabinet, showing the admirable manner in which the nation's Chief Executive has superintended the prosecution of America's war activities.

United Adds Several New Members

Resultant upon the increased activity of United Pictures Theatres of America through the West and Middle West, where Vice-President Lee A. Ochs and Secretary C. R. Seelye, who are on tour respectively in the interests of that organization, managers have been appointed during the week in additional territory.

Mr. Seelye has engaged Milton Simon, H. J. Bayley and F. E. Gebhardt as managers for United in Cincinnati, Cleveland and Omaha respectively, while Harry C. Arthur and C. Montgomery have been appointed in similar capacities in Portland, Ore., and Seattle by Mr. Ochs.

Ian Aronson, United manager in Pittsburgh, reports that at a meeting of prominent Greek exhibitors of Pittsburgh and district the United plan was subjected to official investigation and endorsed, with the result that several theatres, including the Olympic, McKeesport, and the Star theatre, New Kensington, were immediately enrolled in United membership.

De Mille Again Demonstrates Skill

Cecil B. DeMille has again demonstrated, it is declared, that he is a past master at film production, with "The Squaw Man," a modern version of Edwin Milton Royle's famous play, which the same director first made into a screen offering some four years ago. Now he is said to have done it all over again in perfect style with a cast that is declared to be superlative, with the most modern investiture and all the care and attention to detail, the perfection of technical and the greater understanding of picture possibilities that have been developed in the interim.

At advance studio showings of the film it was declared a masterpiece of western drama. It has been brought up to date, the telling points strengthened and the slightest weakness is eliminated. It is said to be a picture that leaves nothing to be desired, either in dramatic quality, interpretation or staging.

Blanche Sweet Production Nearing Completion

Marshall Neilan, who is directing Blanche Sweet in "The Unpardonable Sin" on the Coast, reports this production rapidly nearing completion. The picture when finished will be in eight reels, and from advance reports will be the best thing both star and director have ever done.

Besides Miss Sweet in the cast, who plays Deminy Parcot and Alice Parcot, are Matt Moore as Noll Winsor, Wallace Beery as Colonel Klemm, and Mary Alden as Mrs. Parcot. The picture will be finished about November 1, and after a private showing to Government officials and the Press will probably be put on for a run in one of the New York theatres.

However, this will be decided by Harry Garson as soon as he returns East with the prints, and it will also then be announced as to how the Blanche Sweet pictures are to be released.

Corinne Griffith, Vitagraph Star, is to be Seen Next in "Miss Ambition"

Farnum Rebookings Gain in Volume

With all film production stopped for a month, the popularity of William Farnum has proved itself as never, says a statement from the Fox Film Corporation. Exhibitors, realizing the drawing power of this star, have been quick to respond to the opportunity that lies in booking for return engagements many of the Farnum Standard Pictures that have scored successes in the past.

The success Farnum has achieved in "Riders of the Purple Sage" and "The Rainbow Trail," Zane Gray novels, has strengthened his position in the front rank of male stars. All over the country, reports to the Fox offices show, these twin pictures have been playing to good houses.

Exhibitors who have shown "Riders of the Purple Sage," but who have failed to show some of the previous Farnum Standard Pictures, are said to be availing themselves of the non-release period to exploit the success of this picture by showing earlier Farnum features on the Standard Pictures program. In other cases, exhibitors have turned to Farnum pictures for repeats, the daily booking reports in the Fox offices show, and in this way are reaping an immediate benefit from Farnum's latest successes.

"Goldwyn Month" in One Los Angeles Theatre

It is "Goldwyn Month" at J. A. Quinn's Rialto theatre, Los Angeles. With "Goldwyn Weeks" being observed regularly throughout the country, Manager Quinn decided to go further and feature Goldwyn Pictures for more than thirty consecutive days.

He booked the following Goldwyn pictures and announced long runs in large display space in the Los Angeles dailies:

September 29 to October 5—"Friend Husband," starring Madge Kennedy.

October 6 to October 12—"The Turn of the Wheel," starring Geraldine Farrar.

October 13 to October 19—"Peck's Bad Girl," starring Mabel Normand.

October 20 to October 26—"The Kingdom of Youth," starring Madge Kennedy.

October 27 to November 2—"Hidden Fires," starring Mae Marsh.

Garrett In Big Foreign Deal

President of J. Frank Brockliss Company Buys First National Subjects for Greater Part of the World

ONE of the largest single transactions ever concluded in this market for the foreign rights of American screen productions was consummated last week by Sidney Garrett, president of J. Frank Brockliss Company, in behalf of Madame Schuepbach, head of the Mundus Film Company of Paris.

The transaction involves the purchase of the productions of the First National Exhibitors' Exchange, excluding the Chaplin pictures, for France, Switzerland, Holland, Italy, Greece, Egypt, the French Colonies and the Balkans.

Mr. Garrett, as the American executive of the Mundus Film Company, made the purchase through David P. Howells, who controls the foreign rights of the First National. In addition to the First National product, Mr. Garrett has purchased for Madame Schuepbach all the Metro Pictures and Screen Classics pictures, of which the J. Frank Brockliss Company controls the world rights; the Lillian Walker pictures, and such well-known specials as the famous Million Dollar Chaplin Comedies, for France and Switzerland, "The Whip," "The Barrier," "The Bar Sinister," "To-day," "The Mad Lover," "Lest We Forget," "The Cold Deck" and others of like calibre.

Recognizing that the greatest returns for American producers were to be obtained through the direct sale of their product abroad, rather than through brokers or agents in New York, Mr. Garrett has established world-wide connections which insure the direct exploitation of pictures in the territories for which they are intended.

The principal branches of this international organization are the J. Frank Brockliss Company, of London, and the Mundus Film Company, of Paris, with offices in Spain, Italy and other countries. As a result of these connections, Mr. Garrett has been able to perfect a system of intercontinental distribution, which covers seventy-five per cent of the world, and which he expects soon will completely girdle the globe.

Two Film Extravaganzas by Fox

William Fox Announces That He Has Produced Two Film Extravaganzas—"Fan Fan" and "Ali Baba and the Forty Thieves"

WILLIAM FOX has produced two mammoth film extravaganzas, which for novel treatment, for stupendous scenic effects and for originality of theme are said to surpass anything hitherto attempted on the screen. These extravaganzas are "Fan Fan" and "Ali Baba and the Forty Thieves," and they probably will be issued the latter part of November.

Before deciding to put extravaganza on the screen, William Fox made a thorough study of how this type of entertainment could be adapted to the films. It was evident from the beginning that the films, by their greater scope and practically unlimited resources for scenic display, were peculiarly adapted for an even greater development of extravaganza than was possible on the regular stage. Experimentation, however, showed that the camera could give effects that made film extravaganzas something absolutely new.

Because of their nature these extravaganzas are believed to afford splendid attractions for the Thanksgiving and Christmas holidays. They carry the holiday spirit and it is argued should prove big money-makers during the holiday season.

Exceptional publicity and advertising aids have been devised for the two pictures, it is said. A strikingly beautiful art book, done in colors and showing the exquisite settings of the plays, has been printed, and an exceptionally comprehensive press book will be issued to show exhibitors how these two productions can be most profitably exploited.

The scenes of "Fan Fan" are laid in Japan, and the settings are unusually beautiful, great care having been taken to preserve the proper atmosphere for the story.

The other production, "Ali Baba and the Forty Thieves," has its locale in Persia, and tells the story known and loved wherever the Arabian Nights are read.

Mary MacLaren is tempted—this from the Universal Special Attraction, "The Vanity Pool"

Belgium Feature Registers Big

"Belgium, the Kingdom of Grief," Which Registered So Heavily in New York and Chicago, Now Ready for Market

VERY few film productions have received the vast amount of advance newspaper publicity and favorable criticisms as did "Belgium, the Kingdom of Grief," which was first shown at the Auditorium in Chicago last April under auspices of the woman's committee, Council of National Defense, and more recently in New York.

This production is now available to state right buyers and portrays the history of Belgium from 1830 up to the present time. One part of the film is said to have been taken at the time of the coronation of King Albert in 1909 and the last part of the picture shows the devastation of Belgium and ends with the arrival of the American troops.

It is said that the costumes for the first part of the production were loaned from the national archives of Belgium or copied from the plates in their possession, and the men and women of the Brussels court posed as the historic characters. The scenes are said to have all been taken at the exact locations where the events occurred.

The film shows that Belgium, as the cradle of democracy, had battled against tyrannical dynasties of her own for the rights and freedom of her citizens centuries before the United States came into being, and had fought neighboring monarchies in support of these principles.

The production demonstrates that for hundreds of years Belgium has been the battleground for opposing countries of Europe. England, France and Austria fought and bled on Belgian soil and she was buffeted around from one power to another until the European monarchs combined and drew up an agreement to hold inviolate the sacredness of Belgium soil and to protect her from ruthless invasion.

That document has since become known as the "scrap of paper." From the exciting events attending her existence came the inspiration to picture her progress. Belgian players were marshalled together to represent historical figures in the reproductions of notable events.

The crowning and death of King Leopold and the coronation of King Albert were some of the incidents that came under the camera's gaze and is brought out so forcefully in this production.

First "Outdoor" Films Made by Rothacker

"Flat-Heads and Blackfeet" is the title of the first series of "Outdoor" pictures produced by the Rothacker Film Manufacturing Company, released on the weekly schedule of Mutual.

This "Outdoor" could well be styled "The Blackfeet Indian Cabaret." The scenes are on the Blackfeet Reservation and show the aboriginal on his native heath in his hours of relaxation, which are many.

"In securing these subjects for our 'Outdoor' program, I feel that Mutual is prepared to fill a long-felt want for the exhibitor," said Assistant General Manager Kirkpatrick.

The second in the series of "Outdoor" releases is called "Bad Men and Good Scenery," and will be released the week following "Flat-Heads and Blackfeet."

"Wives of Men" Offered to Exhibitors

"Now that general releasing and production has been stopped for several weeks, exhibitors will naturally turn to the state rights market," declared an official of the Pioneer Film Corporation of New York. "The wise manager will pick an attraction, wherever possible, that will stand being played for several days. In 'Wives of Men' theatre managers have just such an attraction.

"It was shown on Broadway at one of New York City's largest theatres for two weeks and played to packed houses at every performance. This feature stars Florence Reed in one of her greatest emotional roles. The story is one of deep and general interest, and the paper and advertising helps available all combine to be of great help to exhibitors at the present time."

Gerard Production Is Still Scoring

Recent reports from Canadian exhibitors declare that the early popularity in the Dominion of "My Four Years in Germany" is continuing unabated, and that return engagements in a great many instances have resulted in attendance greater than characterized the initial showings.

The recent peace overtures sent from Berlin to President Wilson have had a certain effect, it is believed, on the public interest in facts set forth in Ambassador Gerard's motion picture version of his celebrated book.

Cinema Doll Comedies Reported Popular

Their worth as a reliable program subject is recorded for the Cinema Doll Comedies, single-reel novelty productions by the Emerald Motion Picture Company of Chicago, through inquiries at General Film exchanges in all the territory where theatres are open during the period of suspended releasing orders.

The three subjects released prior to the period were "The Burglar Man," "The Handy Man" and "The Knockout."

Art Books Show Fox Modernism in Selling

With the march forward of the artistic ideals and methods of the film industry in general, there has also been a steady tendency for the better in the merchandizing methods of several producers. This is evidenced in the development of art books.

Illustrations of this tendency are given in several art books recently issued by the Fox Film Corporation as advertising and publicity aids. One of these is a book published in connection with the William Fox morality play, "Why I Would Not Marry." Printed in two colors on heavy gloss paper, this book affords a striking example of what can be done in an artistic way for the merchandizing of films. The book is profusely illustrated with colored plates of original paints by George Grant, art director of a monthly magazine, and the text, written by Pauline Felix, well known as a New York newspaper writer, gets away from the beaten path of press book matter.

With "The Woman Who Gave," the first picture Evelyn Nesbit has made in the series she is producing for William Fox, there has been published a comprehensive press book, calculated to give exhibitors every sort of assistance in exploiting the picture, and a beautiful art book.

"The Spender" Is Metro's Next Lytell Picture

Bert Lytell's newest Metro production is "The Spender," and Charles Swickard, Lytell's director, had hoped to finish the camera work on the picture within record time, but was disappointed because of weather handicaps.

"The Spender," by Frederick Orin Bartlett, appeared first as a fiction story in *The Saturday Evening Post.* It was adapted for the screen by George D. Baker, Metro's western manager of production, and A. G. Kenyon, of the scenario staff.

Mary Anderson is Lytell's leading woman. Rosemary Theby has a vampire role, and others prominent in the cast are Thomas Jefferson, son of the late Joseph Jefferson; William V. Mong and Clarence Burton. Lytell's next picture will be "Faith," from the short story by Richard Washburn Child, scenarioized by Messrs. Baker and Kenyon.

Famous Players-Lasky Announces Changes

The Famous Players-Lasky Corporation announces the following changes among the officials of its branch offices:

Harry H. Buxbaum, who for the past several months has been Special Representative to Exchanges, has been appointed manager of the Pittsburgh office, succeeding L. W. Kniskern, resigned.

W. R. Scates has been appointed manager of the Chicago branch, succeeding F. M. Brockwell, resigned. E. T. Gerrish has resigned as manager of the Cleveland office and G. W. Erdman has been promoted from salesman to manager to succeed him.

Tarzan Contest Is Developing

First National Reports That Exhibitors Are Keenly Interested in Advertising and Publicity Contest on "The Romance of Tarzan"

COPIES of page, half-page, quarter and eighth-page newspaper advertisements, specimen house programs, photographs of special lobby displays and interior decorations are beginning to arrive in volume at the general offices of the First National.

The offer of $1,200 in Liberty bonds of the fourth issue as awards for the best exhibitor advertisements of "The Romance of Tarzan" in the four classifications of theatres has awakened a surprising interest in every department of theatre advertising, according to exhibitor-directors of the First National.

While it is still too early to determine approximately how many entries there will be when the contest closes on December 30 of this year, it is apparent, they say, that fully seventy-five per cent of the exhibitors who are First National franchise holders, or owners of blanket contracts for all First National releases, will be among the competitors. That the total number of entries may be even higher in percentage than this is declared to be a strong possibility.

While the influenza epidemic, with the resultant closing of theatres in a number of communities, has enforced a postponement of play dates on "The Romance of Tarzan," thus reducing the number of entries which would have been received during the first ten days of the contest under normal conditions, it is apparent, from the letters written by exhibitors expressing their intentions about the competition, that they are devoting a part of their idle time to working out more details of the proposed local advertising and publicity campaigns in behalf of the production.

The question of the exact purpose and intent of the contest was amplified beyond the brevity of the announcement covering it in recent trade journal advertisements by an exhibitor-director for First National, who said:

"Like other distributors, we are spending considerable money on each production we release to provide exhibitors with material for profitable local advertising and publicity campaigns. It is possible for us to check closely the results obtained by theatres owned and operated by our own franchise holders, and while they, of course, are eligible as entrants in the competition and will take an active part in it, it is more a method of determining the efficiency of the unknown quantity among exhibitors, and to arrive at a basis for studying it intelligently, that the contest was planned and inaugurated."

It was further stated at the offices of the First National Exhibitors' Circuit that there is no restriction in the rules governing the contest against the use, by prospective entrants, of any of the material, specimen ads, publicity cuts, advertising cuts or publicity stories published in the press sheet for "The Romance of Tarzan." It is expected that exhibitors will vary the style and wording of the ready-made campaigns and in many instances elaborate upon them or conceive of entirely new and original ideas from them.

Foreign Rights Sold for Many Goodrich Films

The Export and Import Film Company announces the sale for Australasia and New Zealand of six Edna Goodrich subjects, including "Queen X," "Her Second Husband," "An American Maid," "Who Loved Him Best?" "A Daughter of Maryland" and "Reputation"; also ten Empire all-star subjects, including "The Outcast," "A Beautiful Adventure," "The Imposter," "Please Help Emily," etc.

These pictures were recently sold for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Brazil.

The Export and Import Film Company also announces that there are several other large deals pending, which will be given publicity within a few days.

Wehlen Story Finished

Emmy Wehlen's forthcoming feature picture from Metro, according to an announcement this week by that organization, has been completed at the Metro studio under the direction of Harry L. Franklin, assisted by Fred Warren.

"Sylvia on a Spree" is said to be one of the most brilliant productions ever undertaken by Miss Wehlen, which is saying much when "The Shell Game," "The Duchess of Doubt," "The Trail of the Shadow," and other of her feature photodramas are called to mind.

WANTED
FOR
MURDER

WILLIAM HOHENZOLLERN & CO.
WHOLESALE BUTCHERS

Four New Paramount Pictures

Lila Lee, Pauline Frederick, Billie Burke and Vivian Martin in New Productions for Famous Players-Lasky Corporation

"THE SECRET GARDEN," Lila Lee's third Paramount picture, serves to introduce that little star in a role decidedly different from her preceding ones. One of the strongest of Paramount casts is announced in support; Spottiswood Aitken, Dick Rosson, Clarence Geldart, Fay Holderness, James Neill, Paul Willis, Larry Steers, Mlle. Dione, Ann Malone and Lucille Ward.

G. Butler Clonebaugh, who directed the picture, is said to have done highly creditable work and the scenario of Marion Fairfax is excellently handled. Henry Kotani was the photographer and Lou Howland assisted with the direction.

"A Daughter of the Old South," Pauline Frederick's latest Paramount picture, has been scheduled for release at an early date.

Alicia Ramsey and Rudolph de Cordova wrote the story and Margaret Turnbull is responsible for the continuity. Emile Chautard, the famous French producer, directed the picture and the camera work is that of Jacques Bizeul.

Billie Burke's newest Paramount photoplay, "The Make-Believe Wife," has been scheduled for early release by the Famous Players-Lasky Corporation. A large part of the picture was filmed at Lake Placid, in the Adirondack mountains, noted the world over for its scenic beauty.

Miss Burke is splendidly supported in this production, her leading man being David Powell, who gained a wide reputation with Sir Herbert Beerbohm-Tree, Ellen Terry and Forbes-Robertson long before he turned his talents to the screen.

WANTED
FOR
MURDER

WILLIAM HOHENZOLLERN & CO.
WHOLESALE BUTCHERS

Vivian Martin entertains in "Mirandy Smiles" (Paramount)

A delightful story of a little scrub girl serves to introduce Vivian Martin in her next Paramount picture, "Mirandy Smiles," which first shows us Mirandy Judkins, the heroine, washing the floor of the Opera House in a middle-western town. Then her romance starts and moves through situations laughable and dramatic to a happy ending.

Douglas MacLean, who recently played opposite Mary Pickford, has the leading role and the direction was by William de Mille. Frank E. Garbutt did the camera work.

Those who have important character roles are Louis Willoughby, Maym Kelso, Gean Gennung, William Freeman, Elinor Hancock, and Frances Beech. Willoughby is a widely known character actor, and Maym Kelso, veteran actress of both stage and screen, will be remembered for her work in recent Paramount and Artcraft Pictures.

Barriscale's Newest Is "Two Gun Betty"

Bessie Barriscale's newest production, now being filmed at the Brunton studios, is entitled "Two-Gun Betty," and will be distributed by the W. W. Hodkinson Corporation.

She appears as a boy on a western ranch on a bet and fondly imagines that her companions do not know it. Five reels of clever comedy is said to be the result after the cowboys stage several hair-raising adventures for her.

Public Screening Room Opened

Fred Rosner, formerly with the World Film Corporation, has opened a projecting room on the third floor of the film building at 130 West 46th Street, New York. Mr. Rosner's books are open to any who wish to run pictures privately.

Maurice Tourneur's Long Quest for an Eve

Maurice Tourneur's forthcoming production, "Woman," calls for an extended reproduction of The Garden of Eden, with Adam and Eve in their original negligee of the days when the coal problem was a thing ages away.

Mr. Tourneur describes his long search for an ideal Eve in an amusing way. "At first thought," he says, "it would seem to be an easy matter to find an Eve in New York, with its many beautiful choristers, art models and so on, but the reverse proved to be true, much to our genuine surprise.

"Finally I found Ethel Hallor of the Century roof show. She looked at the matter from the angle of the model and the painter and, as she measured up to every detail of beauty necessary to an ideal Eve, we gladly secured her services. She is a sister of Edith Hallor, who scored last season in "Leave it to Jane."

Travers Vale to Direct Gail Kane

Gail Kane's next special production, to be made by her own company, Gail Kane Productions, "The Kaiser Bride," for release through Mutual, will be directed by Travers Vale.

A few of the pictures he has directed are "Under Two Flags," "Jane Eyre" and "Beyond the Wall." It is said that the cast which is being completed by Mr. Vale will include some well known players in support of Miss Kane.

The Biograph studios which were used for the other Kane productions will also be used for the making of "The Kaiser Bride." The story of this picture was especially written for Miss Kane by John Colton, and the scenario by Eve Unsell.

Bara in New Orleans to Film "The Light"

Theda Bara left for New Orleans where she is filming exteriors for a new William Fox Standard picture being directed by J. Gordon Edwards. The picture bears the working title of "The Light."

The trip to New Orleans was made necessary by the fact that the story has a French setting and New Orleans was considered the only place in this country where the proper French atmosphere could be properly duplicated.

John Bowers Engaged by Goldwyn

The appearance of a new leading man in Goldwyn pictures is made known with the announcement of the engagement of John Bowers to support Madge Kennedy in "Primrose," written for her by Cosmo Hamilton.

Mr. Bowers has been placed under contract and will be seen frequently in the near future opposite several of the Goldwyn stars.

Harry Rapf Urges More Intensified Booking

Harry Rapf is an independent producer of feature pictures. When interviewed by a representative of MOTION PICTURE NEWS anent the probable effects of the present embargo of the industry, Mr. Rapf declared that the effects should be excellent all around.

"The closing down of motion picture production will save the industry many thousands of dollars," asserted Mr. Rapf. "It means sixty to seventy less productions on the market, thereby giving productions which should play more than twenty-five per cent of the theatres an opportunity to play a great many more houses.

"I agree with Mr. George Kleine that an average production only plays twenty-five per cent of its actual playing value, and the pictures produced by the independent producer only plays about ten per cent. Why should this be?

"Why the answer is that the independent producer cannot sell one hundred per cent of his merchandise because there are certain territories where it takes from twelve to eighteen months to even get into.

"The result is that the independent producer's pictures never get a proper distribution. Why cannot a good picture stand the run of a long term of playing? Why should a good production be 'dead' almost directly after its release?

"Does a play, if it is good, run out of its value in ten or ninety days? No. Many plays run years, as we all know.

"Does a vaudeville production die at the end of a few months? Why I have had vaudeville acts play over the circuits for three or four years. And yet, no picture can play in the same houses more than three days, and never to return again, except in very rare cases. It's all wrong," declared Mr. Rapf.

"Last spring I released two wonderful productions, "The Struggle Everlasting," starring Florence Reed, and "The Accidental Honeymoon," starring Robert Warwick. I advertised them extensively and only sold about sixty per cent of the territory rights, over the summer.

"These productions have been released by the state rights men early this fall with tremendously big results. They are both worthy enough to play many more big houses in the United States, and I sincerely hope that they will through this opportunity that the embargo offers.

"I trust that they will be shown in a great many houses that they might not have reached if the constant flow of productions had lasted. But, what is most important, I hope that they will bring about a move whereby good pictures will live and be booked and rebooked regardless of whether they were shown in one theatre in certain localities or not.

"Let all theatregoers have an opportunity of seeing good pictures, and not 'here tonight and gone tomorrow,' never to be seen again. The public wants to see all good pictures. So play them. Don't ask for new ones, but get the real value out of each and every production," concluded Mr. Rapf.

Metro Gets Keystone Scenes

Takes Company to Pennsylvania for "Wilson or the Kaiser?"—Annie Russell Has a Chief Role

THE transporting and care of the company and equipment for the exterior scenes of "Wilson or the Kaiser?" the Screen Classics, Inc., super-feature now being completed, has been a big undertaking, requiring the attention of the firm's experts, in management, when making the trip to the Pennsylvania mountains, where scenes representing the sacking of a Belgian village were photographed. The company of several hundred people went by special train to Philadelphia, thence to a smaller Pennsylvania city, and from there by trolley and motor-trucks to the tiny hamlet chosen as the location. The trolley, which was of the "Toonerville" variety, was completely jolted out of its leisurely schedule.

Director Charles Miller, his assistant, Edmund Lawrence, and their co-workers were aided in every way possible by the mayor of the village and by all its citizens. Advantage was taken of the permission given to rope off the entire village against possible intruders, so that the work of players, directors and cameramen should not be interfered with. However, the precaution was scarcely necessary, since Director Miller utilized every available person not actually camera-shy, sending to Philadelphia for costumes when the residents did not happen to own clothing sufficiently old and picturesque. An interesting incident was the reopening of a big box of clothing, ready to send abroad for relief work. As soon as the scenes had been taken, these articles were returned, and the box mailed up again, ready for its journey overseas.

When Richard A. Rowland, president of Metro Pictures Corporation, succeeded in persuading Annie Russell to play the part of Nurse Edith Cavell in the coming Screen Classics super-feature, "Wilson or the Kaiser?" one of the last of the stars of the dramatic stage sucumbed to the lure of the screen. Miss Russell was influenced in her decision to accept the offer by reason of the fact that shs herself is English by birth, and she was anxious to do honor to the martyred nurse. She considers her work in "Wilson or the Kaiser?" a patriotic privilege. Miss Russell's husband, Oswald Yorke, is also English. He has gone overseas to do work in connection with the Y. M. C. A.

Maxwell Karger, author of "Wilson or the Kaiser?" and director-general of the Metro forces, was also anxious that Miss Russell should play Nurse Cavell, believing that the spirituelle quality which has made her adored by the audiences of America and England, as well as her consummate ability in her life-work, make her ideally fitted for the part. Miss Russell expresses in her countenance the nobility of character that made Edith Cavell's life shine as an example throughout stricken Belgium. Moreover, Miss Russell bears an actual likeness to Nurse Cavell.

Another Theatre Added to Fox Chain

William Fox, president of the Fox Film Company, has leased the Empire theatre at Nos. 152-4-6 Ellison street, Paterson, N. J., for a long period of years from the Northern New Jersey Realty Co., through Feist & Feist, Inc., of Newark, N. J.

The theatre is on a plot 75 feet front on Ellison street, with a depth of 120 feet, and was built about seven years ago. It is to be entirely remodeled at a cost of substantially $35,000. The improvements consist of substantial changes to the entrance front, the eliminating and re-construction of the stage, the elimination of the top gallery and in the increasing of the balcony.

The seating capacity of the theatre, when improvements are completed will be the largest in the City of Paterson, having about 1,800 seats. The organ to be installed will be of the most modern type construction, and the largest installed in the State. There will be many new features including the latest type of ventilating system by which fresh air is constantly circulated throughout, and an exhaust to remove all impure air.

The policy of the theatre will be of high standard exclusively for Fox productions, and will show only first-run pictures and will be known as the Fox Empire theatre.

It was formerly used for high-class legitimate productions and is located at the trolley loop around the City Hall, in the centre of the city. This is the eighteenth theatre in the Fox chain, and the fourth in the State of New Jersey.

The Northern New Jersey Realty Co. was represented by J. E. Glasser and Robert H. Cunningham, attorney, and the Fox Company by William Fox, president.

IN MEMORIAM

Lt. Benj. Walter Kantor

Died of wounds in France, August 21st, 1918

Mr. Kantor was a salesman out of our New York Office — loyal to his firm as he was to his country.

Joseph Kolars

Killed in action in France

Mr. Kolars was booker in our Minneapolis Office from the time the office was opened until he joined the colors; his ambition would have carried him far had he lived.

GEORGE KLEINE SYSTEM

Universal Adds Baker to Reform Publicity

THE Universal Film Company has added Tarkington Baker, formerly in charge of the photoplay department of the Indianapolis *Star,* to its publicity staff. Mr. Baker's title is head of the Newspaper Publicity Department and his duties will be to improve the type of press matter sent to all newspapers throughout the country and to establish press representatives in the various exchange territories in order to whip the news into shape for local consumption.

Mr. Baker's task is a big one and he has undertaken it at the special request of R. H. Cochrane. During his connection with the *Star,* Mr. Baker entered into extensive correspondence with Mr. Cochrane as to the type of publicity matter the paper was receiving from the Universal Company and all other producing organizations. Mr. Baker claims that little or any of it is fit for use as it comes into the office. Press agents, he says, have neeglected to keep up with the advance of the picture business, and the publicity matter now issued tends to cheapen the productions. Mr. Baker makes this statement sweepingly and excepts none of the producing companies from it.

As a result of this correspondence Mr. Baker came east and is now established in the New York office. He intends to leave soon on a trip throughout the country to appoint publicity representatives in all territories and to visit newspaper editors.

In an interview with a News representative this week, Mr. Baker stated that a huge parent organization could not determine the relative news value of its various stories when it came to the various localities in the country. "An article may be worth a half column in Indiana when it's only worth a stick in Wisconsin," said Mr. Baker, "and so the Universal will adopt a plan of sending its news to the exchange publicity representative which I will appoint. These representatives are to be newspaper men or women, qualified to determine the relative value of all news matter. They will rewrite it and inject in it the required 'local' touch. It is these touches in stories that photoplay editors seek. For instance, all Indiana is unusually interested when a native star appears in a picture. This is only an instance There are many others of a similar nature.

"The modern day press agent," continued Mr. Baker, "still believes that a load of superlatives carries weight. He seems to take the picture fan as a being of exceedingly low mentality. In reality he is a well educated, refined person, at least throughout the smaller towns of the United States where the major portion of the producer's revenue comes from. He knows that superlatives have been misused so long that they mean little or nothing when carelessly used.

"Again, the producers' press agents seem to forget that the cost of white paper is rising.

Y. M. C. A. Film Will Be Released Soon

The release date of the Y. M. C. A. movie, "The Red Triangle," has necessarily been postponed because of the film companies' decision to hold up all pictures for four weeks. Application has been made to the War Department, however, to get a special release date for this film, in order that it may be exhibited as soon as the influenza closing ban has been lifted.

The Selig Polyscope Company, which has been commissioned to produce the picture, has every confidence the appeal will be granted. The original date for release by the Mutual Film Corporation was September 20th. Announcement of the new date will be made as soon as the War Department's answer is received.

Lois Weber Completes Another Production

Lois Weber has just completed a production made under the temporary title of "Home," with Mildred Harris as star. It is the story of a poor plumber's daughter who attempts to invade the realm of society. Miss Weber was the author of the subject as well as producer.

Al Ray, a cousin of Charles Ray, appears as leading man with Miss Harris. Others in the cast are Frank Elliott, John Cossar, Clarissa Selwyn and Helen Yoder.

Every Line a Bit of News About the Stars

"The Kaiser Bride," on which Gail Kane is now working under the direction of Travers Vale, should make a very thrilling picture. The story, by John Colton, is based on the belief that the Kaiser has many so-called "brides" throughout our country, eagerly waiting to do his Imperial Majesty's bidding, and discloses some of the ramifications of this wonderful spy system.

In "Hit or Miss," in which Carlyle Blackwell and Evelyn Greeley are now costarring for World, Director Dell Henderson has an unusually attractive banquet scene. Above a huge centerpiece of roses and ferns, an enormous butterfly hovered, and at the specified moment it lazily waved its graceful wings while dozens of real live butterflies fluttered up from their hiding place among the flowers.

There is a gorgeous scene in Elsie Ferguson's forthcoming picture, "The Green Orchard," which it is said Director Chautard copied exactly from a wonderful studio in the Beaux Arts. David Powell is playing opposite Miss Ferguson, and is doing some very fine work.

According to a sixteen-year-old representative of the High School variety, on the football team, the school paper, the musical clubs, who it seems should be very good authority, Norma Talmadge is considered by the High School boys of Cleveland the most popular actress who appears there. This enthusiast gave his verdict as the result of a recent election voted by his "bunch" at the school.

There is even more than the usual Middle West civic pride in Cincinnati. When Marguerite Clark appears in a picture there the whole town fairly turns out to see her, and the newspapers never fail to mention the fact that she was born in Cincinnati.

The Metro Company, with whom Hale Hamilton recently signed a three-year contract, declares that Mr. Hamilton bids far to be the man of the hour in film circles. Mr. Hamilton's stage success is well known, and his two finished pictures, "The Winning of Beatrice" and "Five Thousand an Hour," are proving popular productions.

Houdini, the star of "The Master Mystery," the super-serial in fifteen episodes, which B. A. Rolfe is producing turned newsboy the eve of the Liberty Loan Drive, and sold copies up and down Broadway, of the news sheet published by the Government announcing our Fourth Drive.

Geraldine Farrar's energy and vitality certainly seem to be endless. Her propaganda pictures for our own Government finished, she is now working at night on one for the Canadian Loan, in spite of the fact that she is booked to appear every evening during the drive to speak for our Liberty Loan, and arrives at Fort Lee each morning at 7.30 to work on her next picture for Goldwyn.

While going through an old safe at the Talmadge Studio the other day, Arthur H. Jacobs found an envelope marked "Red Cross" containing $134 in currency. This amount had been collected last spring from the employes of the Talmadge Film company and, through some oversight, had been left in the safe. Mr. Jacobs sent a check to the Red Cross with the laconic message: "Better late than never."

Mae Marsh's new Goldwyn picture is a racing story, for which she is taking many scenes at the James Butler estate, noted for its wonderful horses and stables.

Madge Kennedy is making exteriors at Marblehead, Mass., and appearing every night at the Warwick theatre there to sell Liberty Bonds.

Even trousers cannot lessen the attractiveness of Viola Dana's petite personality, and in her new Metro picture, "Oh, Annice!" she wears them for the third time in her career. In "Opportunity" she wore them in order to pose as a man and attend a prize fight, while in "Blue Jeans" she was almost lost in a huge pair of overalls.

While in the San Bernadino Mountains recently taking scenes for her forthcoming Metro picture, "Kate of Kentucky," May Allison watched a life-and-death battle between a huge black vulture and an American eagle. The vulture, she declared, seemed typical of the Kaiser, while the eagle, as every one knows, represents Uncle Sam. When the eagle proved the victor, Miss Allison proclaimed it a good omen for our boys at the front.

Annie Russell, noted for her role of Puck in "A Midsummer Night's Dream," has been engaged to play the part of Edith Cavell in the Screen Classics, Inc., production, "Wilson or the Kaiser," written by Maxwell Karger, Direction of Production of Metro studios.

Four of the Liberty Loan pictures which Metro players have completed for the Government are "A Woman of France," written and acted by Nazimova; "Building for Democracy," with Emily Stevens; "Liberty Bond Jimmy," with Harold Lockwood, and "Edith's Victory for Democracy," with Edith Storey.

Baby Ivy Ward, Metro's five-year-old emotional actress, who sold one hundred thousand dollars of the Third Liberty Bonds and collected eleven hundred dollars for the Red Cross, says that she intends to beat her own record in the present drive. Ivy does her patriotic work dressed in the uniform of an officer of the U. S.

Frank Mayo, now co-starring with June Elvidge in "The Love Defender" for World, has asked that in the future all requests for his photographs be accompanied by twenty-five cents. The money thus collected he will turn over to the Red Cross, who should derive quite a little benefit from the plan.

Even the youngest of the screen favorites have amusing stories to relate about their picture experiences. Little Alice Turner, while representing a mermaid in "The Daughter of the Gods," with Annette Kellermann in Kingston, Jamaica, had

Mary Miles Minter in the American Film Production, "Wives and Other Wives"

scales painted on her body in aluminum paint which kept on for several days. When it wore off Alice saw that the sun had burned through the paint, and that she had perfect fish scales all her own—a "natural mermaid" in other words.

The "ostrich walk" is the latest dance to find its way on the screen, and the intricate steps of this latest craze will be seen in "Sylvia on a Spree," in which Emmy Wehlen is star. and where the girls in the ballroom set will initiate those who do not already know the steps of this dance.

In spite of the coldness of the water on the lonely Massachusetts coast, where the scenes for "'Ception Shoals" were being taken, Nazimova, star of the production, insisted on carrying out the directions of the manuscript and swimming out to the wrecked yacht, which is of leading importance to the story. Director Capellani, in fear for the star's health, tried to persuade her to use a substitute, but Nazimova, who is in perfect physical condition, would not hear of this, and made the long swim in the icy waters herself. This picture will be a Nazimova production released through the Metro Exchange.

In accordance with the war-time desire for cheerful and amusing plays, Metro has secured a clever comedy for the popular star, Bert Lytell. He will shortly be seen in the screen version of "The Spender," a story from the pen of Frederick Orin Barlett, which was published in the "Saturday Evening Post." "The Spender" is a wholesome comedy, and its object is to amuse its audiences.

What with working on "A Perfect 36," her newest Goldwyn Picture, and writing letters to her brother, and scores of friends now overseas, Mabel Normand hasn't a moment to choose her fall clothes. That is why she is wearing sables over gingham dresses. The war seems responsible for all sorts of things.

The golfing season is at an end and, as every one knows, Tom Moore is devoted to the game. He has a great consolation, however. It lies in the progress he has made. Even his skeptical caddy gives him grudging praise, and tells Tom Moore he will be able to play a "middlin" good game in about a year.

Geraldine Farrar never carries a watch. She does not own one. The jeweled timepiece without which some cinema stars do not consider themselves dressed, has no place among the belongings of the Goldwyn luminary. She owns gorgeous gems, and the intentional lack of a watch is her only idiosyncrasy. But her maid, Sylvia, carries an infallible chronometer.

Whimsical Mae Marsh, while crossing the Fort Lee ferry to the Goldwyn Studio the other day, was recognized by scores of soldiers from Camp Merritt. They crowded around her car, and gave her three rousing cheers, while the star blushed and tried to make herself inconspicuous in the corner of her limousine. Now she says she thinks of wearing a heavy veil on her trips to the studio.

Tom Moore, in the garb of a chauffeur and with the pose of the typical driver for a matron of society, created a stir in the Fifth Avenue, New York, shopping district while he was being photographed in a scene for his newest Goldwyn Picture, "Thirty a Week," from the play by Thompson Buchanan. So many passers-by stopped to watch that the traffic policemen were at their wits ends, and three pretty Thrift Stamp sales girls, with the assistance of the star and his leading lady, Tallulah Bankhead, did more business than they usually do in a week.

Why are picture requirements always so contrary? Ignoring all the balmy days we have had lately, Mr. Harry S. Franklin had to choose the bleakest morning of the season for the scene in the forthcoming Metro picture, "Sylvia on a Spree," when Walter Percival has to fall into a little lake at Bayside, L. I. The time of the picture is summer, and Mr. Percival was supposed to look warm.

One of the big scenes in "The Woman Who Gave" shows an oculist performing a delicate operation on the eyes of a blind man. Appreciating that if the slightest technical error were made by the player performing this operation in the play, the scene would be marred for professional people, Kenean Buel, director of the production, made arrangements to have a well known Fifth avenue oculist take the role of the doctor. A duplicate of the oculist's own operating room was made and his diplomas were borrowed and hung in the studio set at Fort Lee during the taking of the scene.

Mae Marsh has a new fad. Deprived of the pets she will not confine to her Riverside Drive apartment, the whimsical Goldwyn star has acquired—what? a ladybug! It lives among the geraniums in the window box and flies on her finger when she calls. Its name is Cecelia, and you can believe the story or not, just as you choose.

Burton Holmes, just back from Europe, will start his season of Travelogues in Washington on Sunday, November 3. The other cities included in his first circuit are Pittsburgh, beginning November 5, and Philadelphia, beginning November 8.

"A Jungle Joy Ride," the next Outing-Chester release through Mutual, was filmed on a twenty-mile trip on the rapids of Potaro River in British Guiana. The trip starts from the beautiful falls of Kaieteur, which were recently pictured in detail in an Outing-Chester subject and extends to Georgetown.

"Neighbors" is the title of the newest completed Eddie Lyons-Lee Moran screen scream. As the name suggests, it pictures the troubles of getting too intimate with those who live about you.

Some of the most remarkable night photography ever seen in motion pictures is said to be offered in "Private Peat," the Paramount-Artcraft Special Production, which is to be released October 13, and in which Private Harold R. Peat, the Canadian soldier, lecturer and author himself appears in the leading role.

In and Out of West Coast Studios

By J. C. Jessen

Paramount-Artcraft

Norma Talmadge, with her own company and producing for Select pictures, began work week before last at the Lasky studios. Her picture is still unnamed. She will finish the production before taking a month's vacation.

Cecil B. De Mille has begun work on a new subject, which has not as yet been named. The cast is still in doubt. A few scenes on location with extra people were shot this week. It is to be a super-production, it is understood.

Milton E. Hoffman, general manager of the Famous Players-Lasky studios, announced last week that as each company finishes the production on which it is now working that it will take a four weeks' rest. This action is taken by the studios, Mr. Hoffman said, in order to prevent an over-production during the closing of so many theatres throughout the United States on account of the influenza epidemic.

Wallace Reid is in the middle of a production, and the same is true of Lila Lee and Ethel Clayton.

Charles Ray made excellent progress week before last on his new Paramount vehicle, temporarily called "Greased Lightning." He tried out his new improvised, rather antiquated automobile, from which the title of the play gets its inspiration. No casualties were reported.

Here and There

The Tom Moore company of the Goldwyn forces continues its production work at the Triangle studios. Just whether the other Goldwyn forces will arrive on the Pacific Coast on November 1, according to original schedule, is not known by local Goldwyn leaders, due to the uncertainty of production as a result of the influenza epidemic.

The Olive Thomas and Taylor Holmes companies continued their work at the Triangle studios. Each company expected to complete its production by the first of the "closing" week.

The Maccauley company, headed by the New York cartoonist C. F. Maccauley, began production work at the Brunton studios the latter part of week before last, it is announced. The nature of Mr. Maccauley's production, other than that it will be a patriotic effort, has not been announced.

Frank Keenan, who has been in the East, is expected to return soon to Los Angeles, when he will begin the production of a new picture at the Brunton studios.

Hampton del Ruth, formerly production manager at Sennett studio, where he served for four years, has been engaged for Sunshine Comedies, according to announcement this week by Henry Lehrman, vice-president and general producer, and will serve as Mr. Lehrman's assistant.

The Metro studios closed their producing activities for one month, beginning Saturday, October 12.

Bert Lytell before closing was in the midst of his production, "Faith." By speeding up he expected to finish the picture by Saturday. After that he was to take a vacation. Later in the fall he expects to enter the service, and he will be stationed at a Texas camp.

Ralph Robinson, publicity director for Metro, announced that he would soon enter the service. He expects to be called in the new draft.

May Allison week before last finished her picture, "Thirty Days," which is a light comedy, with scenes laid in a rural community. Miss Allison, being found of automobiles, but residing in a village where speed is detested, finds herself in the toils when with her new car she races through the village in defiance of all known speed laws of the community. Hence, "Thirty Days."

Fox Studio Doings

Gladys Brockwell finished her latest picture, "Quicksands," week before last. With the Fox closing order for four weeks coming on the same day, she is planning for a vacation of one month. She said the four weeks' interval would give her some time in which to do some war work and to catch up with her correspondence.

Tom Mix week before last had reached the middle of his production, "The Coming of the Law." During the week the picture was delayed because Mix was unable to do a few stunts called for owing to an injured hip, received some time ago when he leaped from a horse at the rodeo given under his direction on California Day. Physicians this week, it was announced, discovered a bullet that had lodged in his hip sixteen years ago from a gun fired by a friend. As soon as his present production is completed Mix will go to a hospital to have the piece of lead removed, it is said.

Hollywood Hookum

NOV. 2, 1918 NEWS MORE NEWS

Frank Duffey was in town.
Carl Laemmle's in town.
Bright and fair but 'fluey.

B. Washburn flew in from Chicago this week.

Mary Miles Minter is down from Santa Barbara.

Robert McKim still maintains he is the meanest man on the screen.

Another actor is about to go wrong. George Holt's considering becoming a director.

The fall season is here, as J. "Pep" McGowan has not had his head shaved for several weeks.

Hampton Del Ruth is in our midst, and we found him writing comedies for Henry Lehrman's Sunshine brand.

A comedy bobs up from the Christie lot this week titled "Three Hours Late," all of which is not in keeping with Al Christie's usual pep.

Inside stuff: Ssh! Dorothy Dalton is next to be seen as a city girl with metropolitan ways, and all of this happens in Los Angeles, the chemically pure.

Charley Ray is accredited with being the inventor of an automobile that will run. If memory serves us right, a fellow from Kokomo beat Charley to this several years.

As Dorothy Gish's next vehicle is "The Hope Chest," old madame Gossip has twisted facts about, and "they say" Dorothy is to be married, but the star claims it's all a mistake.

Tom Mix is said to have just learned that he has been carrying a piece of lead about his hip—in addition to on his hip—for the past fifteen years, and so Tom is slated for the hospital.

Henry Lehrman has a troop of trained flies including some that do boxing, ride lions, dive into chicken soup, irritate the hairless, and others to flirt. Lehrman claims he did not have to train the ones for the latter stunt.

Bill Russell was in town this week, and had to stay a few days because he and Miss Influenza had a case on each other. Bill was the first of our set to make the acquaintance, but he is now back at his old haunts in Santa Barbara, little the worse for the experience.

Will M. Ritchey is getting a by-line in both the fourth and fifth estate. Yes sir, the scenario writer wrote a lot of stories about how to write them for the screen, and the papers are publishing these articles, all of which may or may not be news to press agents.

Roscoe Arbuckle comes up with a new fish story, created while filming a comedy at Catalina Islands. We won't tell the number of flying fish he shot while en route to location scenes, for fear of spoiling Roscoe's story—understand we don't doubt the truth of his remarks.

Bill Parsons went up in a balloon last week, but rather than kill any of the comedy of the event we won't say for sure that it was attached to a cable. Anyway the basket came down on the stage at a Pasadena theatre. Bill liked the traveling so much he went right out and bought a commutation ticket between Bevo town and Forty-second Street.

The P. A.'s have flooded our wastebasket with stories of their favorites appearing nightly at theatres to speak and work for the Fourth Liberty Loan, but inasmuch as some forty-odd did this every night, the theatres were open during the drive, and we do not have a complete and correct list of everyone and every appearance, we think it good politics to conserve white paper and not mention any one, but to say for the industry—the fifth estate—everyone did his best.

THE MYSTERY SOLVED

That strange phenomenon since the birth of the flickering pastel on the silver screen, or since before the industry was in its infancy is to be explained to the world at large, so that every one may know why the wheels turn backward while the film goes forward.

Hookum this week, in compliance with its promise to its readers, called upon a number of the well read and experienced people of the industry and boldly put the question to them.

Many refused to be quoted. So many conflicting answers were given that fear was instilled in the Underwood beating finger of the reporter. Finally a man was found who had the courage to speak up. Arthur Rossen, affiliated with Doug. Fairbanks, and an associate of B. Ziedman, Ltd., gave us the needed information.

"All of the scenes showing a wheel turning backwards," Mr. Rossen said, "are secured in a manner known only to cameramen. It is an imposition to ask a director to answer questions, but now that I have been asked, I'll advise that such scenes are secured by trick photography."

HOOKUM is not perfectly satisfied with this answer, and so others are to receive inquiries shortly. Bert Lennon, Tom Geraghty, Ham Beal, K. McGaffey, Dave Morrissey, Bill Keefe and Spike Robinson please write.

Equipment Service

Now Is the Time

while many of the theatres of the country are closed to

RENOVATE

It is hard while things are going full swing to stop and make repairs.

Musical Equipment
New Projectors
Current Control Devices
New Screens
Ticket Selling Devices
Vacuum Cleaners

and other permanent equipment which needs renewing can be put in at this time, with the result that when conditions are normal again you will be able to offer your patrons better entertainment than before, as well as supplying yourself with an added advertising talking point.

Call upon us at once if we can be of service in recommending equipment.

Remember the "NEWS" is the SERVICE paper of the trade and is always ready to help all branches of the industry to the utmost.

Ask for advice today

MOTION PICTURE NEWS

Projection Music Laboratory Studio Theatre

Steady, Flickerless Light

One of the features of the WESTINGHOUSE MAZDA LAMP for motion picture projection, which will appeal to all progressive exhibitors and operators, is its simplicity of operation. When it is once properly focused, it requires practically no further attention or adjustment. The light source remains absolutely steady and uniform in intensity.

Three-wing shutters may be used with machines operated on alternating current circuits, and a perfectly steady picture obtained.

The WESTINGHOUSE MAZDA LAMP is more reliable than the arc light, radiates less heat, and does not give off carbon gas or dust. (The latter is exceedingly injurious to the lungs of operators.)

We have prepared a booklet describing the use of the WESTINGHOUSE MAZDA LAMP and its many advantages in motion picture projection, and will be glad to send a copy to any one interested.

Westinghouse Lamp Company

165 Broadway **New York, N. Y.**

Sales Offices and Warehouses Throughout the Country
For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

For Motion Picture Projection

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Facts for the Operator

THESE facts have been taken up separately before in these pages but have never before been put together. The only section on which we wish to comment is the Fourth. In this we would suggest that the greatest care be used in the selection of a cleaner, as there is nothing worse than the pad type, which collects grease, dirt and grit, and after having a reel or two run through becomes about as useful for cleaning film as a piece of emery paper would be. Therefore the type of cleaner selected must be chosen with the greatest care and watched continually.

Suggestions for the Conservation of Film and Moving Picture Machines

It is a fact not generally known that valuable film is injured and its life much shortened by improper methods of operation in handling and projecting the film after it has been delivered by the producer and film distributor to the exhibitor, and the following points are worthy of your consideration:

First—When a film is new and has not been specially treated, such as the ordinary positives are when delivered to the exhibitor in the majority of cases, the stock is what we call "green." In explanation of this, it may be stated that the emulsion on a new film, while being dry, is still in a semi-plastic state.

Due to this fact, when such film is run through a projector or moving picture machine, the emulsion retards the film movement, and particles of the emulsion are deposited upon the sprockets and upon the film tension shoes, as well as upon the aperture runners.

This deposit welds itself in spots upon the above mentioned parts, causing an enormous increase in friction, which must be overcome by increasing the power applied for driving the machine so as to maintain proper projection speed.

The increase in power applied puts additional strain upon all parts of the moving picture machine, and at the same time necessarily puts additional strain upon the sprocket holes, which are being engaged by the teeth upon the sprockets of the projector. This strain, in some instances, elongates the sprocket holes, which, on subsequent runs of the film, impairs the steadiness of the projection and has a serious effect upon the life of the film.

To overcome this condition, processes are available for hardening or treating the "green" film surface, which in a great measure relieve the friction.

Another method which may be recommended to overcome the friction incident to the use of "green" film is to apply a set of small wicks feeding special lubrication to the edges of the film which come in contact with the sprocket teeth and the guides in the projector while the film is being projected. This method has been applied with much success in some of the film censorship exhibition rooms, but when this method of lubrication is used, it is, of course, necessary, or at least advisable, to run the film through a film cleaner before it is put back on the reel and returned to the exchange, so as to remove any lubricant remaining upon the emulsion.

It is safe to estimate that 20 per cent. of the wear on the film, and upon the machine, takes place during the first few runs with "green" film.

Second—The greatest abuse to, and wear upon, films, whether new or old, and to moving picture machines, takes place when over-speeding the machine. This practice is the cause of more film and machine trouble, and introduces more waste, than any other fault in the projection of films.

The normal speed of a thousand feet of film is from twelve to fifteen minutes, but we know of theatres projecting the same length of film in from six to ten minutes, so as to enable a greater number of exhibitions within a specified time.

The strain upon the mechanism of the projector is more than doubled by such increase of speed, and the strain upon the sprocket holes and the film splices is comparatively enormous, and it is a wonder that the projector and the film will last as long as they do.

It is safe to estimate that more injury is done to a film operating above normal speed ten times through a projector, than when the same film is operated through the same projector one hundred times at normal speed, and this also applies to the wear upon the projector.

Another serious consequence of excessive speed follows the opening of a splice, or the breaking of the film, because, at high speed, the machine cannot be stopped instantly and, therefore, large lengths of film may be chewed up and destroyed before the projector can be stopped.

Third—The general use of a small film splicing device costing from five to fifteen dollars will enable every operator of a projector to make perfect film splices, which is absolutely necessary to the proper operation and conservation of film.

Fourth—Every theatre should be equipped with an approved type of film cleaning device. Such devices are very simple and cost less than ten dollars to install, and the cost is less than one penny for each thousand feet of film cleaned. It is not necessary to clean the film each time it goes through the machine, but the film should be cleaned at least once while it is in possession of a theatre, and preferably just before the last run, so that there will be a minimum amount of dust and carbon deposited upon the film when it is returned.

Fifth—The writer has observed a lack of unity in the length of film titles and announcements of reading matter. A good many feet of film can be conserved by standardizing the length of the titles upon a uniform basis, depending upon the number of letters or words exhibited.

This brings us back to over-speeding, and it is well to remember that, if a film title is prepared for proper projection speed, the same title must be twice as long when over-speeded 100 per cent.

Sixth—Much film damage is done by improperly designed and constructed machines, and also by standard machines of recognized high quality, when not kept in proper adjustment and repair.

Under this heading the following points should be considered:

(A) If the take-up which winds the used film upon the receiving reel is not properly designed or adjusted and if the tension should be too tight, or if reels with too small hubs are used, it is possible for the take-up tension to strain the film so that the lower sprocket will almost cut through the stock between the perforations; even a slightly excessive take-up tension will elongate the perforations and injure the film. Operators should be warned on this point.

(B) A machine with a worn intermittent sprocket may destroy a perfect film by running it through only once.

(C) Worn aperture plates and excessive tension on the film guides, or shoes, will seriously increase the friction, with consequent damage to the film.

(D) Worn idlers, rough stripper plates, and too long or too short loops may ruin a perfectly good film operating through the machine only once.

(*Continued on page 2786*)

Equipment Operating Projection Questions Answered

80

Simplex Exhibits Efficient Projection Devices Intended to Promote Fuel Conservation

THE Simplex Company demonstrated, by its exhibition of fuel-saving devices at the Motion Picture Exposition held in Madison Square Garden from October 5th to 13th, that it has promptly complied with the requests of the United States Government to the motion picture industry that all its branches take means to inaugurate conservation plans which shall help win the war.

These improvements consisted of the Simplex magnetic ninety-degree arc lamp for direct current, which saves 40 per cent more current than the old style lamps; the Simplex system of nitrogen filled incandescent lamp equipment used for alternating current, which saves 80 per cent of the current; the Simplex "Extra-lite" shutter, designed to save 20 per cent of the light, and consequently, so much power; the Simplex double automatic arc control, which has for its purpose the saving of 10 per cent of the current.

Another conservation feature brought out by the Simplex Company was the new Liberty model pedestal, having a number of new features, and which saves seventy-five pounds of iron and steel.

These improvements for saving fuel, power and metal were the direct outcome of the pledges made by the Simplex Company at a meeting of projection machine manufacturers held before the Conservation Board of the War Industries Board in Washington, D. C., some time ago.

The exhibit of the Simplex Company was another evidence of the progressiveness shown by the manufacturers of this well-known projector. It met the demand for a practical demonstration of machine products, as well as the desirability of showing them amid beautiful and attractive surroundings.

This claim was evidenced in the commendation of R. G. Halliman, manager of the Motion Picture Exhibit in Madison Square Garden, and also the manager of the Grand Central Palace, the home of a previous Simplex exhibit of note in New York City. Mr. Halliman declared to Edwin S. Porter, vice-president of the Precision Machine Company, Inc., that the Simplex booth in Madison Square Garden this year was the most striking and effective of any exhibit there this season.

The high praise of such an authority recalls the fact that the Simplex booth in Chicago last year was the predominating exhibit at the Coliseum.

The decorative arrangement of the Simplex exhibit was so novel in effect and marked such a departure in the display of projection machinery that the general public was attracted to the Simplex booth, as well as the members of the industry to whom the exhibit was designed to make an appeal primarily.

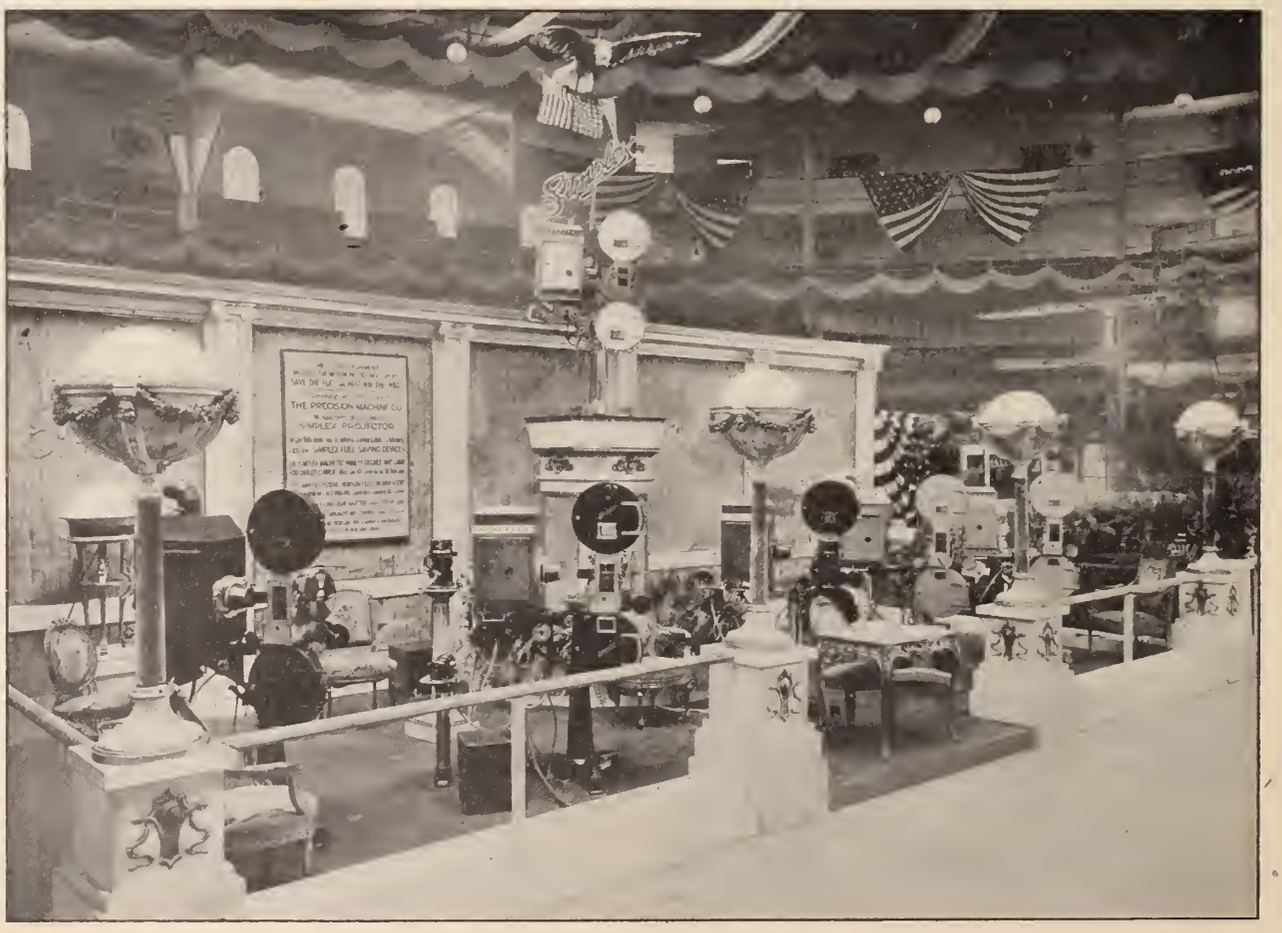


Exhibit of Simplex Projectors at Madison Square Garden

It was remarked on every hand that the Simplex exhibit had been made distinctive by the plan of showing the machines in an artistic setting, unusual in the scope of its design and most elaborate in its color effects. Managers and operators were ceaseless in their comments on the simultaneous exhibition of so many separate and distinct mechanical improvements which had no counterpart in any other machinery exhibit at the exposition. A corps of Simplex technical experts were present every day of the exposition to demonstrate the improvements in these mechanisms. The ingenuity of the devices even attracted the attention of the mechanically inclined among the visitors who were not especially interested in projection machinery.

The display was erected under the supervision of E. M. Porter, general manager of the Simplex Company, who was unable to attend the exposition and see the results of his planning as he was stricken with Spanish influenza just before the Garden opened and had to remain at home during the period of the exposition.

His brother, Edwin S. Porter, exercised general supervision over the activities of the numerous assistants and technical experts who were on hand to demonstrate the running qualities of the machines, and to explain the advantages of the improved devices on exhibition. Among those in attendance to represent the Simplex Company in its booth were R. C. Kneuer, in charge of the order department; J. E. Soons, chief electrician; Sam Kaplan, in charge of one of the principal mechanical departments of the factory, and B. F. Porter, 729 Seventh avenue, New York, N. Y., who acts as the exclusive distributor for the Simplex products in New York City, Long Island and Northern New Jersey.

Long Throw

Mr. R. G. Craerin, Mgr., Liberty Theatre, Camp Lee, Va., requests assistance on the following:

"Can you help us on the following matter? We have a throw of 131 feet. This cannot be changed in any way—it is a fixed throw.

"We are now using a Bausch & Lomb lens giving us a picture about 13 feet wide, which is not large enough for our theatre. We want a picture about 18 feet wide instead. Bausch & Lomb cannot furnish the lenses we require, as they state the War Industries Board has forbidden the manufacture of this particular size. Have just received from the Nicholas Power Company two Gundlach 7-inch lenses which we tried out last night. These show a picture about 16 feet, but the picture is not satisfactory—the quality of the lenses does not seem to be as good as the Bausch & Lomb. It may possibly be due to light, or some other condition which a further test will remedy, but the size not being just what we want inclines us to look a bit further, and we thought you might be able to guide us in the right direction.

"In addition to taking this up with Bausch & Lomb Co., Rochester, N. Y., and the Nicholas Power Company, New York, we have also written the United Theatre Equipment Company, Chicago, Lewis M. Swaab of Philadelphia and Charles Beseler Co., of New York, but none of these have what we want.

"Can you suggest or put us in touch with anyone who could supply us with two Bausch & Lomb lenses that would give us this 18-ft. wide picture at 131 ft. throw. If impossible to get this make of lense can you suggest another just as satisfactory?"

In reply: Both the Bausch and Lomb and the Gundlach projection objectives are of recognized quality and either make is capable of producing a satisfactory picture upon the screen, according to present standards of screen definition.

We therefore doubt that the difference in performance between the two makes of objective observed by the correspondent is due to any superiority of one objective over the other, but it is probable that in trying out the Gundlach objective the condensers were not properly focussed to permit of the objective exhibiting its best performance. When projection objectives of comparatively long focal length are employed, it is very necessary to see to it that the condenser system is of suitable focal length, and that the

DU PONT AMERICAN INDUSTRIES

Modernize Your Theatre

By installing seats like this. They will remain beautiful, comfortable and serviceable for years because they are covered with Du Pont Fabrikoid, Craftsman Quality, which doesn't wear shabby; isn't affected by heat or moisture and is as cleanable and sanitary as glass.

Du Pont Fabrikoid Co.
Wilmington, Delaware
Canadian Factory and Office
New Toronto, Canada

No. 248
Made by

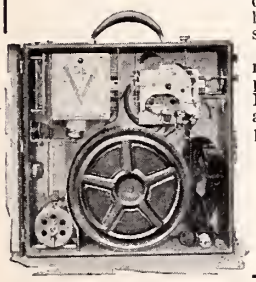
Wisconsin Cabinet & Panel Co.
105 West
40th Street
New York

DU PONT

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.



Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc. N 186

MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
Addressing *Multigraphing* *Printing* *Typewriting*

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET NEW YORK
ALLAN A. LOWNES GEN. MGR.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

No. 4 PHOTO CINES OUTFIT
Never successfully equalled at the exceptional pre-war price of
$250.00 *Complete*
CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.
Send for Descriptive Catalogue

PRINTERS We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.
Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago Los Angeles

PREPAREDNESS

Don't wait until your machine breaks down before buying a new one.

Remember "A STITCH IN TIME SAVES NINE." We will sell you a NEW MACHINE, taking in your old one as PART PAYMENT, either for cash or on the MONTHLY PAYMENT PLAN.

Write us today advising what machine you have and we will give you our exchange proposition.

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

true spot, or sharply delineated image of the arc crater, is sufficiently advanced towards the diaphragm-plane of the objective, otherwise severe loss of light past the mounting of the objective will occur.

An objective of 7-inch E. F., such as is being used by the correspondent, or indeed, any projection objective of 6 inches or more E. F., should be of the variety known commercially as "half-size"; that is, it should have an effective aperture considerably in excess of the apertures of the usual series of projection objectives whose foci are under 6 inches. This question of aperture, again, has a bearing on the quality, or definition, of the screen results, for it is well known that the degree of correction possible in objectives of moderate aperture cannot be maintained in the case of very large apertures, so, if the correspondent has been comparing the performance of one make of objective of large aperture against the performance of another make objective of lesser aperture, the results, as regards screen definition, would, in most any case, appear favorable to the objective of smallest aperture. It may be said, however, in justice to the makers of projection objectives, that the screen definition afforded by even their lenses of greatest aperture, is of sufficiently satisfactory quality, all things considered.

Coming now to the correspondent's statement that none of the objectives which have been supplied will give him an 18 foot picture at the throw of 131 feet, it appears that the measurements which he has supplied to the concerns who furnished the objectives (*and which are given in the letter reproduced above*) must be in error in some respect, for the 7-inch objectives submitted are just about what would be indicated by the formula for obtaining the E. F. of the objective needed for any given throw and size of picture desired.

This formula is:

$$\text{E. F.} = \frac{o \times t}{i + o}$$

where, o is the width of the machine aperture, in inches, t is the length of the throw, also expressed in inches, and i is the width of the screen picture, in inches.

Introducing the numerical values of these quantities, as found for the correspondent's case, into the formula, we have:

$$\text{E. F.} = \frac{1 \times 1572}{216 + 1} = 7.25$$

the focus, in inches, of the objective required to project an 18-foot picture at 131 feet. The 7-inch objective already obtained by the correspondent should, therefore, under the conditions stated, produce an even larger picture than 18 feet wide on the 131 foot throw, and it would appear that the actual distance from the lens to the screen must be considerably less than the correspondents estimate.

Regardless of whether the throw is shorter or not, a larger picture can be secured by the use of an objective of shorter E. F., and while cine projection objectives are not too plentiful at present, the correspondent could doubtless secure one which will give a satisfactory picture. We therefore advise him to go carefully over the measurements of his actual projecting conditions again, being sure to take the throw as being the distance from the projection lens to the center of the screen. From this he can compute the E. F. of the objective required for any desired width of picture by the simple formula given above, and if he then has any trouble in securing the proper objective, we will be pleased to advise further.

Facts for the Operator

(*Continued from page* 2783)

(E) The use of damaged reels with sharp edges, and which do not run true, should not be permitted, as they are the means of much film destruction.

(F) The lubrication of moving picture machines should be moderate, so that a minimum amount of oil will deposit upon the film. In fact, a machine properly lubricated and cleaned will not deposit oil or dust upon the film.

(G) In many machines in service the fire trap rollers on the magazines are either worn out, rough, or stuck, due to lack of attention, allowing the delicate emulsion of the film to drag along this surface at a high rate of speed, injuring the film.

(H) In a properly designed, constructed, adjusted and operated projector, a film is practically absolutely safe from fire, but

(*Continued on page* 2789)

Camera Laboratory — Picture Making — Studio Technique

The Ives Dichroic Reflector

[Editor's Note.—*In response to a number of requests we reproduce below the essential portion of the text of English Patent No.* 110,089 (1917), *on a selectively reflecting and transmitting surface for use in dividing the light beam in color cameras. The patent was granted to the Hess-Ives Corporation.*]

WHERE the simultaneous recording of two images by one lens is involved, it has hitherto been proposed to employ an ordinary plate of glass, white or colored, and arranged diagonally, so that a beam of light directed upon it is partly transmitted and the balance reflected, thus giving a separation of the beam into two components, which may be directed to different sensitive films for producing the simultaneous images; the reverse principles permitting the light from two images to be blended. A comparatively small percentage of the light is reflected—the bulk is transmitted—but this disproportion can be equalized by an extremely thin silver or platinum deposit, which decreases the transmission and increases the reflection, although absorbing a fraction of the light-energy.

The action of the transparent reflector is, at its first reflecting surface, to divide the white light into two parts, and it thereby divides each of the component colors—red, green, blue, etc., into two portions; so that eventually when the red portion of the light beam, for example, reaches its destination, it has been reduced by the transparent reflector to a half or less of its original quantity, in addition to any other losses necessarily occurring in the apparatus. The immediate action of the transparent reflector is thus to throw away an exceedingly large percentage of the available light.

A principal object of the invention now under consideration is to prevent such losses of light by employing, in both camera and projector, a dichroic optical instrument, or what may be more specifically defined as a color selective transparent reflector, which would be substituted for the transparent reflectors hitherto used. The dichroic reflector is adapted to split the light-beam and reflect an excess of one kind of light and transmit an excess of another kind, this action occurring at the surface of the instrument, and being independent of the subsequent interposition in the light-beam of color screens, or filters.

This dichroic reflector is found to be much more effective than the plain glass reflector, and also more efficient than such substitutes as thin or parti-silvered or platinized glass, none of which effects a resolution of white light into complementary components, but all of which throw away a large proportion of the available light.

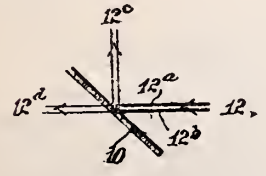


Fig. 1.

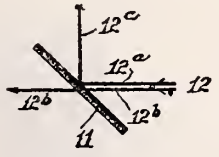


Fig. 2.

In the drawings the thickness of the glass, and any refraction thereby, are ignored as negligible, the first glass surface being the reflecting one in each case. Also the incident light in each case is assumed to be white, as covering all possible circumstances, and the beam of white light is treated as composed simply of two complementary colors—red and green—or three—red, green and blue.

The nature and operation of the dichroic optical instrument may be first best explained by reference to Figs. 1 to 4. In Figs. 1 and 3, 10 is a glass reflector silvered or platinized equally to reflect and transmit, while in Figs. 2 and 4, 11 is the dichroic or color selective transparent reflector. The beam of light 12 strikes the reflector diagonally in each case. Considering the beam as one of white light, it is made up of all of the constituents of the spectrum, but for convenience these may be grouped into two complementary components—12^a and 12^b, which, added together, constitute white light.

In Fig. 1 the beam on striking the reflector 10 is partly reflected as to all its constituents, giving a weakened or half-strength beam 12^c, composed of a portion of the rays 12^a and a portion of the rays 12^b. The transmitted portion 12^d similarly comprises a part of 12^a and a part of 12^b. Therefore there is no color selection, but merely a division of the entire light into two similar portions, one reflected and the other transmitted.

In Fig. 2 the transparent reflector 11 is provided with a dichroic surface. If this were theoretically perfect the action would be as shown, the component 12^a being reflected *in toto* and the rays 12^b transmitted *in toto,* thus giving an effective color separation. For example, the green 12^a of the spectrum may be reflected and the reds 12^b transmitted.

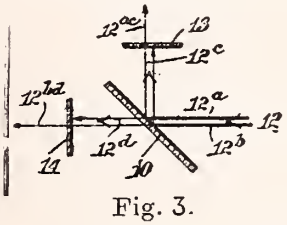


Fig. 3.

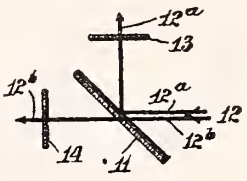


Fig. 4.

In Figs. 3 and 4 colored screens or transparent colored glasses 13, 14 are shown interposed in the reflected and transmitted rays. Assuming 13 in Fig. 3 to be a green screen, then the reflected portion of the green rays 12^a will pass through the screen 13, while the red rays 12^b will be cut off by it and wasted. Conversely as to the transmitted rays 12^d, the red component 12^b thereof will pass through the screen 14, as seen at 12^{bd}, while the green component 12^a will be cut off thereby. As a result, approximately speaking, the finally reflected rays 12^{ac} will consist of merely half the original green component 12^a of the white light, while the finally transmitted rays 12^{bd} consist of but half of the original red portion 12^b of the white light. Losses will reduce the eventual rays to still less than 50 per cent.

In Fig. 4, however, the interposition of the green and the red screens 13 and 14, respectively, effects no substantial cutting off of light, but only a rectification in case of a slight difference between the color qualities of the dichroic instrument 11 and the screens respectively. Theoretically, therefore, all of the green rays 12^a are reflected from the instrument 11 and are transmitted through the screen 13, while the balance of the light is transmitted through the instrument 11 and screen 14, so that the finally emerging rays constitute, without waste, the entire make-up of the original white light.

These principles are applicable to the art of color photography in specific ways, or in an indefinite variety of ways which will be readily suggested to those skilled in the art.

A dichroic optical instrument or color-selective transparent reflector realizing the theoretical operations and results above mentioned may be produced in various ways, of which those described are to be regarded merely as convenient examples.

One such mode of production is by the use of certain coal-tar dyes, preferably the alkaline or basic coal-tar dyes. A dichroic reflector made with a suitable coal-tar dye gives greater efficiency than one made, as mentioned below, from metallic gold. The coal-tar dye is preferably used in alcoholic solution, and in that condition applied to the first or front surface of a perfectly clean glass plate of suitable quality. The dye that is preferred is eosine, although fuchsine and other coal-tar dyes would be available, and good results have been obtained from di-bromfluores-

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

HEAR YE!

HEAR YE!

Why accept a lesser degree of DEVELOPING and PRINTING ability than is offered in the EVANS SERVICE?

Our superiority is unquestioned; desire to serve you, genuine; ability to satisfy you, positive and guaranteed by our reputation.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc
345 West 40th St., New York City

Bryant 5437 Bet. 8th & 9th Aves.

cinate of sodium mixed with eosine. Dyes of different colors would give different kinds of separation, but it has been found that, in any case, the sum of the reflected rays is in color, substantially the complement of the sum of the transmitted rays. After flowing the plate with the solution it should be allowed to drain, and to dry in upright position, standing upon an absorbent material, such as blotting paper.

As a specific example, a solution may be employed containing about 20 grs. eosine to 8 ozs. alcohol. After flooding and draining as described, the drying may be allowed to proceed slowly in a calcium choride box.

Dichroic coatings thus produced are found to be satisfactorily uniform, except the lowermost margin of the plate, which may be discarded. They are fairly hard and durable, especially in dry air, if protected from continuous exposure to strong light; if injured they are easily and cheaply replaced.

A coating so produced, by the use of eosine, will so act upon white light as to reflect a preponderance of green, giving an appearance like a hard, polished green metal, while, likewise, a preponderance of red is transmitted. This increases the speed efficiency of the camera, especially since red is the least actinic color, and the recording of the red is the time-consuming operation.

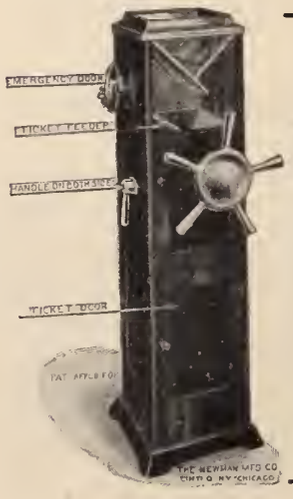
Theoretical comparison may be made between the relative action of clear glass, half-silvered glass, and the eosine dichroic reflector, as regards the transmitted and the reflected portion of the light by the following table, which approximates the actual results:

	Transmitted.	Reflected.
Clear Glass	90 R*	10 R
	90 G	10 G*
	90 B	10 B
Half-Silvered Glass	50 R*	50 R
	50 G	50 G*
	50 B	50 B
Eosine Dichroic Reflector	80 R*	20 R
	50 G	50 G*
	80 B	20 B

Assuming that the transmitted red and the reflected green light is to be utilized, the above table indicates that clear glass will give 90 per cent of the red and 10 per cent of the green light; half-silvered glass 50 per cent of the red and 50 per cent of the green light; eosine dichroic reflector 80 per cent of the red and 50 per cent of the green light. In each case losses will reduce the figures given, but the dichroic reflector clearly affords an increased proportion of the respective colors.

Another dichroic coating, less delicate and more durable, although not so efficient as the coal-tar dye reflector, is one on which, at the first or front surface of the glass plate, is deposited a thin film of pure gold. A properly-made dichroic reflector of this kind will reflect more than half of the orange-red light, and transmit more than half of the green light. The gold film should be exceedingly thin, and may be electrically deposited in vacuum.

When a thin gold deposit is used as a dichroic reflector it may be employed in making up a compound prism, as has previously been proposed, the ruddy reflecting surface being used for sending light through a red screen, while the greener transmitted light is passd through a green screen.



"NEWMAN"
Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

THE NEWMAN MFG. CO.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882
Coast Representative — G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Can.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing

(Continued from page 2786)

when the film splices are poorly made, or when the machine is not properly adjusted and in proper repair, as above referred to, the hazard from fire, with consequent destruction of part or the whole of the film, is likely to follow. A film fire not only ruins a part or the whole of the film, but it also destroys a considerable part of the projector.

Therefore, it is reasonable to assume that great conservation in both films and machines can be effected by the very ordinary means suggested above.

Seventh—An observer in the operating or rewinding room of a theatre will in many instances find that the method of rewinding a film can do much injury to the emulsion.

A continuous steady speed with uniform tension packs the film gently and nicely upon the reel, whereas jerky action and overspeeding in rewinding is likely to do much damage.

In the ordinary theatres rewinding is done by hand, and can be done well and properly with little care, but in the more modern theatres rewinding is now done within fireproof enclosures automatically, under uniform tension and speed, by electric motor drive, which method should be recommended wherever possible, as it not only saves the film, but it also conserves man power, as in many instances extra labor is employed in rewinding.

The better informed operator understands and realizes the importance of the foregoing, which is also well known to the maker and distributor of the film.

Eighth—The conservation of carbon electrodes, as used in projector lamps with the electric arc, can be effected by using what is known as "Carbon Savers," which permit the burning of the carbon with a waste of only about one inch for each 12-inch length. The use of the carbon saver will conserve about 10 per cent. of the carbon consumption. Carbon savers cost about one dollar each and two are required for each machine, and the life of a carbon saver, when properly used, is from three to twelve months, depending upon the amount of current used and the care with which the arc is handled.

The above compilation of facts was done by J. H. Hallberg, at one time editor of the Projection Department.

E. K. Gillett.

Equipped with UNIVERSAL Motion Picture Camera

"You get the picture and get away before the other fellow is ready."

BURKE & JAMES, Inc.
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

A WISE MAN
PURCHASES M. P. SUPPLIES where he receives most VALUE for HIS MONEY. We suggest the
INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue, New York
Sixth Floor
Write for Price List N

If you want to grow, you should learn about the Estey Theatre Pipe Organ. Why?

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the November 9th issue of the MOTION PICTURE NEWS

TransVerteR

You Need a Transverter

The Motor-Generator that produces perfect arc for Picture Projection

You can make a perfect dissolve with two-arc Transverter

The HertnerElectric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Offices Montreal, Can.

OPERATOR desires position. South **preferred**, best references. Simplex projector, guarantee results. Will be at liberty Oct. 20th. State salary in first letter. Harry J. Mikkelson, Alta, Iowa.

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

MODERN EQUIPPED STUDIOS FOR RENT

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE 4600 YONKERS

HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

How can an advertiser continue advertising? By giving YOU value.

Cue Sheets Latest Hits | Music | Musical Equipment

Pseudo Manager's Conception of Proper Music for Films

THE editor of these columns happened to be in a music store one day when the proprietor was just opening a package of music which had been returned with the following note accompanying it: "Am returning music you sent me, as my manager will not permit me to play any dramatic, pathetic or tragic music of any kind. He will only allow me to perform pleasing intermezzos or waltzes as a musical accompaniment to the pictures."

Of course the editor was highly amused and more than greatly astounded at such a ridiculous statement. He immediately wondered whether this enterprising and progressive (?) manager also eliminated the tragic, pathetic, dramatic scenes or moments of suspense and tension from his pictures? Most assuredly he does not, and if not, what authority has he for ordering a sensuous waltz to be played in a scenes where perhaps the heroine is dying.

I presume in a situation where the hero was being convicted of a crime of which he was innocent this would-be manager would suggest playing, "I May Be Gone for a Long, Long Time," or in a death-bed scene where the patient is vainly endeavoring to reach the restorative, he expires to the inspiring strains of "Keep the Home Fires Burning." We all know that we are going to Hades, but the manager doesn't have to impress us with the fact that it's hot down there.

We assume that during a scene in which an embezzler is about to loot the bank's funds, this progressive manager would probably have the orchestra perform, "Everybody's Doing It Now."

Another brilliant idea which may occur to this inspired manager would be to have the orchestra render "There'll Be a Hot Time in the Old Town Tonight" during an intensely dramatic scene between the heroine and the heavy.

Perhaps in a scene where a soldier hero in sadly thinking of his sweetheart at home (whose face appears in a fade-in) our music-loving manager would instruct his musicians to play, "I Wonder Who Is Kissing Her Now."

In a situation where the long-sought-for bigamist is being arraigned before the judge, no doubt his orchestra would proudly and instantly blare forth with "Oh, the Wild, Wild Women."

In a agitated scene, where a grandfather is vainly attempting to save his little grandson from falling off a fire-escape, and in so doing meets his own fate by falling out of the window, our intelligent manager would doubtlessly insist upon the orchestra putting on the following record, "The Older They Get, the Harder They Fall."

From the ridiculous to the sublime: For the edification of manager of this calibre, the editor wishers to impress them with the importance of realizing that appropriate music plays upon the emotions of the audience and enhances the value of the picture. In fact, it either makes or breaks a picture.

The managers of theatres who "get away with it" for a while are those who have no competitors, but just as soon as a regular exhibitor comes into the town and presents pictures with the proper musical setting, then these managers who are not earnest adherents of the best and most appropriate music for the film are financially ruined, so, gentlemen, take an example from this, and give some real worthy consideration to this vital part of your entertainment.

LATEST MUSIC CUES

"SECRET STRINGS"

(Olive Tell—Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "May Dreams" (Moderato Romance), by Gaston Borch

1—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes), at Screening (knock on door).
2—"Mignonnette" (Moderato Capricioso), by Friml (1 minute and 45 seconds), until—T: "You poor little simpleton."
3—Theme (3 minutes and 15 seconds), until—T: "Benjamin Moraud" (knock on door).
4—"Heavy Mysterioso," by Levy (2 minutes), until—T: "53" (electric door-bell).
5—"Chant Sans Paroles," by Friml (2 minutes and 15 seconds), until—T: "You told me the truth."
6—"La Danse des Demoiselles" (Valse Lento), by Friml (2 minutes and 45 seconds), until—S: When Janet enters William's room.
7—"Felice" (Andantino Canzonetta), by Langey (2 minutes and 30 seconds), until—T: "I will do it, but if I."
8—Theme (3 minutes), until—S: When Janet enters auto.
9—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—S: When Mrs. Giles greets Janet.
10—Theme (1 minute), until—S: When Hugh joins Janet.
11—"Dramatic Tension," by Levy (2 minutes), until—T: "She is a great favorite."
12—"Heart to Heart" (Moderato Poetico), by Trinkaus (3 minutes), until—S: Janet at the fountain.

(Continued on next page)

The well organized and conducted orchestra of the New Regent theatre, Detroit, Mich., is one of the features of that popular theatre, and is said to be a leading factor in the success of that house of the picture play

(Continued from preceding page)

13—"Berceuse" (Andantino), by Rieger (3 minutes and 30 seconds), until—T: "Aren't you afraid to keep."
14—"Canzonetta" (Allegretto Grazioso), by Herbert (3 minutes), until—T: "I'm going to make some."
15—"Mysterioso Dramatico No. 61," by Borch (2 minutes and 15 seconds), until—S: When Ralph lights cigarette.
16—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute), until—S: When Janet rings bell (old-fashioned bell).
17—Theme (2 minutes), until—T: "I'm sorry I disturbed you."
18—"Song at Sunrise" (Allegretto Grazioso), by Manney (3 minutes), until—T: "Morning Ross makes good."
19—"Dramatic Tension No. 36," by Andino (4 minutes), until—T: "Evening over the coffee" (piano only according to action).
20—"Mysterioso Agitato No. 66" (Descriptive), by Smith (1 minute and 30 seconds), until—S: When crooks enter bedroom.
21—"Dramatic Finale No. 63," by Smith (2 minutes and 45 seconds), until—T: "Well, I guess it's time."
22—"Agitato No. 49," by Shepherd (2 minutes), until—T: "We discovered your plan" (shot).
23—Theme (45 seconds), until—T: "It's all past now," until—END.

"THE GROUCH"

(Montague Love—World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Characteristic Ballad Andantino), by Borch

1—"Alborada" (Caprice Espagnola), by Andino (2 minutes and 45 seconds), at Screening.
2—"Pirate Song" (from "Pirates of Penzance), by Sullivan (30 seconds), until—T: "A trader sailed from Stepney."
3—"Dramatic Tension No. 1," by Ascher (3 minutes and 30 seconds), until—T: "That an old pirate."
4—"Mountaineer's March" (from Mountain Music Suite), by Borch (2 minutes and 15 seconds), until—T: "The chief of the Okfees."
5—"May Dreams" (Moderato Romance), by Borch (2 minutes), until—T: "Poor bird, you at least."
6—Theme (1 minute and 45 seconds), until—S: When Donald takes book.
7—"Mountaineer's Dance" (Allegro Vivace), by Borch (1 minute), until—T: "An Okfee mating."
8—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 30 seconds), until—S: When Chief strikes woman.
9—"Dramatic Tension No. 14," by Reissiger (3 minutes), until—T: "After an all-night struggle."
10—Theme (3 minutes and 30 seconds), until—T: "You're all right now."
11—"The Spider Web" (Moderato Caprice), by Allen (3 minutes and 30 seconds), until—T: "You can wash in there."
12—"The Bee and the Floweret" (Moderato Grazioso), by Zamecnik (1 minute and 45 seconds), until—T: "I can't go back on a fellow."
13—Theme (1 minute), until—T: "The outcast from civilization."
14—"Agitato No. 37," by Andino (1 minute and 15 seconds), until—T: "What a pretty boy."
15—"Perpetual Motion" (Allegro Agitato), by Borch (45 seconds), until—T: "Isn't that girl the boy."
16—"Gruesome Mysterioso," by Borch (45 seconds), until—T: "That night" (china crash).
17—"Agitato No. 49," by Shepherd (3 minutes and 30 seconds), until—T: "The woman was sure it was."
18—Theme (45 seconds), until—S: When Okfees leave.
19—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 30 seconds), until—T: "John Cabin Brand" (water effects).
20—Theme (3 minutes and 15 seconds), until—T: "A glorious night, Bill."
21—"Serenade" (Allegretto Moderato), by Kautzenbach (3 minutes), until—T: "Your other little one and I."
22—"Petite Serenade" (Allegretto Serenade), by Horton (2 minutes and 15 seconds), until—T: "You are nursing your—"
23—"Wild Rosebud" (Moderato Intermezzo), by Tobani (3 minutes), until—T: "Society ever seeking a—"
24—"Andante Appassionato," by Castillo (2 minutes and 45 seconds), until—T: "I like this society of" (glass crash).
25—"Adieu" (Moderato Melodie), by Karganoff (2 minutes and 45 seconds), until—T: "At the Brand reception."
26—"Coquetterie" (Valse Rubato), by Mathews (3 minutes and 15 seconds), until—T: "The trap closes."
27—"Heavy Dramatic," by Luz (1 minute and 45 seconds), until—T: "The reckoning" (electric door-bell).
28—"Vivo Finale" (from Symphonette Suite), by Berge (3 minutes and 30 seconds), until—S: When Fleurette comes to Corinne.
29—"Dramatic Tension No. 36," by Andino (3 minutes), until—T: "Why am I here?"
30—"Agitato Appassionato," by Borch (2 minutes), until—T: "Kiss me and forgive old—"
31—Repeat "Mountaineer's Dance," by Borch (45 seconds), until—T: "She is with him now."
32—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "You dog, this is our mating" (fire effects).
33—Theme (1 minute and 15 seconds), until—T: "Leave them both to life," until * * * * * END.

"THE MAKE-BELIEVE WIFE"

(Billie Burke—Paramount)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Annette" (Moderato Caprice), by Gaston Borch

At Screening (1 minute and 5 seconds)—"Whispering Flowers" (Characteristic Intermezzo), by Blon.
T: "What could be sweeter" (2 minutes and 10 seconds)—"Tickletoe" (popular hit).
T: "Then there is Eileen" (2 minutes and 55 seconds)—"Valse Moderne" (Valse Lento), Rosey.
T: "And just to be."
T: "Oh, gee, bad luck—" (1 minute and 35 seconds)—"Tickletoe" (popular hit).
T: "Look out the."
S: Watch for valet ringing dinner gong.
T: "Another week end" (4 minutes and 10 seconds)—"Intermezzo" (Moderato), by Huerter.
T: "The view is wonderful."
T: "Just like a man."
T: "While down in the—" (2 minutes)—"Quietude" (Melodious Moderato), by Gregh.
T: "I thought this way."
S: Phyllis near brook (1 minute and 40 seconds)—Continue to action.
T: "Alone with that man" (1 minute and 45 seconds)—"Storm Furioso," by Levy.
Note: Begin pp. then to action.
T: "Lordy to be lost" (1 minute and 25 seconds)—Continue to action pp or ff.
T: "I told you not to walk."
T: "While down on the lake" (1 minute and 15 seconds)—Continue pp and slow.
T: "Toward morning" (1 minute and 45 seconds)—"Gruesome Mysterioso," by Borch.
S: Bear in sight.
T: "Oooh, I thought it was the bear" (25 seconds)—Continue pp.
T: "Well, you'll admit (3 minutes and 15 seconds)—"Dramatic Recitative," by Levy.
T: "Just because we got lost."
T: "If it is the only way" (1 minute and 40 seconds)—Theme.
T: "And so a very few days later" (1 minute and 25 seconds)—"You Made Me What I am Today" (popular song).
T: "A new idea" (3 minutes and 10 seconds)—Theme.
T: "Please page my husband."
T: "Grand Central Station" (1 minute and 20 seconds)—"Where Do We Go From Here" (popular song).
S: Phyllis examining contents of bag (2 minutes and 35 seconds)—"Flirtation" (Characteristic Intermezzo), by Meyer-Helmund.
T: "All the sensations of a—"
T: "And Manning ninety miles" (1 minute and 25 seconds)—"Visions" (Characteristic Intermezzo), by Buse.
T: "In the morning" (1 minute and 15 seconds)—"Sleeping Rose" (Valse Lento), by Borch.
T: "The lonely little make believe" (1 minute and 55 seconds)—Theme.
T "You're really an ideal husband."
S: Phyllis telephoning (1 minute and 10 seconds)—Continue to action.
T: "And so on the following" (3 minutes and 35 seconds)—"Impish Elves" (Winsome Intermezzo), by Borch.
T: "It doesn't really take."
T: "Doan Joan Manning" (3 minutes and 40 seconds)—"Golden Youth" (Valse Lento), by Rosey.
T: "I must simply do."
T: "Oh, hoh, so this is China?" (1 minute and 15 seconds)—"Chinese Allegretto," by Winkler.
T: "Who is in that room?" (2 minutes and 55 seconds)—"Melody" (Moderato), by Kretschmer.
T: "I give you my word."
T: "I've a splendid scheme" (1 minute and 55 seconds)—"Serio Comique" (Characteristic), by Sorensen.
T: "Sounds like Elsie's janitress."
T: "I would never marry you" (2 minutes and 40 seconds)—Continue to action.
T: "Now for the cruel."
T: "Well, you poor—" (3 minutes and 20 seconds)—Theme, until * * * * * * END.

AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

¶ *What can we do for you?*

THE BARTOLA

"The Bartola is an excellent serum to prevent business influenza. Write for prescription."

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Index to the Complete Plan Book

Containing all Reviews and Exhibitor Aids since the inauguration in the September 7th Issue of this advanced style of Service

Picture, Brand and Star	Issue	Page
"Angel Child" (Plaza-Hodkinson), Kathleen Clifford.	Sept. 7	1606
"Appearance of Evil, The" (World), June Elvidge..	Oct. 5	2253
"Atom, The" (Triangle), Pauline Starke.....	Sept. 21	1920
"Battling Jane" (Paramount), Dorothy Gish.....	Oct. 19	2603
"Beans" (Bluebird), Edith Roberts.....	Sept. 14	1756
"Behind the Lines in Italy" (Kleine).....	Oct. 5	2251
"Bells, The" (Pathe), Frank Keenan.....	Oct. 5	2254
"Better Half, The" (Select), Alice Brady.....	Sept. 28	2085
"Bonnie Annie Laurie" (Fox), Peggy Hyland.....	Sept. 28	2082
"Border Raiders, The" (Pathe), Betty Compson..	Oct. 5	2260
"Border Wireless, The" (Artcraft), William S. Hart.	Oct. 12	2445
"Brazen Beauty, The" (Bluebird), Priscilla Dean..	Sept. 21	1914
"Burden of Proof, The" (Select), Marion Davies...	Sept. 21	1919
"By Hook or Crook" (World), Carlyle Blackwell..	Sept. 14	1763
"By the World Forgot" (Vitagraph), Nova-Glendon.	Sept. 21	1916
"Caillaux Case, The" (Fox).....	Oct. 19	2596
"Come On In" (Paramount), Shirley Mason.....	Oct. 5	2246
"Daughter of the Old South, A" (Paramount), P. Frederick	Oct. 26	2714
"Daughter Angele" (Triangle), Pauline Starke.....	Sept. 7	1603
"Diplomatic Mission, A" (Vitagraph), Earle Williams.	Oct. 5	2255
"Embarrassment of Riches, The" (Walker), Lillian Walker	Oct. 5	2256
"Everybody's Girl" (Vitagraph), Alice Joyce.....	Oct. 26	2706
"Fame and Fortune" (Fox-Victory), Tom Mix.....	Sept. 7	1593
"Flower of the Dusk" (Metro), Viola Dana.....	Sept. 7	1605
"Forbidden City, The" (Select), Norma Talmadge..	Oct. 26	2712
"Girl of Today, The" (Vitagraph), Corinne Griffith.	Sept. 28	2087
"Girl Who Came Back, The" (Paramount), Ethel Clayton	Sept. 7	1594
"Goddess of Lost Lake, The" (Hodkinson), Louise Glaum	Oct. 19	2598
"Goat, The" (Artcraft), Fred Stone.....	Oct. 12	2449
"Green God, The" (Vitagraph), Morey-Blythe.....	Sept. 7	1602
"Gray Parasol, The" (Triangle), Claire Anderson.	Oct. 19	2600
"Heart of Rachael, The" (Hodkinson), Bessie Barriscale	Oct. 12	2447
"He Comes Up Smiling" (Artcraft), Douglas Fairbanks	Sept. 21	1923
"Her Country First" (Paramount), Vivian Martin.	Sept. 14	1762
"Hobbs in a Hurry" (American-Pathe), William Russell	Oct. 12	2454
"Hugon, the Mighty" (Bluebird), Monroe Salisbury.	Oct. 26	2716
"Hun Within, The" (Paramount), Dorothy Gish..	Sept. 7	1599
"Italy's Flaming Front" (First National).....	Sept. 7	1598
"Japanese Nightingale, A" (Pathe), Fanny Ward..	Sept. 7	1600
"Johanna Enlists" (Artcraft), Mary Pickford.....	Sept. 14	1754
"Just for Tonight" (Goldwyn-Tom Moore).....	Sept. 28	2088
"Just Sylvia" (World), Barbara Castleton.....	Oct. 19	2601
"Kaiser's Finish, The" (Warners).....	Oct. 26	2704
"Kildare of Storm" (Metro), Emily Stevens.....	Oct. 5	2250
"Kingdom of Youth, The" (Goldwyn), Madge Kennedy	Oct. 19	2593
"Kiss or Kill" (Universal Special), Herbert Rawlinson	Oct. 10	2604
"Kultur" (Fox-Victory), Gladys Brockwell.....	Sept. 14	1755
"Laughing Bill Hyde" (Goldwyn), Will Rogers....	Oct. 5	2245
"Law of the North, The" (Paramount-Ince), Charles Ray	Sept. 21	1915
"Light of Western Stars, The" (United), Dustin Farnum	Oct. 26	2707
"Little Miss Grown-Up" (General), Gloria Joy....	Oct. 19	2602
"Love's Law" (Mutual), Gail Kane.....	Sept. 7	1597
"Lure of Luxury, The" (Bluebird), Ruth Clifford.	Oct. 12	2452
"Mantle of Charity, The" (Amer.-Pathe), Margarita Fisher	Oct. 12	2457
"Marriage Ring, The" (Paramount), Enid Bennett.	Sept. 21	1922
"Marriages Are Made" (Fox), Peggy Hyland.....	Oct. 26	2708
"Mating, The" (Vitagraph), Gladys Leslie.....	Oct. 12	2456
"Man from Funeral Range, The" (Paramount), W. Reid	Oct. 19	2595
"Modern Love" (Universal), Mae Murray.....	Sept. 14	1757
"Money Isn't Everything" (Amer.-Pathe), Margarita Fisher	Sept. 28	2090
"Mr. Logan, U. S. A." (Fox), Tom Mix.....	Sept. 28	2086
"Mystic Faces" (Triangle), Jack Abbe.....	Sept. 14	1760
"Nymph of the Foothills, A" (Vitagraph), Gladys Leslie	Sept. 14	1759
"On the Jump" (Fox), George Walsh.....	Oct. 19	2594
"Out of a Clear Sky" (Paramount), Marguerite Clark	Oct. 5	2249
"Pals First" (Metro-Screen Classics), Harold Lockwood	Oct. 5	2248
"Peck's Bad Girl" (Goldwyn), Mabel Normand....	Sept. 28	2083
"Pretender, The" (Triangle), Wm. Desmond.....	Oct. 26	2715
"Prisoners of the Pines" (Hamp.-Hodkinson), J. W. Kerrigan	Sept. 14	1761
"Private Peat" (Artcraft), Harold R. Peat	Oct. 26	2710
"Prussian Cur, The" (Fox Special), Miriam Cooper.	Sept. 7	1592
"Queen of Hearts" (Fox), Virginia Pearson.....	Oct. 5	2247
"Queen of the Sea" (Fox Special), Annette Kellermann	Sept. 14	1752
"Rainbow Trail, The" (Fox), William Farnum.....	Oct. 5	2244
"Return of Mary, The" (Metro), May Allison.....	Oct. 12	2453
"Riders of the Purple Sage" (Fox Standard), Wm. Farnum	Sept. 21	1913
"Road to France, The" (World), Carlyle Blackwell.	Oct. 12	2450
"Rosemary Climbs the Heights" (Amer.-Pathe), M. M. Minter.....	Oct. 26	2709
"Ruling Passions" (Schomer Photoplay), Julia Dean.	Oct. 12	2451
"Sauce for the Goose" (Select), Constance Talmadge.	Sept. 7	1595
"Salome" (Fox Super-Production), Theda Bara....	Oct. 19	2592
"Secret Code, The" (Triangle), Barney Sherry....	Sept. 14	1764
"Secret Strings" (Metro), Olive Tell.....	Oct. 26	2713
"Silent Woman, The" (Metro), Edith Storey.....	Sept. 14	1758
"Society Sensation, A" (Bluebird), Carmel Myers.	Sept. 28	2092
"Soul Without Windows, A" (World), Ethel Clayton.	Sept. 28	2091
"Such a Little Pirate" (Paramount), Lila Lee.....	Oct. 19	2599
"Sporting Life" (Tourneur).....	Sept. 28	2083
"Strange Woman, The" (Fox), Gladys Brockwell.	Oct. 12	2444
"Swat the Spy" (Fox), Jane and Katherine Lee...	Oct. 12	2448
"Talk of the Town, The" (Universal), Dorotby Phillips	Sept. 21	1923
"Temple of Dusk, The" (Haworth-Mutual), Sessue Hayakawa	Oct. 5	2259
"That Devil Bateese" (Universal), Monroe Salisbury	Sept. 7	1607
"Thirty a Week" (Goldwyn), Tom Moore.....	Oct. 26	2711
"Three Mounted Men" (Universal Special), Harry Carey	Oct. 12	2455
"Till I Come Back to You" (Artcraft), Bryant Washburn	Sept. 7	1601
"Together" (Bluebird), Violet Mersereau.....	Oct. 19	2606
"To Him That Hath" (World), Montagu Love....	Sept. 21	1921
"T'other Dear Charmer" (World), Louise Huff....	Sept. 7	1596
"Treason" (Mutual), Edna Goodrich.....	Oct. 19	2597
"Turn of the Wheel, The" (Goldwyn), Geraldine Farrar	Sept. 14	1753
"Untamed" (Triangle), Roy Stewart.....	Sept. 7	1604
"Unexpected Places" (Metro), Bert Lytell.....	Oct. 12	2446
"Velvet Hand, The" (Universal), Fritzi Brunette...	Oct. 5	2252
"Vive La France" (Paramount), Dorothy Dalton...	Oct. 5	2257
"Whatever the Cost" (Plaza-Hodkinson), Anita King.	Oct. 19	2605
"Why America Will Win" (Fox Special).....	Sept. 21	1918
"Wolves of Kultur" (West. P. Serial-Pathe), Leah Baird	Oct. 26	2705
"Woman of Impulse, A" (Paramount), Lina Cavalieri	Sept. 28	2089
"Yellow Dog, The" (Jewel).....	Sept. 28	2080
"Your Fighting Navy" (Educational).....	Sept. 21	1912

IN THIS ISSUE

"Romance of Tarzan" (First National) 2794
"Her Great Chance" (Select) 2795
"The Woman Who Gave" (William Fox) 2796
"Borrowed Clothes" (Jewel) 2797
"Shoulder Arms" (Charlie Chaplin) 2798
"King of Diamonds" (Vitagraph) 2799
"Wanted, a Brother" (General) 2800
"The Gypsy Trail" (Paramount) 2801
"All Night" (Bluebird) 2802
"The Reckoning Day" (Vitagraph) 2803

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.*]

"Belgium, the Kingdom of Grief"

(Ten reels—Offered by Helen Fulton)

THIS is an attraction that played in Chicago during the third Liberty Loan campaign and which was responsible for raising a considerable sum of money. For the most part, it is a history of the war, centering around Belgium, compiled from scenes that have from time to time appeared in the topical weeklies and the war reviews.

It opens with a few scenes taken under the auspices of the City of Brussels and shows in pageant form the history of Belgium since the time it broke away from a cruel Dutch king in 1830 and becamc a free nation. A few details prior to the coronation ceremonies of King Albert in 1909 are given and then comes the war.

This compilation of views of marching troops, ruins, war activities, etc., is vastly interesting even though much of it has been seen before. But here it is presented in chronological order. Pictures of the Germans entering Belgium have been obtained and of particular interest are those scenes showing the Germans entering Brussels. The inhabitants of this city who agreed not to resist the German hordes lest the place meet the fate of other cities of Belgium, lined up on either side of the Kaiser's soldiers and watched them pass by in utter silence. A few close-up glimpses of the Kaiser and the Crown Prince are also shown. After the glimpse given of the latter the observer is convinced that the cartoons haven't burlesqued him so much after all.

Facts regarding the war that are now history, such as the entrance of the French and English into the conflict, are given and the troops of these Allies are shown. In fact, the war is carried right up to the time of America's entrance and there are few facts that are not set down and pictured in interesting style.

"Belgium, the Kingdom of Grief," is a living proof of Caesar's classic statement: "Among all the Gauls, the bravest are the Belgians."—*Peter Milne.*

"Once a Mason, Always a Mason," with Mr. and Mrs. Sidney Drew

(V. B. K. Comedy, in two reels. Release plans to be announced later)

APPARENTLY this is the first comedy produced with the Drews since they left the Metro program. Although it could not be called a knockout, still it runs along the same lines as their past contributions. It will give fine satisfaction, as it is clean and wholesome.

The story has been constructed so intelligently that it has no trouble in holding the attention through the two reels.

Henry and Polly move to the country. They are received by the Four Hundred in splendid style. Henry, however, complains that there is one thing they failed to do, and that is to ask him to become a Mason.

Several evenings later he comes home and tells his wife the joyful news of his initiation into Masonry, which is to take place that evening.

Upon his return home that night, Polly insists on knowing all the secrets of Masonry. She is so persistent that he is obliged, to get rid of her, to tell her something. So he starts telling her a story that is really laughable. After that he has no trouble in getting away from the house for a drink or two, giving the lodge meeting as his excuse.

Masons, who are in a position to know the absurdity of the revelations, will enjoy this picture immensely.

This attraction offers a splendid opportunity of tickling the curiosity of Masons, as well as of others, by advertising it as "The Mysteries of Masonry Revealed."—*P. S. Harrison.*

"Three X Gordon," with Warren Kerrigan

(Hampton-Hodkinson—Directed by Ernest Warde)

THIS picture will please your patrons inasmuch as it offers entertainment of the light type, the kind that appeals to the popular taste right now. It is something different than the overworked war drama.

The hero is introduced as a much spoiled young man with plenty of money to spend. The father gets tired of his son's sporting spirit, cuts him off without a cent and bids him go and make his own living. He takes his friend with him and they travel westward. They obtain a job on a farm. Eventually they become real men. They then decide to make use of their own experience in reforming other dissolute young men, for a certain sum of money. They form the "Pep Syndicate," which proves a great success.

To square matters with his sweetheart, they abduct her brother whom her father thought the hero had spoiled, and make a man out of him.

When war is declared they join the Army, become officers and return home much to the joy of the parents, especially to that of the heroine, who had never lost faith in the hero.

The process used by the principal of the "Pep Syndicate" and his assistant, in reforming the different students, dissolute sons of wealthy parents, is quite comical. It will get many laughs.

The picture is clean and should have universal appeal. Length, 5 reels.—*P. S. Harrison.*

Additional Advance Reviews on Page 2804

"THE ROMANCE OF TARZAN"—FIRST NATIONAL

Fitting Sequel to "Tarzan of the Apes"

THIS picture was reviewed extensively in last week's issue. It is a fitting sequel to the previous Tarzan picture and dwells on Tarzan's romance and his battle against the conspirators who seek to separate him from the girl he loves.

It has loads of action, good thrills and a plentiful supply of comedy, this latter being furnished by Tarzan's efforts to accustom himself to the ways of "polite" society.

While the action is a little jumpy at times, this fault can be overlooked for the tale is of an engrossing character and minor faults will hardly interfere with the spectator's interest in the action itself.

Elmo Lincoln's tremendous physique fits him remarkably well for the leading role, while he is supported well by a cast headed by Enid Markey and Cleo Madison, long a star in her own right. The direction of Wilfred Lucas is commendable, although probably the continuity of his work has been ruffled at times by the film editor.—*Peter Milne.*

THE CAST

Tarzan.....Elmo Lincoln
Jane Porter.....Enid Markey
La Belle Odine.....Cleo Madison
Professor Porter.....Thomas Jefferson
Juan.....Monte Blue
Clayton.....Colin Kenny
Lawyer.....Clyde Benson
Priest.....Nigel de Brullier
Englishman.....Phil Dunham

Concluding chapters of "Tarzan of the Apes," from the book by Edgar Rice Burroughs.
Scenario by Bess Meredyth.
Directed by Wilfred Lucas.
Supervision of Isadore Bernstein.

SUGGESTIONS

Those of you who played "Tarzan of the Apes" know the advertising value of this picture well in advance. It is a continuation of the previous picture, though in no sense does one have to be acquainted with the content of the former to get the story of "The Romance of Tarzan." If you play this for an extended run get some of the atmosphere of the picture into your lobby and don't be afraid to spread yourself on newspaper advertising. The suggested advertisements in the press sheet are good and are gotten up on a style to demonstrate the unusual character of the production.

Try to get this atmosphere into your lobby as well. Make a liberal use of stills. With these your artist will be able to fix up some catching drawings. Bring out in these the fact that Tarzan is a jungle man, cast in society of a sudden. To do this tell your artist to let his imagination work. You might give a picture of Tarzan in his primitive garb standing in a ball room surrounded by shocked and horrified people in evening clothes.

AD TALK

Patrons of the ———— theatre who thrilled at the adventures of the titular character in "Tarzan of the Apes" will have an opportunity of witnessing his further career in "The Romance of Tarzan," which will be shown at the ———— theatre beginning on ———— of ———— week for a period of ———— days. This picture is even more entertaining than its predecessor, if such a thing is possible, for in it Tarzan is brought back to civilized lands where he has a difficult time accustoming himself to the ways of folk who sleep in houses, wear dress clothes and eat meals with a knife and fork.

His romance with Jane Porter, the first woman he laid eyes on, makes a thrilling tale, inasmuch as it is often menaced by the plotting of Clayton, the man who seeks to rob Tarzan of the estates which are rightfully his. Part of his plot is the employment of La Belle Odine to lure Tarzan away from Jane. But the woman is unsuccessful in this, as Tarzan remains true to his love despite all La Belle's amarous advances.

The conspirators do, however, succeed in causing Jane to look with suspicion upon Tarzan and because of this he goes back to his jungle home. La Belle, however, clears the whole thing up because she has found that she loves Tarzan. She goes to Jane and tells her the truth with the result that soon afterwards Tarzan is joined in his jungle home by the woman he has always loved.

Elmo Lincoln continues in his original role and makes a splendid showing. Enid Markey is again seen as Jane while Cleo Madison, long a picture star in her own right, appears as La Belle, giving a highly sustained performance throughout the length of the picture.

THE STORY

Tarzan, the son of Lord and Lady Greystoke, who has been brought up in the jungle with only the wild animals as companions, is finally discovered by the searching party in which are Jane Porter and the false heir to the Greystoke millions, Clayton. It is proven through finger prints, that Tarzan is the real son of the Greystokes and the party prepares to sail for England. It is attacked by the native blacks, however, and it is all that Tarzan can do to rescue his new-found friends. He succeeds in getting them all to the boat safely and then they sail away without him because of the perfidy of Clayton, who claims that he saw Tarzan killed.

But Tarzan is not to be so cheated of the woman he loves. He swims to sea and boards a tramp schooner and finally, after many voyages, lands in San Francisco. Jane and her father have returned to their ranch in southern California and are visited by Clayton, who, now that he believes he has proven Tarzan dead, already calls the Greystoke millions his own. Tarzan beats his way south and at last arrives in the vicinity of Porter ranch. He rescues Jane from bandits who kidnap her with the idea of securing a ransom and thereafter Clayton's life is miserable again.

Back in San Francisco Tarzan has a hard time getting along in society. Clayton hires the bandits and La Belle Odine, a woman of the dance halls, to lure Tarzan away from Jane. They succeed in compromising him and when Jane turns him down the man returns to his jungle home. La Belle, who really loved Tarzan, goes to Jane and tells her the truth and as a consequence Jane once more goes in search of the man she loved from the time she first saw him. She finds him and at last their happiness is unmolested.

ADVERTISING AIDS

PAPER:—There are two one-sheets furnished on this production. One shows Tarzan in jungle with elephant; the other a modern scene in which he is administering justice to a villain. The three shows Tarzan and priest by the side of the sea; the six is a jungle scene with Tarzan and Enid Markey while the twenty-four is a picture of Tarzan and heroine on elephant's back.

ADVERTISING CUTS:—Suggested advertisements are provided in the "Tarzan" press sheet in one, two, three and four-column sizes. Cuts are provided for these and the lettered is suggested. The exhibitor may, however, use any wording he so desires in the mortise.

PUBLICITY CUTS:—These are furnished in one, two, three and four-column sizes and include star cuts of the various leading players as well as scene cuts. There are either half-tones or line cuts available. In addition there are border cuts, one of which is reproduced on this page. These are good for dressing either advertisements or program stories.

LOBBY DISPLAY:—There are ten 8 x 10 sepia, eight 11 x 14 sepia and two 22 x 28 colored. Window cards come in two sizes, 11 x 14 and 14 x 22.

Heralds are supplied in two colors, while other accessories include music cue sheet, lobby photos, a broadside and two kinds of slides. the press sheet contains the music cues, reproduction of paper, cuts and a variety of publicity stories and promotion material.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS: October 26 issue, pages 2618 and 2619; October 19 issue, pages 2499, 2500 and 2501.

CATCH LINES

Tarzan, reared in the jungle, is suddenly transported to the social life of San Francisco in "The Romance of Tarzan." See him struggle with dress clothes, forks and the thousand and one conventions of modern day "civilization" that would loom formidable before a man of his type—see him crush those who conspire against him as you would crush a fly.

The concluding chapters in Edgar Rice Burroughs' famous work, "Tarzan of the Apes," in which Tarzan battles with modern society.

Someone passed insulting words about the girl Tarzan loved. It was at a reception and notwithstanding, Tarzan proceeded to flog the liar and all his defenders. See Tarzan's other adventures in the civilized world in "The Romance of Tarzan."

Tarzan's enemies hired a woman of the dance halls to lure him away from the girl he loved. But despite all the woman's passionate advances he remained true. See what Tarzan did when he discovered the plot.

"Gordon Griffith in the "Romance of Tarzan

Star Cut

"THE KING OF DIAMONDS"—VITAGRAPH

Harry Morey Stars in Feature of Great Dramatic Intensity

THIS is one of the strongest pictures that Vitagraph has issued in some time. Its story is handled quite superlatively from the dramatic standpoint and while the outline of its essentials may suggest a distasteful theme, the treatment accorded it banishes anything that might offend and at the same time raises the story's intensity to an unusually high degree.

Mr. Morey's characterization of the man whose wife and home are taken from him by an unscrupulous physician who makes it appear that his patient is the victim of leprosy, is deft and strong. It is a role that fits this sterling actor very well indeed. Strength of character and strength of physique were required that the full force of the part might be realized—and these attributes, all too scarce among the majority of actors, Mr. Morey possesses in abundance.

The support which includes Betty Blythe, Jean Paige and George Majeroni renders adequate assistance, Miss Paige in particular scoring a decisive success with her delightful naturalness and attractive appearance.—Released Oct. 14.—Length, 5 reels.—*Peter Milne.*

THE CAST

Oliver Bennett.....Harry T. Morey
Lucille Bennett.....Betty Blythe
Jewel.....Jean Paige
Dr. Emilio Toranno.....George Majeroni
Author: Edward S. Ballou.
Director: Paul Scardon.

CATCH LINES

Harry Morey in the strongest feature he has ever appeared in for the Vitagraph Company.

A splendid supporting cast headed by Betty Blythe, Jean Paige and George Majeroni.

A supposed leper returns a Diamond King, to wreck vengeance on his faithless wife and the man who stole her from him.

How an unscrupulous physician wrecked another man's life to win his wife for himself.

Supposedly a leper, Oliver Bennett jumped into the ocean to end it all. But he found life too sweet to give it up and later he discovered that the disease had never harrassed him. He later returned to avenge himself on the man who caused his suffering.

Harry Morey, an ace in the deck of actors, in a dramatic photoplay, "The King of Diamonds."

Harry Morey is an actor who demands and must have a strong, virile role. He does not depend for effect on curled or polished hair, nor on the latest cut clothes. Mr. Morey can impress in overalls or a dress suit. His latest picture, "The King of Diamonds," gives him a role that gives a wide play to his versatility.

AD TALK

Harry Morey, that virile actor whose appearance in Vitagraph pictures is always a much-looked-for event in film circles comes to the ——— theatre on ——— of ——— week in his latest feature, entitled "The King of Diamonds." This picture, the management feels quite safe in saying, is one of the most extraordinary and at the same time one of the most intensely dramatic that it has ever presented on the screen of the ——— theatre. It was written expressly for the star by Edward S. Ballou and directed by Paul Scardon, a man fully able to handle the production and the star by his long dealing with dramatic subjects featuring Mr. Morey.

The central characters are the Bennetts and a certain Dr. Toranno. The doctor loves Mrs. Bennett and she returns his love with equal ardor. Mr. Bennett (Harry Morey) realizes that his wife's love for him has grown cold but fails to discover the identity of the man to which she has changed her affections. The doctor, to get rid of Bennett, injects mineral poison in him on some pretext or another. This produces a soreness of the skin closely resembling leprosy. In a wild fear, Bennett throws himself into the sea. Mrs. Bennett and the doctor, believing him dead, then marry.

The climax of this story can not be well told in cold type. But it may be said that with the return of Bennett after he has discovered the truth of the whole situation there is a denouement that for sheer dramatic force and sustained interest has seldom, if ever, been equaled on either screen or stage. Betty Blythe, George Majeroni and Jean Paige appear in Mr. Morey's support in "The King of Diamonds."

THE STORY

Oliver Bennett realizes that his wife, Lucille, is drifting away from him, although he is not aware of the identity of the man who has alienated her affections. This man is Dr. Toranno. He and Lucille are madly in love with one another. Toranno knows full well that Bennett is a man that would fight to the last ditch and that he would never give up his wife. Consequently he administers to Bennett a mineral poison which brings out sores on the skin closely resembling leprosy. Bennett, crazed with fear, jumps into a row boat and puts out to sea. When far from the shore he jumps overboard. Lucille and the doctor watch him from the shore. Later they become man and wife.

Months later Bennett appears at an African diamond mine. Life was sweet and after he had struggled in the water he had been picked up by a passing tramp schooner. The owner of the mine, Dr. Sanderson, proves to Bennett that his skin trouble is slight and on learning the cause of it he realizes Dr. Toranno's treachery. He determines upon revenge. The chance comes when Sanderson dies, leaving him half his fortune with instructions to seek out his daughter and give her the other half. With Sanderson's ward, Jewel, whom he loves, he sets out again for the United States.

Taking a house next to Toranno he soon becomes acquainted with them. His beard is a staunch disguise. He gains the doctor's confidence and sees him invest his fortune in a worthless stock with glee. Bennett plans further revenge but Jewel then tells him that Lucille is Sanderson's daughter. His sense of duty to the dead man conquers his desire for revenge and then Fate takes a hand. He turns over the money to Lucille and departs with Jewel as his wife.

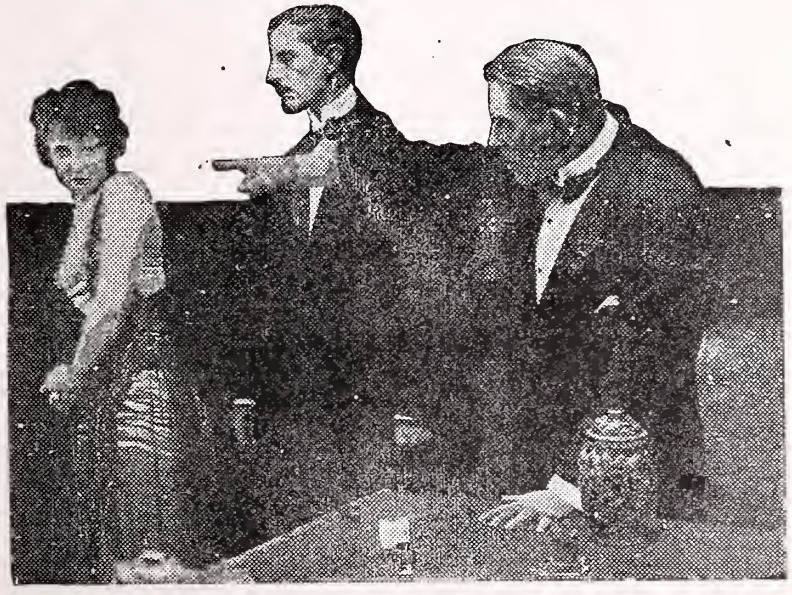
ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet.
LOBBY DISPLAY:—This includes the various standard sizes of photographs, selected from production and also from star poses. A title card is also furnished to complete this display.
CUTS:—There is the usual pen sketch provided on the star in cuts of both one and two-column sizes. There is also a two-column scene cut of a dramatic nature and a one-column cut of star in bedraggled condition he appears in during the middle part of the picture.
SLIDE, MUSIC CUE SHEET.

SUGGESTIONS

The title of this feature lends itself readily to original advertising. For a special display for the lobby you might have a frame dressed up as the border of a playing card, the king of diamonds, while in the center one of Morey's pictures with an announcement regarding the feature. If you use throw-aways have these made up in the size and form of playing cards. On one side have the usual card the king of diamonds, while on the other the announcement regarding your feature.

Unless you cater to a transient public it would be best to stay away from the leprosy angle of the picture. Such a topic is not usually discussed in the best regulated families and is rather distasteful.



HARRY MOREY
in Vitagraph Blue Ribbon Feature
"The King of Diamonds".
Two-Column Scene Cut

"WANTED A BROTHER"—GENERAL

Best of Series in Which Little Gloria Joy Is Starred

YOU will find an extensive review of this feature on page 2591, in issue of October 19. It is the best of the series in which Little Gloria Joy is starred, because it is based chiefly on the element of heart appeal.

In the construction of the story, the diminutive star's age has been fully taken into consideration by the author. At no time is she given a part that might be considered beyond her strength or maturity of her brains.

There are several touching scenes in the picture, the most affecting one being the meeting of father and son after the estrangement. Your patrons will hardly be able to keep a tear out of their eyes.

This attraction should give universal satisfaction.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bab Fanning.....Gloria Joy
Mrs. Fanning.....Mignon LeBrun
Mr. Fanning.....H. E. Archer
Daniel Wellsley.....Daniel Gilfether
Tom Wellsley.....Julian Dillon
Officer Mulcahy.....Edward Jobson
Mrs. Barton.....Ruth Lackaye
James McPherson.....William Reed
Directed by Robert Ensminger.

SUGGESTIONS

If you have been running this series of productions featuring Gloria Joy, and providing the people have received the previous numbers well, your work on "Wanted a Brother" merely consists of seeing to the fact that the people know this is another picture with the same star.

Children's matinees might be in order, as suggested on a former number of this series, providing your house is located in a residential district of the better class. Children don't like children's matinees as a rule but after looking "Wanted a Brother" over yourself you can form your own opinion on how the youngsters of the neighborhood will receive it. It is a chance for extra publicity that is worth while taking.

If you want to get the full benefit out of this series and the personality of the star, bring out the fact that she is by no means the stereotyped child actress but a natural, easy-going, little girl who is apparently oblivious of the camera in every scene.

AD TALK

On ——— of ——— week, the management of the ——— theatre will offer something new to its patrons in a production made by the Oakdale Film Company, entitled "Wanted a Brother." This picture features a child star by the screen name of Gloria Joy. The little actress is, in passing, both a glory and a joy to look upon and this high compliment is paid to her only after the most serious consideration, for there are many child stars in the film world. But as our readers are doubtless well aware, the average child star is usually so sophisticated that she is not a real child. As soon as the juvenile performer has spent a few weeks or months before the camera, he, or it is usually she, becomes so well versed in all its tricks that naturalness is lost—at least this is the fate of many of the younger professionals of today. To retain their naturalness and unsophistication is a thing exceedingly difficult. When many actors and actresses of mature age fail to succeed in so doing, the difficulty that confronts a child star can readily be imagined. With the case of little Gloria Joy, however, there is another story to tell.

To begin with, this child player has only been before the camera for a few months, so any chance of her becoming unduly sophisticated is reduced to a minimum. She is exceedingly natural, never conscious of the fact that she is a "star," and far from being stilted in gestures or expression. As a result her pictures are realistic, human and appealing, particularly as the authors have taken pains to avoid the usual type of child story. They have made a happy effort to get away from the "little child shall lead them" idea, and as a result the pictures show a certain refreshing originality that is highly commendable.

"Wanted a Brother" tells the story of a little girl, whose playmate, a rich little boy who has run away from his home, is arrested and sent to the House of Correction on a charge trumped up by the boys of the neighborhood who dislike him. How the girl finally manages to find him and bring him back to his father forms a tale full of bright and happy spots, which, at the same time, contains dramatic material sufficient to make it interesting at all times.

Daniel Gilfether, a sterling old character actor, Julian Dillon as the boy and a capable supporting cast surround the little star.

THE STORY

Bab Fanning, daughter of a shoemaker, makes the acquaintance of Tom Wellsley, a boy, who has run away from his comfortable home in search of adventure. When adventure begins to pall on him he is afraid to return home on account of his rather severe father. So he becomes a "newsie." But the other newsboys of the neighborhood resent Tom's appearance in their midst, and promptly hatch a plan to get rid of him. They steal some fruit from the corner stand, and plant it on Tom with the result that the boy is arrested on the complaint of the fruit dealer and sent to the House of Correction.

Bab takes his place as "newsie," hoping to get enough money to free her friend. But because of her girl's clothes the boys chase her away. Later she reappears clad in the conventional clothes of the "newsboy." The money she makes she offers to the policeman that arrested Tom, but the officer refuses to be bribed, and Bab is unable to procure Tom's release from the boys' jail.

Tom gets in bad company at the House of Correction, and with a certain tough gang makes a break for liberty. It is successful, but Tom refuses to be a party to the gang when they plan to rob a house, particularly as the house selected in his father's. Bab, learning that he has escaped, makes endeavors to find her playmate once again. She visits the Wellsley home at the same time that the gang arrives and is induced to help them enter the house.

However, when she secures an entrance she discovers Mr. Wellsley brooding in the library and she forgets all about her wicked mission when he speaks kindly to her. The two become fast friends in a short time and when Bab fails to reappear the gang gives up the job of robbing the house and disperses. Tom finds employment on a farm, but a few days later when Bab is enjoying a ride in the Wellsley car she comes upon him and induces him to return home. Thus does she effect a reconciliation between father and son and wins a big brother for herself.

ADVERTISING AIDS

PAPER:—There are one, three and six-sheets on this production as on all others of the series. These are procurable at all General exchanges handling the pictures.

CUTS:—There is a one-column stock star cut of Gloria Joy, reproduced herewith, as well as some two-column scene cuts procurable at General exchanges.

LOBBY DISPLAY:—There is a set of 11 x 14 photographs furnished with title card for lobby framing.

SLIDE.

CATCH LINES

Something new—a child star in a picture that gives her opportunities to perform as any little child would.

Gloria Joy, a new juvenile star, who is both a Glory and a Joy to look upon on the screen.

Gloria Joy, the screen's most endearing bundle of juvenile gladness, in a sunshine picture of a new sort.

The authors of the Gloria Joy series have written stories that are real children's stories—something which a good many authors seem unable to do.

The charming little star of "The Locked Heart" and "Little Miss Grown-Up" in a still sweeter production.

"Wanted a Brother," the first (second or third), in a series of six happy productions featuring Gloria Joy.

Probably you have avoided kid pictures because the principals were often too sophisticated to be natural. Gloria Joy in "Wanted a Brother" will alter your opinion, we feel sure.

"SHOULDER ARMS"

(Continued on page 2802)

four has figures of Chaplin at either end of stand, one in his usual make-up, the other in "Shoulder Arms" make-up. All paper bears Chaplin's signature.

LOBBY DISPLAY:—8 x 10 and 11 x 14 photographs; star photographs 8 x 10; colored enlargements 22 x 28; special cartoon by Brinkerhoff printed in four colors, size 22 x 28.

CUTS:—There is an assortment of scene and ad cuts available on this production. A cut of Chaplin hung over with the kitchen paraphernalia is furnished in small one-column size, large one-column size and large two-column size. These are from drawings by Burton Rice and are great likenesses. Mr. Rice has also done a head of Chaplin showing him winking at the reader. He wears a trench hat. This is furnished in two one-column sizes, and is also procurable as a large four-column cut. A two-column of Chaplin in his familiar make-up is also supplied.

In addition to these there are several ad cut strips in silhouette, signature cuts and two two-column advertising cuts with lettering.

The scene cuts include two one-column and a double column.

Other accessories include press sheet, music cue sheet, special cartoon herald drawn by Brinkerhoff, window card in two colors, press photographs and two styles of slides.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on ths picture appeared in the MOTION PICTURE NEWS: October 19 issue, Pages 2502 and 2503.

GLORIA JOY
Oakdale~Productions
Star Cut Available on This Series

"THE GYPSY TRAIL"—PARAMOUNT

It Will Please—But the Star Is Somewhat Lost

SPEEDY action of plot, including constant activity on the part of the characters, and good construction of story, from the point of view of keeping one guessing as to what will happen next, constitute the entertaining elements in this photoplay.

A young girl's love for romance forms the basic idea of the story.

The only fault one can find with the scenario is the fact that it bestows the sympathy on the wrong man, instead of the hero. The latter is given rather a "boobish" part. He is seen crying once or twice. That kills all sympathy for him.

The picture is clean, and will offer satisfactory entertainment, since Casson Ferguson, the player that gets all the sympathy, is a pleasing personality.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Edward Andrews.....Bryant Washburn
Frances Raymond.....Wanda Hawley
Michael Rudder.....Casson Ferguson
Frank Raymond.....C. H. Geldart
John Raymond.....Georgie Stone
Grandma.....Edythe Chapman

From the play by Robert Housum.
Adapted by Julia Crawford Ivers.
Directed by Walter Edwards.

SUGGESTIONS

This picture was adapted from a real stage success of the same title and affords the star an ideal role which is worthy to be ranked with his "Skinner" characterizations. In advertising Mr. Washburn be sure to bring out the fact that he appeared in the Skinner pictures. These were extensively read when they appeared in the Saturday Evening Post and were exceptionally well received when shown on the screen. They added to Washburn's popularity considerably. His most recent picture, "Till I Come Back to You," an Artcraft, was also very well received and might be mentioned in advertising. The original play could also be mentioned as many of your patrons will probably recognize the title.

If lobby decorations are desired, of course, the title suggests gypsy paraphernalia, but gypsies have nothing to do with the telling of the story, so unless you think this style of decoration unusually attractive don't use it. A better plan would call for a more dignified display. Doubtless, Paramount is able to supply you with the poem upon which the picture's title is based. You could display this prominently and to advantage, for it is a lilting bit of verse that will appeal to everyone reading it.

AD TALK

There is an old adage that reads: "Faint Heart Ne'er Won Fair Lady," which is partially true, but Edward Andrews, the hero of "The Gypsy Trail," was possessed of a faint heart and still he won out, thereby proving that there are exceptions to any and all rules. To give Edward the benefit of the doubt, however, his heart was not exactly faint. It was ignorant, undecided and always got mixed up with the brain. In other words, Edward was matter-of-fact. The fact that the girl was quite the contrary, romantic to the extreme, sort of balanced things up and made it easier for Edward. But even after he won her he didn't know how he did it. He could never do it again. And, of course, if he and she were to live happily ever afterward, there would be no cause for doing it again.

However, notwithstanding and be that as it may, "The Gypsy Trail," which is the featured attraction at the ———— theatre on ———— of ———— week is a joyful romance that you will never forget and one that you will never want to forget. As a play it achieved great success only a year ago and as a picture it makes an entertainment of the sort everyone is sure to like these days. It is a play of youth, of love, there is no villain ever dancing around and menacing the happiness and virtue of others. The story is so pretty that no villain is needed to carry on the action.

Bryant Washburn, hero of the well remembered "Skinner" pictures, plays the role of the thoroughly human Edward and Wanda Hawley is seen as the young lady in question. Casson Ferguson is the rover, the fellow who elects to remain on the Gypsy Trail for life, and others who appear are C. H. Geldart, Edythe Chapman and Georgie Stone.

THE STORY

Edward Andrews, a young man of exceedingly retiring disposition, too matter-of-fact, and quite devoid of any romantic nature is in love with Frances Raymond, a girl, romantic but conventional to a certain degree. Edward doesn't know how he can please Frances but eventually gains the idea that she wants some one to elope with her. This dawns on him after her young brother has read him passages of "Lochinvar." However, Edward is still in a quandry. An elopement without a chaperone would be altogether improper, according to his way of thinking. So he enlists Grandma as the third party and tells her to be at a certain house at a certain time.

Now the process of kidnapping Frances is also distasteful to Edward, so when Michael Rudder, reporter, jack-of-all-trades, follower of the "Gypsy Trail," comes along, he hires him to do the eloping. Frances, however, spoils his plans, for when Michael finally sets her down in Grandma's presence, she turns to him as the man she loves. Michael, though he is fascinated by the beautiful Frances, doesn't like to contemplate marriage for it will mean giving up the life of the gypsy trail—the life of freedom to which he has become accustomed. So Michael decamps and leaves Frances in a bad frame of mind, not at all ready to receive Edward's protestations of love.

However, when things have resumed their normal course again and Frances still pines for Michael, Edward, in the goodness of his heart, goes in search of him. He lays the case before the rover, who at last comes back to Frances—and proposes. But then the girl wakes up and discovers the man she really loves is Edward, after all. Edward doesn't understand the situation at all—but married life gives promise of opening his eyes.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet; one stock twenty-four sheet (star). One one is a portrait of star; one one a scene of star and leading lady. Three shows portrait of star in character; other three contains scene of star and leading lady. The six contains another scene.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; also usual 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These contain poses of the star in character and scenes indicating the lighter side of the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

SERIES OF ADVERTISING LAYOUTS:—These furnished in one, two and three-column sizes.

SLIDE AND MUSIC CUE SHEET.

CATCH LINES

If you, Mister Young Man, desired to elope with the lady of your heart you wouldn't hire a proxy to do the eloping for you, would you? The hero of "The Gypsy Trail" gets cold feet and hires an "eloper." The trouble this causes him is delightfully pictured in this week's feature at the ————.

Based on the play of the same name that set all New York talking.

Edward Andrews' romantic bump wasn't cultivated at all until he found himself desperately in love with a young lady who demanded to be eloped with. Edward insisted that a chaperone should accompany them. See the humorous predicament in which the young man found himself in "The Gypsy Trail," now showing at the ———— theatre.

"THE WOMAN WHO GAVE"

(Continued from page 2796)

namely, the six-sheet and one of the one's. All the small paper contains portraits of the star, and either of the one's or three's are attractive. The six is stunning. The twenty-four is also striking and well gotten up, containing a head of Miss Nesbit in center, plain space on either side with good lettering below.

ADVERTISING CUTS:—There is a good three-column containing head of Miss Nesbit; a striking two-column with an attractive pose of star, and a deep one-column containing sketch of star at top by Gibson. A number of one and two-column type advertisements are suggested in the press book, while the title and star's name are set in display type, cuts of which are procurable.

SCENE CUTS:—Five one-column; four two-column. All but two of these are scene cuts, these two being poses of star from productin.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

Slide and music cue sheet.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS: October 5 issue, Page 2119; September 28 issue, Page 1955; September 21 issue, Page 1793; September 7 issue, Pages 1492 and 1493.

SUGGESTIONS

Your star is, of course, the strong selling point of this feature. Display her name and that of her son's prominently, and you will be sure to attract attention. With a public that likes sensationalism you might use any available space in your advertisements to suggest the story.

Ad Cuts Dressed Similarly in Two and Three-Column Sizes

"ALL NIGHT"—BLUEBIRD

An Out of the Ordinary Comedy Drama That Satisfies

THIS picture has been reviewed in issue of October 12, on page 2443, under the temporary title, "One Bright Idea." It is a comedy drama, and the kind that will get many hearty laughs.

Picture in your mind a rough-looking, illiterate, ill-mannered man, of large dimensions, paying a visit to refined people. His table manners, his general behavior and almost everything he does are contrary to ethics. The most laughable situation, however, is where he tries to impose his will upon the host and the hostess, whom he supposes as being husband and wife, while they are merely friends, by making them go to bed. He runs around the house with his suspenders hanging from his back.

There are no vulgar situations shown at any time in the picture. It has been directed very cleverly and in a refined manner.

It is a good offering and should have universal appeal.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Elizabeth Lane.....Carmel Myers
Richard Thayer.....M. Rudolpho De Valentina
William Harcourt.....Charles Dorian
Maude Harcourt.....Mary Warren
Bradford.....William Dyer
Colonel Lane.....Wadsworth Harris
Butler.....Jack Hull

Story by Edgar Franklin.
Scenario by Fred Myton.
Directed by Paul Powell.

CATCH LINES

Carmel Myers, the pretty young Bluebird star, in a comedy-drama of rapid happenings all in one night.

It was all right when Elizabeth Lane, young, pretty and unmarried, agreed to play hostess with Richard Thayer as host, but their guest insisted on the "early-to-bed" idea and forcibly disrobed Richard. When he caught the embarrassed young man stealing out of Elizabeth's room he accused him of deserting his wife. And this was only the beginning of a night that anyone would term wild.

Written by that popular author of fiction, Edgar Franklin.

We can only show "All Night" half the night, but from the way the crowds are coming we could run it until morning with a profit.

It would be rather embarrassing, wouldn't it, if a dominating gentleman from the West saw you with the girl you loved and immediately insisted that you weren't a respectable married couple because you didn't have any children? Rather embarrassing! See how Elizabeth Lane and Richard Thayer felt about it in "All Night."

AD TALK

Carmel Myers, the vivacious and attractive young Bluebird star, will be seen at the ——— theatre on ——— of ——— week in her latest photoplay, a spirited comedy-drama entitled "All Night." This is one of the those delightfully intimate little comedies that takes one right out of the realm of the present—out of the theatre—and transports him into the land of romance and of perpetual fun. Nothing in real life could ever go off quite as smoothly as it does in "All Night," and nothing so ridiculously funny could ever happen and yet nothing could ever amuse one quite so heartily.

The story, written by Edgar Franklin, tells of Richard Thayer, who would woo Elizabeth Lane, a much courted young woman. To make his road easy, he prevails upon his friends, the Harcourts, to invite her to dinner that he may happen in just by "accident," as it were, and have the pleasure of her company for the evening. All would have gone well, or perhaps all would never have gone well, had not Bradford from the West, Harcourt's business backer, who has never seen him, had not Bradford, we repeat, dropped in on the party. Bradford was a bug on efficiency and as the Harcourts had dismissed their servants for the evening it remained for them to take their places and introduce Dick and Elizabeth as host and hostess.

A pretty situation! Particularly as old Bradford was a stickler on the "early-to-bed" stuff and insisted on taking Dick in and undressing him. However do not hide your eyes. "All Night" is just pure fun. Miss Myers receives likable support from M. Rudolpho De Valentina, a long name belonging to a fellow long on acting, from Charles Dorian, Mary Warren, William Dyer and Wadsworth Harris.

THE STORY

Richard Thayer, who is very much in love with Elizabeth Lane, asks his friends, the Harcourts, to invite her to dinner on a certain night that he may drop in "accidentally" and bask in her smiles. She is such a profusely courted young lady that otherwise Dick can't even get a look in. Harcourt is in need of a large sum of money to float a big copper deal and a business correspondent, whom he has never met, promises to advance the sum providing his ways are sufficiently efficient to meet with his approval. Harcourt awaits the coming of the millionaire, Bradford by name, with nervous expectancy.

The night of Elizabeth's arrival for dinner the Harcourts dismiss their servants for the evening. Dick arrives and then—a message comes that Bradford will be with them that evening. So Dick and Elizabeth are prevailed upon to act as the Harcourts, inasmuch as the real Harcourts know the house better and can assume the roles of the servants. Bradford arrives and proves to be quite dominating and pompous. He tells Dick and Elizabeth that they should have children and bundles them off to bed after dinner. He catches Dick sneaking out of the room and drags him back and undresses him. The situation is embarrassing to say the least.

Then Colonel Lane shows up in a high rage demanding his daughter. Harcourt informs Bradford that the man is insane and as a consequence the outraged parent is locked in a closet. Finally, however, matters reach a stage where to camouflage further is out of the question and so Harcourt makes a clean breast of the whole affair. Bfadford realizes that Harcourt is well able to cope with any emergency and backs him financially, while Dick and Elizabeth have come to know each other so well that there is nothing else to do but to get married. And so the night of horror (?) ends.

ADVERTISING AIDS

PAPER—There are two one-sheets, one of which is a good portrait of Miss Myers; two three-sheets and two six-sheets on this production. All paper is printed in the usual attractive style of Bluebird subjects. The colors are good, the lettering striking and the selected scenes suitable for poster reproduction.

LOBBY DISPLAY—There are a selection of scene and star stills in the usual standard sizes on this production. With the title card provided with each set, they make an attractive lobby display.

CUTS—Scene cuts are provided on this production in one- and two-column sizes. There are also the stock star cuts of Miss Myers procurable, these latter being particularly well suited to either text or advertising columns of your newspaper.

A slide, music cue sheet, window card and press sheet are among the other accessories furnished on this subject at all Bluebird exchanges.

SUGGESTIONS

Here is another good title for you and one that offers you a good line of advertising. It is a light subject, so treat it so in your newspaper announcements and lobby decorations. Do you remember the advertising done on the legitimate production "Twin Beds"? Try to dope out something on that order. Have a pair of twin beds drawn by your artist. In one have a figure of a man, in the other a woman. Get looks of shocked surprise into each face as they try to avoid each other. You might also have an old man in a nightgown lecturing to them from the ends of the beds. If you can get your artist to dress such a drawing up in the style of the covers of "Vanity Fair" or "Vogue" you will have a most attractive display. Other situations in the picture suggest scenes of a similarly humorous nature. A picture of the old man chasing the young fellow down the hall, both clad in night attire, would be appropriate. Neither of these is offensive and they will attract. But let an artist see the picture anyway and he can probably get some more ideas.

CATCH LINES

Charlie Chaplin in the only picture he has produced since "A Dog's Life."

"SHOULDER ARMS"

(Continued from page 2800)

Chaplin's advice to soldiers—take a nutmeg grater for relief from cooties, a mouse trap to catch the rates and a dripping pan for the rain. Trench life will rival that of the home if this plan is followed to the letter.

Every country, with the exception of the United States, has discovered that there is a lighter side to war. It has shown itself in their literature and their drama. Charlie Chaplin discovers this lighter side in "Shoulder Arms," his latest comedy.

Cold type cannot suggest the humorous character of this latest of Chaplin's pictures. The comedian's art of deriving humor from the drab and commonplace was never more in evidence than in "Shoulder Arms." If you want to enjoy the season's best laugh come to the ——— theatre and see it.

Star Cut Specially for This Production

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FOUR WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
My Cousin (Enrico Caruso).....
The Make-Believe Wife (Billie Burke) .....
Gypsy Trail (Bryant Washburn)...
Women's Weapons (Ethel Clayton).
A Daughter of the Old South (P. Frederick) .....
Mirandy Smiles (Vivian Martin)....

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Snobs (Moore) .....
The Cheat (Special).....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I Would Not Marry.....
Nov. 1. 18 to 45 .....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Nov. 10. The Woman Who Gave (Evelyn Nesbit) .....
Nov. 24. The She Devil (Theda Bara).....
Dec. 8. I Want to Forget (Evelyn Nesbit).

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Dec. 29. Treat 'Em Rough (Tom Mix).....
Dec. 1. The Strange Woman (Gladys Brockwell) .....
Dec. 15. I'll Say So (George Walsh).....
Nov. 17. Fame and Fortune (Tom Mix).....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Nov. 10. Tell It to the Marines (Jane and Katherine Lee) .....
Nov. 24 Virginia Pearson in "Buchanan's Wife".....
Dec. 6. Caught in the Act (Peggy Hyland).

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Thirty a Week (Tom Moore)....5 C D
A Perfect 36 (Mabel Normand)....5 C
A Perfect Lady (Madge Kennedy).5 C D
The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) .....
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT

Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.

May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

(Continued on page 2808)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures
Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.
Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.
Oct. 13. Tell That to the Marines (Flagg)....2 C
PARAMOUNT BRAY PICTOGRAPHS
Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Building the Eagle Boat.
Development of Big Gun Construction.
PARAMOUNT BURTON HOLMES TRAVELOGUES
Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Fiji Does Its Bit.
Fire Walkers of Bega.
PARAMOUNT ARBUCKLE COMEDIES
The Sheriff.
PARAMOUNT MACK SENNETT COMEDIES
Oct. 6. Beware of Boarders.
Whose Little Wife Are You?
PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Eacb
111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies
July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 10. Mongrels .....2 C

Fox Film Corporation
MUTT AND JEFF ANIMATED CARTOONS
Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company
BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C
(WOLFVILLE TALES)
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D
BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D
ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
Tbe Jazbo Sberiff.....1 C
SNAKEVILLE COMEDIES
(One reel eacb)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sopbie's Birthday Party.
ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.
CHAPLIN COMEDIES
By tbe Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C
JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D
JAXON COMEDIES
What Occurred on tbe Beacb.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C
JUDGE BROWN STORIES
Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D
RANCHO SERIES
In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D
CLOVER COMEDIES
From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
EBONY COMEDIES
Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C
INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.
PROGRESSIVE FILM
On a Fox Farm (Educational) .....1 reel
CRYSTAL FILM CO.
Romeo and Juliet.....2 C
CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C
HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C
OFFICIAL WAR PICTURES
(Committee on Information)
Our Bridge of Ships.....2 Sc.
SCRANTONIA PHOTOPLAY CORP.
Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C
AMERICAN RED CROSS
The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
RAINBOW COMEDIES
Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.
CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
A Pair of Pink Pajamas.....2 reels
The Jelly Fish.....2 reels
You Know What I Mean.....2 reels

King Bee Comedies
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System
MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....
ESSANAY
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, Tbe Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation
METRO-DREW COMEDIES
Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation
STRAND (BILLIE RHODES)
All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C
STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES

Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd).....
Nov. 3. Just Rambling Along (Laurel).....
Nov. 10 Hear 'Em Rave.....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
Nov. 10. Celebes .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Troops in Italy.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell),2 C

Monday, October 14

NESTOR—Perils of the Parlor (De Haven)..1 C

Wednesday

L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C

Monday

NESTOR—The Love Craze (Florence Lawrence) .....2 C

Wednesday

L-KO—Painless Love (Babe Hardy).....2 C

Monday

NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C

Wednesday

L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
The Husband Hunter (Neal Hart).2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

UNIVERSAL SCREEN MAGAZINE
Released Every Monday

UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Why Worry? .....
Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Twelfth Episode (Caught by Wireless).
Thirteenth Episode ($500 Reward).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK)

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Oct. 28. Fifth Episode (Repairing War's Ravages).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2806)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mahel Normand).

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

'Frisco Universal Tries Woman Booker

THE UNIVERSAL FILM EXCHANGE, INC., of San Francisco, has installed Miss Davis, formerly of Los Angeles and experienced in several of the local houses, as booking clerk. It is believed that this is the first time that a young woman has been appointed to this important position in any of the local film exchanges, and the step was made necessary on account of the scarcity of skilled help. Miss Davis's experience in the film business has been obtained almost exclusively in the various offices in which she has worked and the Universal is confident that its experiment will turn out successfully.

What Exchanges and Theatres Are Doing

DAVID BERSHON, who went to San Francisco recently in company with Joe Brandt, general treasurer of the Universal Film Manufacturing Company, was back in the manager's chair at the Universal Exchange this week with optimism beaming all over his features. He said that if Spanish influenza had not hit the town at this particular time, Universal was well on the road to a record in the matter of business, both as to collections and the total number of new and old contracts.

THE Universal Exchange has made arrangements to readjust its program and rearrange bookings to meet the new conditions following instructions from the New York offices that all releases should be advanced four weeks.

LEWIS HYMAN, manager of the All Star Features Exchange, said that he had made arrangements to close the exchange during the period that the theatres are closed in Los Angeles and other Southern California exchanges.

H. D. NAUGLE, Western division manager of Vitagraph, announced this week that he will return soon to Chicago after a visit of several weeks on the Pacific Coast. He said that aside from the "void" created by the appearance of Spanish influenza in this territory, the Pacific Coast exchanges of Vitagraph are doing top-notch business. He believes the influenza epidemic will be of short duration, and that when the theatres are reopened the public will rush to see their favorite pictures with greater enthusiasm than ever before.

"THE FAR FLUNG BATTLE LINE," consisting of a series of twelve pictures, will be released soon in Los Angeles, according to announcement this week by Branch Manager Tate of Pathe. He added that the "War Review," now being released by Pathe, has been booked in 75 per cent of the theatres in America, and that the company is working for a 100 per cent business. He said that Pathe is co-operating in every way possible with the Bureau of Public Information to get the "War Review" over to the largest possible number of American people.

THEATRES that were open early this week and which were still exhibiting pictures were those in Pomona, Riverside, Redlands, San Bernardino, Corona, Arrowhead Springs, Ontario, Oxnard, San Luis Obispo and Santa Barbara. A majority of the exchanges as late as Monday shipped pictures to theatres in this territory.

M. J. COHEN, branch manager of the San Francisco exchange, was in Los Angeles last week. He came South in Connection with the forthcoming release in this territory of "Behind the Lines in Italy."

A SPECIAL meeting of members of the Italian colony of Los Angeles and Pasadena was held last week, when Guy S. Gunderson, branch manager of the Kleine System, addressed the former citizens of Italy on the subject of the war in general and "Behind the Lines in Italy" in particular. Leading members of the various Italian War Relief societies promised to assist in every way possible in advertising the picture when it is released in Los Angeles. They are planning to make a special exhibit of literature on the picture in the Italian booth at the Southern California Liberty Fair, which will be held in Los Angeles beginning October 27.

BERT ROSENBERG, branch manager of Metro's Salt Lake office, prepared a circular last week in which he asked the patrons of all theatres in Salt Lake to co-operate with the theatres and the Government in stamping out Spanish influenza. He said the sooner the malady was defeated and routed the sooner would the theatres be reopened. He included in his circular a number of popular remedies that he said had been recommended as a "sure cure" for the disease.

THE WEST COAST

Ince Film Added to Coast Programs

IN response to requests from relatives and sweethearts of soldiers for an opportunity to see the war film, in the making of which they took part at Golden Gate Park on September 29, Thomas H. Ince has arranged to have this picture shown at the California and Imperial theatres in the week beginning October 20. Arrangements for the display in these theatres were made by Mr. Ince with Sol I. Lesser, who is chairman of the film committee of the State Council of Defense. "The Relatives and Sweethearts" film will be run in the theatres in addition to the regular program.

Seattle Items of Interest

THE Seattle correspondent of "The Motion Picture News" owes an apology to Ralf Allan, manager of the General Film Company, for the Northwest. It was said last week that some one else was handling "Her Moment," the "Guilty Wife" and the "Hodkinson" service, when the General handles them.

C. H. CODE, formerly connected with the Goldwyn office, has resigned to act as traveling representative of the General Film Company, Seattle.

P. G. LYNCH is now connected with the General Film Company, Seattle, as special representative for the Hodkinson service.

JAMES CHENAUR of The Dream, Pt. Angeles, Wash., was in Seattle recently.

B. RUBIN, popular assistant to W. A. Mead of the Universal Film Company, was away from the office a few days thinking he was going to have the Spanish flu. He had a bad cold instead.

SPEAKING of the "flu" the following shows how the boys feel on Seattle's film row:

THE SPANISH FLU

By Grace Marbury Sanderson

Oh, there's a sadness and gloom, down on Film Row,
And believe me, business is mighty slow.
The boys stand around—nothing to do,
And all on account of the Spanish Flu.

"The Hearts of the World" have now ceased to beat,
And "The Prussian Cur" beat a hasty retreat,
"Raffles" is sore; he can't rob the miser,
And was heard to say, "To Hell with the Kaiser."

Constance was told "A Pair of Silk Stockings" to wear
To avoid the Flu—now she's "Up in the Air."
Norma. down "A Safety Curtain" did haul,
As she calmly said "Good Night, Paul."

"Tarzan of the Apes" asked the Reason Why";
He's an "Unbeliever" and thought it a lie.
"Up the Road with Sallies" went Billy West,
Saying "The Public Be Damned," we'll now get a rest.

"The Million Dollar Dollies," poor "Toys of Fate,"
Tried their best "The Belgian" to date.
But alas! they soon felt "The Claws of the Hun"
And left this "Nine O'Clock Town" on a run.

"Cleopatra" said this is "A Dog's Life,"
I want "The Great Love" or give me "The Knife";
"For Husbands Only" want "Old Wives for New."
That's "Triple Trouble," said Cleo, "I'm Through."

"Laughing Bill Hyde" said to "The Queen of the Sea,"
Now quit your "Bulling the Bolsheviki,"
Remember, dear, that we're "Pals First,"
And "My Four Years in Germany" gave me a thirst.

Now . . . this is the end of my story so sad,
If I don't finish soon, I'll sure be "In Bad,"
This Flu on the row, has made a great dent,
And to get things going we're all "Hell Bent."

Portland and the Vicinity

ON a flying trip to every Universal Exchange in the United States and Canada, Joe Brandt, assistant treasurer of the Universal Film Manufacturing Company and chief of the entire film organization, visited in Portland Friday.

WHILE Manager Baum was making a clean up for his corps in the Liberty Loan drive, the Universal Exchange was doing its bit and more than that in the drive, being first among the film exchanges of the city to go over the top. Practically all of the employees doubled their subscriptions, making the total for the exchange away more than was required for their quota. Booker Clark, who is a member of the Multnomah Guard, helped the cause along still more, by going out with the rest of the members of the Guard and painting "Hit the Trail" signs all over the down town streets. Universal employees in every loan have been early to subscribe and have always gone better than 100 per cent.

FRANK TALBERT, auditor in the Northwest district, was in Seattle Friday, assisting Mrs. Myrtle Poe, new bookkeeper for the Seattle Universal Exchange.

A. BETTINGER of the Empress theatre, The Dalles, was in Portland a few days ago looking over the feature prospects for the coming season. Mr. Bettinger has been playing Jewels consistently and has enjoyed unusual success.

MANAGER HENKLE of the Isis, Independence, Oregon, came to this city the other day in order to book "Crashing Through to Berlin." He is arranging a publicity campaign which will outrank any which has been staged in his part of the country since the showing of "The Kaiser."

S. DANZ, manager of the Star, in Astoria, drove to Portland in his new Paige recently and visited Manager Baum of the Universal Exchange. He reports that business is humming in Astoria, and he is lining up his bookings for the winter, with the expectations of seeing one of the best winters yet.

JOHN HARMICK of the Rex theatre of Seattle, invaded Portland recently with the big special feature, "The Fall of Barbary Coast," which played at the Star theatre. He displayed a lot of new features in advertising, and did a record business at the theatre during the entire run of the picture, which showed here for two weeks. Hamrick states that he fell in love with Portland next to his own city. He has been making clean ups in the Rex on special attractions for some time.

WALTER W. KOFELDT began tuning up the publicity for "Crashing Through to Berlin" early in the game, and had back of him one of the most thorough advertising campaigns ever put over in this city. Then the Spanish influenza ban put the kibosh on showing the picture, but it has been announced that it will be shown as soon as the ban is lifted.

MANAGER FERGUSON of the Baker, Newburg, Oregon, was a visitor in this city during the week.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

San Francisco News Condensed

C. F. UNGER, manager of the Opera House at Selma, Cal., was in San Francisco this week. He announces that while Selma closed its theatres on account of the influenza scare the order had been rescinded and that he was going to reopen immediately.

THE STRAND THEATRE in running "The Romance of Tarzan" this week is putting on an unusual show that is exerting favorable comment. In order to create atmosphere there is an opening tableau of a woman with a lion which caused the audience to gasp for breath.

DAVE BERSHON, manager of the Universal Exchange at Los Angeles, was in San Francisco for several days this week, accompanied by Joe Brandt, the general manager of the company, for a sales conference with M. L. Markowitz, manager of the San Francisco office and Northern California sales force. After leaving San Francisco Mr. Brandt will visit the Portland and Seattle offices and will then return to the East by way of Calgary and Minneapolis.

F. M. SMITH, manager of the Lyric theatre at Marysville, Cal., was a visitor on Film Row this week. Mr. Smith reported that the Spanish influenza scare had not closed the Marysville theatres and that he believed that no such drastic action would be taken in his home city.

"DYNAMITE" SCHMIDT, manager of the Marquise theatre at Palo Alto, is making his headquarters at the Metro Pictures Corporation while his theatre is temporary closed. Mr. Schmidt is emphatic in the statement that the ban will be lifted in Palo Alto before the end of the present week and he is making his arrangements for films on that basis.

A PREVIEW of "The One Woman," the first of the six big Select pictures being released, was had this week at the American Photo Player hall. An audience of producers and managers witnessed the preview and expressed themselves as much pleased. Many of them pronounced it as one of the best of the big pictures they had seen. The Select Company is now negotiating for first runs of the picture and anticipate an immense success with it.

J. S. WOODY, field manager for Select Picture Corporation, arrived in San Francisco this week and will remain several days. He got here in time for the preview of "The One Woman" and predicts a big run for the film throughout the country. Mr. Woody goes from here to Denver.

THE SELECT PICTURE CORPORATION just received Norma Talmadge's second Select Star picture. "The Forbidden City," which is to be shown at the California theatre the week beginning November 3. During the same week Constance Talmadge will say farewell to her followers at the Portola in "A Pair of Silk Stockings." This is the last of the first Second Star Series, and she will immediately make her bow in the first of the new series in "Sauce for the Goose." The corporation has also received the prints of "Mrs. Leffingwell's Boots," by Augustus Thomas, which is the second release in this service. The print of "The Better Half," the first of the second Select Star Service in which Alice Brady appears, has also been received.

THE AMERICAN PHOTO PLAYER CO. reports the recent sales of organs to several theatres in the West. The Hayward theatre, Hayward, Cal., has purchased a foto player. The Blue Bird theatre at Anaconda, Mont., has installed a style No. 50 foto player. The Liberty theatre at Orange, Tex., has installed a foto player, as has also the El Reno theatre, El Reno, Okla.

EDDIE HORTON, instructor for the Robert-Morton organs, built by the American Photo Player Co., has accepted the position of organist at the Strand theatre, San Francisco. A special organ has been erected at the Photo Player Co. headquarters, where Horton will demonstrate the organ and give lessons.

THE MAJESTIC THEATRE, owned by the Majestic Amusement Co., McCarthy & Rolfstein, proprietors, was recently opened at Tulsa, Oklahoma. The interior view shows the console of a Robert-Morton orchestral organ, built by the American Photo Player Co., of San Francisco. The second picture shows the exterior of the theatre.

THE new Garden theatre at Burlingame, Cal., has installed a Seeburg-Smith Unified pipe organ.

N. L. WATTEN of the Colonial theatre, Stockton, L. Freitas, manager of the Stockton, also of Stockton, and C. W. Goddard of the Goddard theatre, Sacramento, were visiting the film exchanges this week.

JOHN DALY of Chico runs four theatres in that section of California and has been exceedingly active for the Fourth Liberty Loan. He had charge of the parade in Chico on Discovery Day and made it the most striking event in the history of the city's spectacles. Then to cap the climax he arranged for the Duhem Motion Picture Mfg. Co. to take pictures of the parade. About 600 feet were run off, and Daly will run the picture in all four of his picture houses, as well as in the theatres of neighboring towns. The taking of these pictures and their display is one of the biggest things that was done for the Liberty Loan in that section of the State, and it is said that they have already attracted a number of subscriptions.

M. S. MOLLER is taking a set of war garden pictures for the State Council of Defense. The pictures will be circulated through the department of visual instruction of the Extension Division of the University of California, which plans to put them in every school in California. The films will be arranged in a series of five lessons, each of from 300 to 500 feet in length. They will show every step in making a war garden, from preparing the soil to planting, cultivating, harvesting and marketing. The lessons will be preceded by a prologue film of about 1,000 feet, which shows what has been done in other schools and is intended to excite the interest of the children. Many of the films will be partly devoted to pictures of microscopic insect life, showing the destruction wrought by the insects and how to eradicate them.

THE WORLD FILM CORPORATION has accomplished a booking in Reno which many of the exchanges have declared was not practicable. "America's Answer" has been booked to run simultaneously at the Grand, the Rialto and the Majestic theatres at Reno. The three theatres will join in advertising the play, and it is believed that by this means everybody in the city will see the play. It is said that this is what the Government has desired, but most film men said it could not be done. The price is made so that the theatres will not have to raise their price for the show. No date for this run has as yet been assigned, as Reno theatres are at present closed on account of the influenza scare. Just as soon as that passes, however, the spectacle of every first class theatre in a town running the same show will be witnessed.

C. C. KAUFMAN of Colusa has sold out the Gem theatre in that town to L. Holt, who has rechristened it the Peoples theatre. Mr. Kaufman is building a new theatre in Colusa, which will be called the Gem, and it is expected to be ready for its opening early in November.

IT IS REPORTED that Louis Lurie, one of the owners of the Rialto theatre in this city has sold his interest and will retire from the motion picture business. It is also said that District Manager Mann of the Fox Film Exchange has bought a third interest in the theatre and that he will thus become a resident of San Francisco. It is understood that Mr. Mann will not sever his connection with the Fox.

H. H. KORPER, one of the veteran salesmen of this Coast, who represents the Fox Exchange in the field, is just back from a successful trip through the San Joaquin Valley.

ALL OF THE thirty-seven war films were shown on a screen before the San Francisco "Chronicle" on the night of Discovery Day. The weather was perfect and the numbers in the shifting crowds cannot be estimated. The pictures took three hours to run. Arrangements were made for the display through the courtesy of Herman Wobber, district manager of the Famous Players-Lasky Corporation.

THE United States Marine Advertising Publicity Bureau is co-operating with the Famous Players-Lasky Corporation all over the nation towards exploiting the latest James Montgomery Flagg Paramount comedy, "Tell That to the Marines." The now famous posters of the big red-headed Yank taking off his coat and throwing his hat on the ground is being distributed by the Marine Advertising Publicity Bureau gratis to all Paramount Exchanges, who in turn are allowing their exhibitors full use of these posters. They will be posted on every marine bulletin board in the country. The first theatre in San Francisco to show this film will be the Imperial, about November 1.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
-- NOW BOOKING --
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
-- COMING! --
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp.
Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Advertise in The West Coast

What the Studios Were Doing

(Note.—All reference to "This Week" in the following items concerns the week of October 7 to 14. "Next week" is October 14 to 21.)

THOMAS H. INCE has completed his patriotic offering, "The Message of Love to the Boys Over There," and the films will be rushed to the front as soon as possible, it is announced. The subject will contain the faces of thousands of friends and relatives at home, and is designed to put heart into the fighters over there when they view the picture. A number of scenes were filmed at San Diego and San Francisco. The production will reach the fight line through the United States Department of Films.

DOROTHY DALTON was on location this week in her new film play, "Hard Boiled." The story was written by John Lynch and is being directed by Victor Schertzinger.

ENID BENNETT has begun work on a new picture written by Lois and Arthur Zellner. Miss Benett gets into a number of predicaments throughout the play because of the unfounded suspicion that there is another woman in the case.

"THREE HOURS LATE" is the title of the latest Christie comedy starring Bobby Vernon and Clare Seymour. The play is directed by Al. H. Christie. "Three Hours Late" is the story is a clerk who was sent on a hurry trip by his boss to deliver a $5,000 check to Mr. Brown. Bobby meets a girl while on the train. At the junction they miss another train, wait three hours, arrive at the home of Brown—and then the plot deepens when another plot in the making makes it appear that the girl is Brown's wife.

PEGGY PEARCE, one of the well known players in the local film colony, who appeared in scores of Keystone comedies, has been added to the comedy force at the Christie studios. She will play opposite Earle Rodney. The latter's first picture for Christie was with Ethel Lynn. His second picture was with Clare Seymour.

BUSINESS Manager Charles H. Christie and Director Al. H. Christie, of the Christie comedies, have leased a beautiful home on Sunset boulevard. It is located near the Christie studios.

WILLIAM DUNCAN, playing the lead in the Vitagraph serial, "A Man of Might," this week filmed a scene where a seven-passenger touring car was sent at full speed over a 150-foot embankment. The car will be salvaged.

JOE ROCK, of Montgomery and Rock, Vitagraph comedians, was on a vacation this week, which he spent in hunting for a bungalow. His mother is expected to arrive in Hollywood from New York next week.

DOUGLAS FAIRBANKS last week left for New York to participate in the Liberty Loan campaign in the East. He was accompanied by Bennie Zeidman, his personal publicity representative. They halted a day in Chicago, according to word received at the Lasky studios. After the pause, Fairbanks continued his way to New York, but Zeidman went to a hospital with Spanish influenza. Later advice is that Zeidman is improving.

BRYANT WASHBURN returned to the Lasky studios this week from New York. He began immediately the work of finishing a production begun in the East, and as soon as this work is completed he will take things leisurely for four weeks.

MONTE KATTERJOHN, well known scenario writer for Lasky and other companies, has organized his own producing company and will begin production soon at the Brunton studios, it was announced this week by Robert Brunton. It is understood that Katterjohn will write his own plays and will also assist in the direction of them.

CHARLIE CHAPLIN announced this week that after nearly two weeks' work, or rest, since he completed "Shoulder Arms," he will begin work on a new Chaplin comedy. He said he knew what the beginning would be, but he has no idea how the production will end. Work on this vehicle will begin next week.

DOROTHY GISH this week began work on a new picture under the direction of Elmer Clifton. The play has not been given a title, neither has its locale or plot been disclosed.

BY THE END of the week Clara Kimball Young will have completed "The Road Through the Dark," which is now being made by Director Ed. Mortimer. This photoplay will have Jack Holt as leading man opposite the star, and little Bobby Connely plays a most important part. The second company, working under the supervision of Harry Garson, that of which Blanche Sweet is star, is filming a special subject, "An Unpardonable Sin." Marshall Neilan is directing, and besides Matt Moore, the leading man, principals of the cast are Wallace Berry in the role of a German officer, and Mary Alden.

What Butte Is Doing

MANAGER GEORGE BOURKE of the Universal Exchange had a merry time of it cancelling bookings. Supplying 153 houses in Montana, from the Butte exchange, cancellations came in thick and fast so that only a scant half dozen were still taking the service.

FAMOUS PLAYERS-LASKY show houses were hit in a similar manner and only a few were running this week in Montana. Bookings will simply be suspended until the quarantine is lifted and then resumption will take place at the point where the service was halted.

GEORGE CALLADAY, representing the Vitagraph, was in this section the past week. His headquarters are Salt Lake.

MEL WILSON is back from a trip along the High Line. Mel is now on the road for Famous Players-Lasky

J. G. RILEY, formerly booker for the Paramount at the Butte exchange, has been assisting Booker C. C. Chellew of the Universal branch in putting the local exchange on a new booking system.

D. W. LEDERMAN, special representative for the Universal, is in Butte from New York, on his tour of the country. He is visiting the leading exchanges installing his system of booking. The new system is designed to curtail labor and increase efficiency. Wherever explained it is meeting with the endorsement of branch managers. The plan is to adopt the same system at every Universal office so that men, trained in one office, may be transferred to another, and find themselves in familiar environment.

JOE BRANDT, general manager of the Universal Film Company, is expected in Butte in a few days, on a business trip.

H. W. BERRY of the Liberty, has gone to Southern Montana on a hunting trip.

Los Angeles Reorganizes Film Board of Trade

DEFINITE steps to reorganize the Film Exchange Board of Trade, of Los Angeles, were taken at this meeting last Friday, at which Harry Lustig, Pacific Coast representative of Metro, presided. Another meeting is to be held in the near future when officers for the organization will be chosen.

"The Los Angeles Exchangemen's Board of Trade will be operated on a similar plan to the Film Men's Board of Trade in Denver and Seattle," Mr. Lustig said.

"It will be a means of better cooperation and a better understanding generally between the film men, and we believe it will work to a more successful business for all of us."

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
MR. F. M. STEELE, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building
643 S. Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

Quimby Champions More Space for Picture News

"PROFESSIONAL baseball is now dead and buried," said Hugh Fullerton, the well known baseball writer, in the "Evening World" of September 13. Football is undergoing the worst season it has ever had, what with influenza and the restrictions imposed by the Government. Horse racing is no longer a popular sport in the true meaning of the word. It is patronized by its devotees, who form a class limited in number. Boxing has lost greatly since the start of the war. Golf has never been every man's sport, and tennis, with the young men of the country gone to war, no longer figures as a subject of popular interest. Thus the sporting page of the newspapers has fallen upon hard days. Yet the public, in spite of the masterful hold which the war has laid upon their minds, demands something lighter for mental relief. What shall take the place of the sporting page which so long has been popular, but which now is fast becoming a thing of the past? A motion picture page, says F. C. Quimby, sales manager of the Pathe Exchange, Inc., who calls attention to the fact that now is a psychological time for every branch manager, every salesman and every home office publicity man to preach motion pictures to the newspapers, which have either been covering them in a half-hearted or apologetic way or else have devoted no space to them at all. Mr. Quimby toured the country from coast to coast a couple of months ago ,and made it a point to see the newspaper men in every city he visited. He found them all, with only one or two exceptions, ready to co-operate if reasonable co-operation could be secured from exhibitors. "If exhibitors would only realize what wonderful results have been attained by liberal use of newspaper advertising in such cities as Seattle," said Mr. Quimby the other day, "they would make it profitable for local newspapers to devote the space they have been giving to sports to motion pictures, and the result would open their eyes. What's the use of having a fine picture in your house if the public doesn't know about it? One gets the regular or casual patron, but the real 'velvet' is not touched. The proper use of newspaper space will educate the public to coming around to your theatre. It will insure the interest of the newspapers used and make it profitable for them to make pictures a daily feature instead of a casual one. The whole business will be helped!"

On his return from his trip Mr. Quimby, in a letter to this paper, called attention to the opportunities offered at this time to secure for pictures the non-remunerative space formerly devoted to sports. Since the publication of his suggestions he has been in receipt of letters from several prominent papers asking for advice as to the best way for them to build up such departments in their papers. All have stated that they would be glad to take radical steps in that direction, but that local theatres used so little space that it would be a losing venture. "Get the exhibitors to see that their interests are our interests in this matter and we'll put it over," wrote one man, who thus expressed the idea of them all.

"A half column of one-inch theatre ads will not make the motion picture page of a newspaper a paying proposition," said Mr. Quimby in a recent letter to a New Orleans exhibitor. "Neither will a single daily ad one inch deep and one column in width make much of a dent in advertising a show to the public. Try some real ads, two or three columns wide and a half page in depth. Spread yourself and circus your pictures. You may depend upon it that your local papers that you patronize will duly reciprocate and get out a motion picture department that will immeasurably help the picture business in your community. Personality stories of the stars, interesting items about current and coming pictures, if printed in your papers will have an immediate effect upon your patronage. Co-operation between the newspapers and the theatres is essential if exhibitors wish to secure maximum results. For proof just look at what the Seattle Times, Portland Oregonian, Spokane Review, San Francisco Examiner, Dallas Times Herald, Washington Post, Cincinnati Inquirer and other papers have done for the photoplay business in their cities. Don't expect that the papers can do this unaided. They can't. Help them with your advertising."

It would seem, now that the publicity men of the business as well as many exhibitors will have time during the next three or four weeks to stop and take breath, that it is an opportune moment to press the matter with the newspapers. When the houses are opened up again proper and liberal use should be made of newspaper advertising. The public, having been told that it is dangerous to mingle in crowds, should be educated to the fact that conditions are normal again and that they may attend the theatre with as much safety as though they were at home. Exhibitors could well announce that their theatres are thoroughly disinfected after each performance. And furthermore, the public, after being deprived of amusement for some weeks, will be keen to attend pictures. The exhibitors who book good shows and advertise them well will reap a golden harvest, and, more important still, they will encourage the newspapers to devote so much space to picture news that it will prove of lasting benefit to their business.

YOUR MONEY DOES IT'S MOST IN AN ADVERTISEMENT HERE

An Avalanche!

Yes, when we started the COMPLETE PLAN BOOK it took the country by storm. "Just a year or so ahead of any other trade publication in the field," is what they all say in letters of congratulation.

Turn To It

in this week's issue and you will have to look no further to find out anything about ANY picture reviewed. Everything is there—review, Ad Talk, suggestions, catch lines, and innumerable aids.

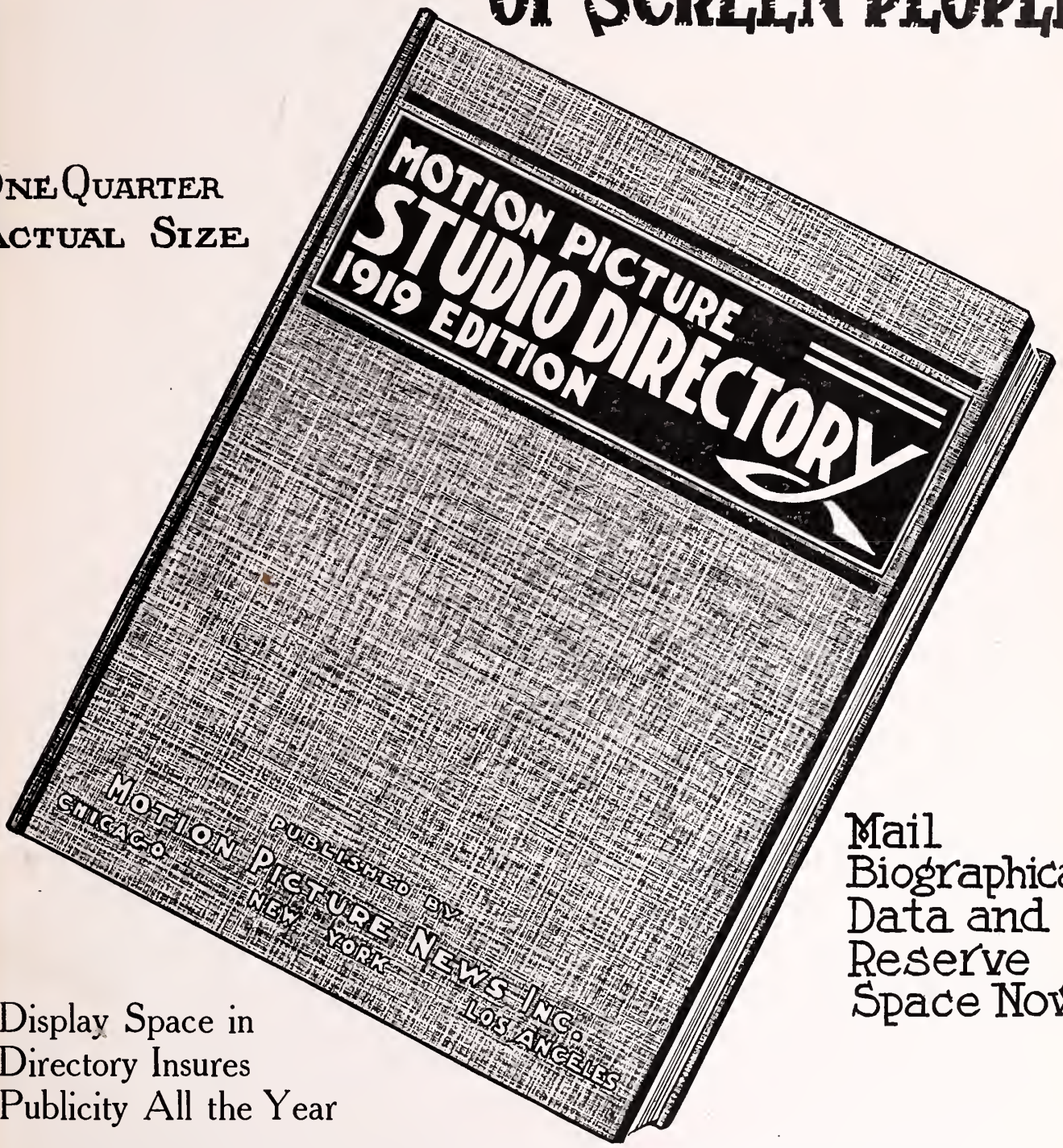
Exhibitors

will find this a great boon and a box office saving. It's what they have needed for a long time. Just take this section out of MOTION PICTURE NEWS each week and file it.

It Will Save You Money and Time

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

ONE QUARTER ACTUAL SIZE



Mail Biographical Data and Reserve Space Now

Display Space in Directory Insures Publicity All the Year

Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

PUBLISHED BY

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

CHICAGO OFFICE
220 So. State St.
Harrison 7667
W. M. HIGHT, Rep

Established 1910

Visitors Welcome

Come One—Come All!

See for yourself how and why Rothacker Prints the best for the best of them.

We conscientiously and unqualifiedly recommend that you see and book the First National Attractions Rothacker Prints

We can and ***do*** secure the highest screen brilliancy negatives permit, and Rothacker Prints are always as good as the negative from which they are made.

Our price is fair and ***includes*** personal service and protection actually worth more to you than the price-per-foot others quote.

Ask Our Clients.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

***There are reasons—
Come and see them.***

NOVEMBER 9, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

West Coast Edition

A CLOSE-UP FROM

"VIRTUOUS WIVES"

Owen Johnson's Novel Published in Cosmopolitan Magazine and one of this year's best sellers.

Anita Stewart

In the role of the young wife whose husband said: "You play for both of us while I earn the money."

George Loane Tucker directed it

Famous Story + Great Star + Great Director = Super Production

VOL. XVIII-NO. 19 Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

Published weekly—$2.00 a year

Chicago — 720 Seventh Avenue, New York — Los Angeles

American Rights For Sale

of the two most important British Productions of 1918

"The Way Of An Eagle"

by Ethel M. Dell, produced by Samuelson

and

"The Elder Miss Blossom"

by Ernest Hendrie and Metcalfe Wood

We should be pleased to show these productions to your British Representative at any time.

If you are interested communicate by cable or letter direct with

SUN EXCLUSIVES

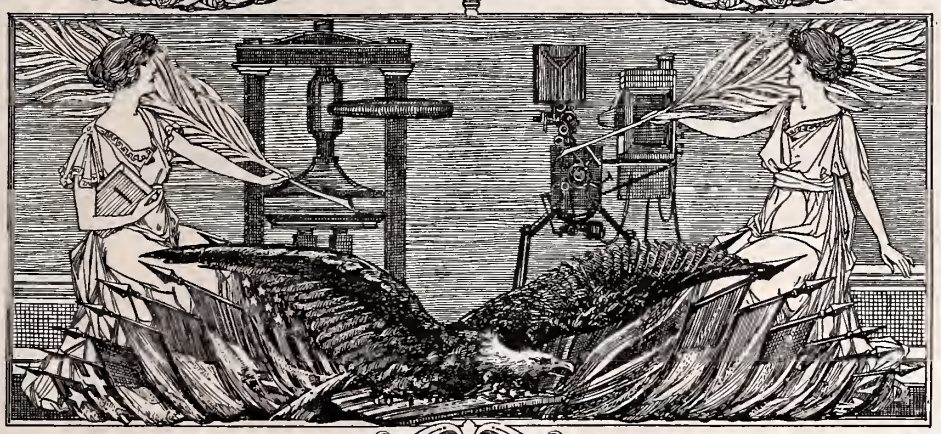
Sun House, 11, Holloway Head, Birmingham, England

Cable Address: Sunsol, Birmingham, Eng.

November 9, 1918 M P News

When your audiences see Miss Baird and Charles Hutchison go over the big waterfall in a canoe and then upset in the boiling rapids, they'll be grabbing their seats with excitement!
LEAH BAIRD
in the sensational, always exciting serial
WOLVES OF KULTUR
with SHELDON LEWIS
Produced by Western Photoplays, Inc.
Written and directed by J.A.Golden
PATHÉ Distributors
STRØNDENAES—18

STRATHDENAES
Stunts that seem humanly impossible to do
are the rule and not the exception
LEAH BAIRD
in the always exciting serial
WOLVES OF KULTUR
with SHELDON LEWIS
It's the kind of action and adventure that
your audiences want!
Produced by Western Photoplays Inc.
Written and directed by J.A.Golden
PATHÉ Distributors



IN FRANCE AND IN FLANDERS

In France and in Flanders a battle line hundreds of miles long stretches from the Holland border to Switzerland. From one end to the other it is aflame. It would be impossible for one individual to see it all, yet by means of the Official War Review your audiences may get a broader idea of the great things that are happening than the soldier in the front line trenches.

The official cameramen of United States, Great Britain, France and Italy have made this possible. Your audiences see what scores of them, all along the line, are seeing with Government aid. Do you wonder that the

OFFICIAL WAR REVIEW

is everywhere acknowledged as an incomparable attraction!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

How can an advertiser continue advertising? By giving YOU value.

Following the spirit of the instructions of the War Industries Board, and in line with my theories of necessary economies within the industry, I have made arrangements with GENERAL FILM COMPANY to turn over to it, so far as practical and economical, the physical handling of our films, routine accounting, etc.

After the theatres reopen my representatives will be found in each GENERAL FILM COMPANY exchange. This business will be continued in my name, existing contracts will be filled and there will be no change in our business relations with exhibitors.

Our next feature to be released will be "THE WALL INVISIBLE" with Shirley Mason, to be followed by "THE GIRL—ALASKA," the first feature ever staged in Alaska; short comedies starring Leon Errol; a number of new one reel comedies with Harry Watson as Musty Suffer; several O. Henry stories beginning with "IN THE FOG," a masterful three reel drama.

GEORGE KLEINE

It Spells Money All Over It!"

An 'Iron Test'-imonial on VITAGRAPH'S

LATEST AND GREATEST PHOTOPLAY SERIAL

"THE IRON TEST"

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

by ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

Directed by Paul Hurst

Moving Picture World

"Like all other continued-next-week stories produced by this company it was written by Albert E. Smith and Cyrus Townsend Brady, and has the same jump-and-ginger situations and appeal to the seasoned taste of the confirmed serial fan."

Exhibitor's Herald and Motography

"The story was written by Cyrus Townsend Brady and Albert E. Smith, who have been responsible for other serial successes, and with two stars of proven worth, the picture has everything in its favor."

in 15 smashing, melodramatic episodes of the sort that smashes box-office records everywhere with

"THE FIGHTING TRAIL"
"VENGEANCE—AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

The Billboard

"Exhibitors' Notes: This is the banner serial of them all. Has coherency of plot, a reason for all the thrills that come as fast as bursting shell, and a clean, inspiring love story that carries the interest forward. Is produced on a lavish scale. *"It spells money all over it."*

VITAGRAPH Albert E. Smith *President*

dainty BILLIE RHODES

"She is certainly as clever as the best of them"

CANADIAN MOVING PICTURE DIGEST

I attended a pre-view of "The Girl of My Dreams," Billie Rhodes in the lead. I have never laughed more heartily at a screened comedy than I did when I witnessed this picture. * * * There are many great bits of comedy, not of the stereotyped order, but so natural and so amusing that they were a treat. There are also some big "punches." * * * Billie Rhodes is a "duck," not once did her work jar. She is certainly as clever as the best of them in this line of work. Her comedy was a "scream" and her pathetic scenes were delicately handled, showing a truly artistic temperament. Also she is very young and pretty; two indispensable assets.

Produced by
NATIONAL FILM CORPORATION OF AMERICA

Los Angeles liked her - so will every other city

BY SPECIAL ARRANGEMENT T. L. TALLY OF LOS ANGELES SHOWED BILLIE RHODES IN HER INITIAL BIG MOTION PICTURE EFFORT AT HIS THEATRE FOR THE FIRST TIME ON ANY PUBLIC SCREEN

"Delightful Vivid Original"

LOS ANGELES "TIMES"

A new and delicious film personality, delightful, vivid, original and combining the charm of the ingenue with a deeper note of histronism—that's Billie Rhodes, in "The Girl of My Dreams," at Tally's Broadway this week. Where has this Billie person been keeping herself, anyway? Of course, we really know. She's been playing in some charming one and two-reel comedies, and we've liked her for a long while. But we had no idea, when she romped through those things, of what she really could do.

"A Full-Fledged Film Star"

LOS ANGELES "HERALD"

Little Billie Rhodes stepped out of the two-reel comedy into a feature yesterday with the same naivette that made creditable her matutinal plunge in the mountain pool. She bears the stamp of innocence in every pretty feature, and looks out upon the world with a trusting faith and responsive affection that endears her to every spectator. The little actress registers joy and pathos with ingenuous fidelity to nature. Her tears are genuine well springs of sorrowing youth and no mere glycerine drops appended where they will be the most becoming. She is apparently free from any endeavor to "look pretty," and climbs about on mountain sides, up and down eave spouts and through rugged walls with boydenish abandon.

"Endears Her to Every Spectator"

LOS ANGELES "EXAMINER

Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There have been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance) but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary—it is her initial five-reel starring vehicle. It won't be her last—if I am any prophet. Even if she couldn't act—which she can and does—her pretty face, clustered with cute little dimples, and fascinating personality would insure her of success. In this production she is the real girl of *your* dreams, a fascinating little creature, who is bound to soar to lofty heights in the film sky.

"Little Doubt of Her Success"

LOS ANGELES "EXPRESS"

The management of Tally's Broadway Theatre kept its promise yesterday, and put before the motion picture world a new star of personality and charm. Strictly speaking, however, Billie Rhodes is not a new star. She has a large following among those who like short-length comedy, and needs no praise for her ability to do sprightly and pleasing things in that metier. But now she appears in the realm of serious drama. The reception of the play yesterday left little doubt of her success. * * * As for Miss Rhodes, she is so arch, chic and spontaneous that she wins admiration at every step. There can be no doubt that if she is fortunate enough to find the plays to fit her dainty personality she will take a leading place at once among the popular stars of the day.

Distribution rights throughout the world controlled by

ROBERTSON-COLE COMPANY

1600 Broadway New York City

Cable Now!

Have Your London Representative See

DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(*Under the sole direction of MAURICE ELVEY*)

TEN PARTS

¶ A production that is certain to enlist the support of American Government officials and other prominent men.—Rich in publicity possibilities!

¶ The "Ideal Film Renting Co.", whose famous masterpieces such as "MY OLD DUTCH" and "MASKS AND FACES", found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE.

The London Trade Showing Will be Given Soon. Don't Fail to be Represented!

Note:—The picture has been so constructed that it may be released in episodes or completely.

The Picture That All America Will Want to See!

WHICH allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be one of the greatest events in filmdom.

For THOSE WHO MAY BE INTERESTED, quick communication may be had through our cable address: IDEFILM, TELEW, LONDON.

Ideal Film Renting Co., Ltd.

76-78 Wardour Street, London, W. 1.

MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman."
GEORGE MOORE

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

"WOMAN"

Written by Charles Whittaker

Directed by Maurice Tourneur

Will be given its pre-release showing at the

Rivoli Theatre

Broadway and 49th Street, New York, week beginning

SUNDAY, OCTOBER 27

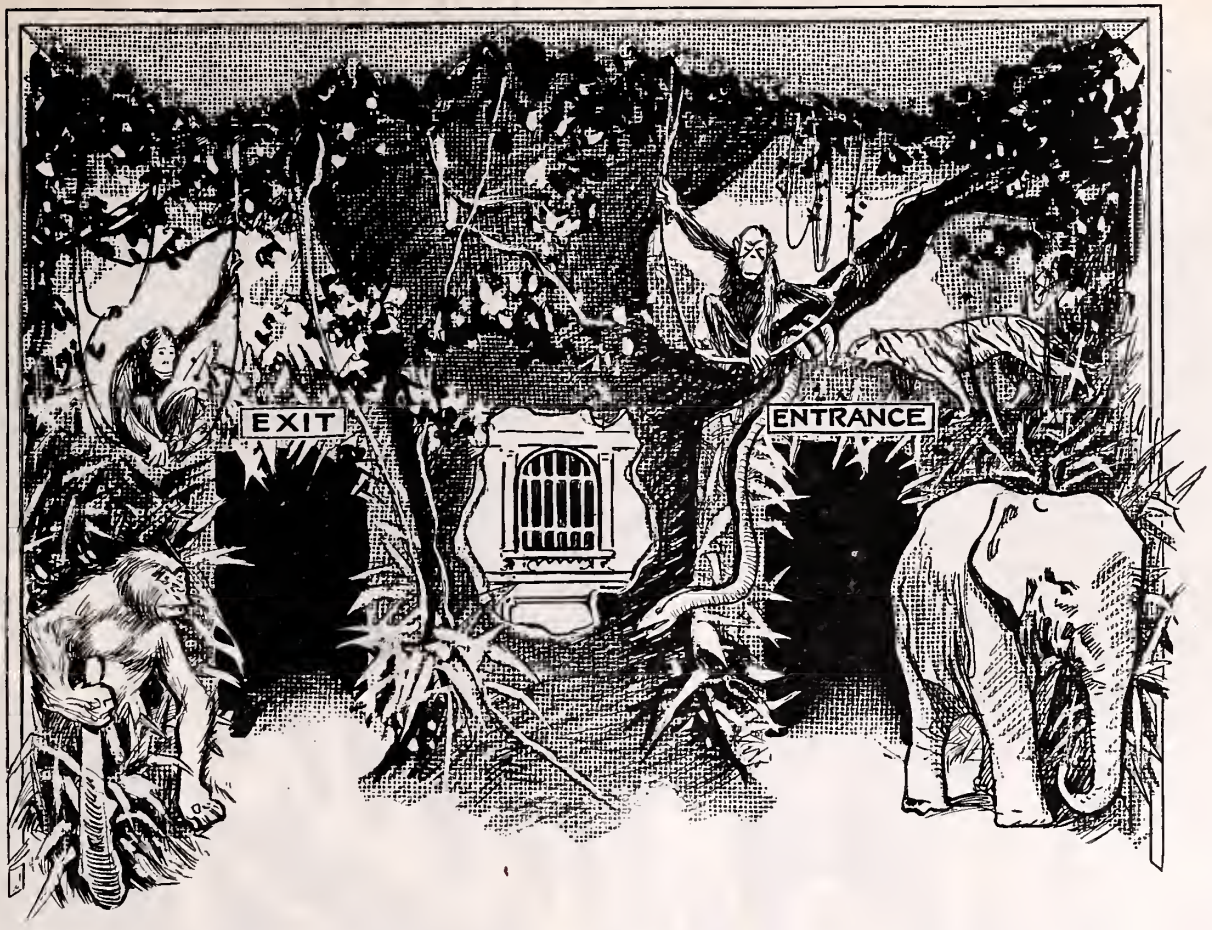
Rights to "SPORTING LIFE" in the following countries are still available : South America Panama, South Africa, China, Japan, Dutch East Indies, Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS--FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK, INC.

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY



Will you get every dollar possible out of

"THE ROMANCE OF TARZAN"

You'll do good business by just showing it
But you'll get a knockout profit if you advertise—

Tarzan pitting his superhuman strength against cannibal ferocity to save his mate from a fate worse than death.

Tarzan locked in a death-duel with a lion.

Tarzan—jungle-reared savage—storming the flunkied doors to society for his mate.

His simple jungle honor code outwitted by the cunning and villainy of social vultures.

His smouldering tropical rage fanned by duplicity into a burning fury of destruction.

Palatial elegance reduced to ruins by his mighty strength—aroused at last to fighting pitch.

The tremendous and original advertising and stunt possibilities in this great sequel to the amazing box-office success, "Tarzan of the Apes," prompted its choice by First National Exhibitors' Circuit as THE ONE PRODUCTION on which to base its exhibitor advertising contest for $1200 in Liberty Bonds.

FIRST NATIONAL EXHIBITORS CIRCUIT

Entry blanks and complete details from any Exchange of the First National Exhibitors' Circuit, from this trade journal, or the Tarzan Editor, 6 West 48th Street, New York.

NOW PLAYING - BROADWAY THEATRE - NEW YORK

TO CAPACITY AUDIENCES

FRANK A. KEENEY
presents

CATHERINE CALVERT

AND AN ALL-STAR CAST, INCLUDING
DAVID POWELL
THOMAS HOLDEN
IDA DARLING AND
HAZEL ALDEN

IN

"Marriage"

GUY BOLTON'S
SENSATIONAL
SOCIETY SCREEN
MASTERPIECE

Directed by JAMES KIRKWOOD

It introduces to you the mysteries and lays bare the secrets of society as no other film presentation has ever done.

SEE WHETHER MARRIAGE IS A FAILURE OR A SUCCESS.

SEE THE LAVISH DISPLAY OF GORGEOUS GOWNS.

RELEASED ONLY THROUGH THE WM. L. SHERRY SERVICE EXECUTIVE OFFICES 729 7TH AVE., N.Y.

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT, BOOKED DIRECT THROUGH THE WM. L. SHERRY SERVICE, 729 7TH AVE.
ALL OTHER TERRITORIES BOOKED THROUGH GENERAL FILM EXCHANGES.

EXHIBITORS - Book This Sensational Attraction for an Extensive Engagement.

Motion Picture News

Vol. 18 No. 19. November 9, 1918

The Week in the Film World at a Glance

Editorially Speaking 2829
Timely Topics 2830
Country Cheers Up As Theatres Open 2831
Optimistic Reports from All Sections 2832
Some Sections Remain Undetermined 2833
Cities in the Dark About Reopenings 2834
Kleine Shifts Exchanges to General 2835
Record Made Despite Influenza 2836
In and Out of Town 2839
The Complete Plan Book 2889

Other News and Features of the Week

New York Candidates on Record 2837
The Honor Roll 2838
Exhibitors' Service Bureau 2840
Making the Most of It 2840
What's Your Best Work of the Year? 2842
At the Zero Hour 2843
Your Idea and Ours 2844
What Live Wires Are Doing 2845
Exhibitors' Box Office Reports 2850
Live News from the Producers 2853
In and Out the West Coast 2868
Releases Current and Coming 2869
Equipment Service 2873
Projection 2876
Camera Department 2880
Music 2883
Theatres Worth While 2887

Complete Plan Book

Plan Book Index 2888
Advance Reviews 2889
"Mirandy's Smiles" (Paramount) 2890
"The She-Devil" (Fox) 2891
"When Do We Eat?" (Paramount) 2892
"The Make Believe Wife" (Paramount) 2893
"Three X Gordon" (Hodkinson) 2894
"The Vanity Pool" (Universal) 2895
Advance Reviews (Continued) 2896

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

To Executive Heads Of All Film Producing Companies

You are making every effort to save money, men and material, both to aid the Government, and to put your business on a sound, economical basis.

Then you will want to know all about our processing system of printing and developing positive film at lower rates per foot than you can obtain anywhere

We said lower rates - we don't care what you are paying - and we mean it.

Talk to our representative about price quality and service

Spoor-Thompson Laboratories

1333 ~ ARGYLE ~ STREET ~ CHICAGO
NEW YORK ADDRESS ~ 110 W. FORTIETH ST. ROOM 1403-4

Spoor Prints

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 19 November 9, 1918

Speaking Editorially:

THERE'S one outstanding fact about the four weeks' ban on new productions, releases and trade advertising which should get considerable thought from all of us during the next few weeks.

The producers and distributors have shown that they can, when necessary, get together, hold together—and converse together.

At first thought this may not strike you as a very remarkable feat. Especially ordinary will it seem to you if you haven't basked in the Times Square atmosphere for a few years.

But if you have grubbed for bits of scandal on Broadway for many moons, if you have given ear to the sub-rosa opinions of this manufacturer and that manufacturer—

Then, with us, you'll mingle feelings of amazement, admiration, and watchfulness of the future as you ponder the thought:

The producers and distributors have shown that they can, when necessary, get together, hold together—and converse together.

* * * *

And the Greatest of These—

IT might well be said that necessity prompted the united action of the manufacturer group. But it is not the deed that arouses our comment—it is the fact that the executives are meeting once and twice a week and talking plain, cold facts.

Not all the conversation is pleasant, perhaps. Indeed, diminutive Mary Pickford and her new contract have caused some rather heated words.

But the important point is—the big fellows are talking to each other and to one another.

Look at it from this angle:

From many, many moons any manufacturer would tell you—as an individual—that overproduction and excessive distribution overhead were the basic evils of the business.

The same manufacturer would tell you that the only solution lay in united action—to limit production and merge exchange overhead.

But these fellows always left you with the impression that they made one reservation—"*My* production plans are all correct; *my* exchanges are the ones that should remain open and handle the other fellow's distribution."

That was the way it used to be—and will continue to be for some time.

But they are meeting over the luncheon table now. They are getting acquainted.

So keep your ear to the ground—and both eyes open!

Congratulations, Gentlemen!

FRANKLY, we believe that a word of praise is due the manufacturers for the inherent strength and ability to organize that they have shown in this crisis.

Think it over—and think of the future possibilities.

A distinction is drawn between the present Committee of Producers and Distributors and the National Association. But the distinction is largely one of words alone.

And to us, the big thought of this four-week ban is that it shows the power that the National Association can wield—and some day will wield, if it is to justify its existence.

We can't believe that there need be any fear of this power of organization being used wrongly—for example, solely in producer versus exhibitor squabbles. The plain and fundamental laws of business competition affecting buyer and seller will take care of that.

But there is the bright prospect of the power shown in these few weeks being eventually used to instill new strength, cohesion and value in the place that it should be—the industry's National Association.

And so we say—Congratulations, Gentlemen!

* * * *

Good News at Last

THERE'S pretty good news for all of us on pages 2831 and 2832 of this week's issue. One, two and three at a time territories are opening up all over the country.

If our office calculations are right Monday, November 4th, will find at least fifty per cent of the country's theatres open again. The percentage may even be greater, for every few hours is bringing a telegram telling of another section where the theatres are operating at full force.

The West—last to be hit—is still stagnant. The South, outside of Atlanta and Richmond, is not entirely clear. The East and Central States are opening up rapidly.

And, if our correspondents are not merely indulging in space-rate adjectives, the indications are that the picture theatres of the country will present bright, clean faces to the rush of patrons that is expected. "Exhibitors are redecorating and cleaning" is the word from every city.

But, by the way, reports from Boston would bear out the fact that picture theatres should not be in a hurry about reopening. Boom business is not a certainty unless the patrons are entirely free of any fear of the influenza.

(*Editorials continued on next page*)

Extend Ban Another Week!

FOLLOWING a meeting of the Committee of Producers and Distributors on Thursday, October 31st, the following statement was issued:

"The undersigned producers and distributors have carefully canvassed the situation in every territory. Full consideration has been given to exhibitors' needs everywhere.

"With the reopening of the majority of the motion picture theatres of the United States and Canada expected by November 16th, regular releasing will be resumed Sunday, November 17th.

"We feel that the suspension of releases during a period of emergency has had a healthy effect on all branches of the industry.

"Exhibitors of the country have worked with us in a splendid spirit and have solidified an industry that will attain its greatest expansion and benefits through still closer cooperation of the elements that are necessary to each other."

The statement is signed by the same eighteen companies responsible for the original ban; with the additional names of Vitagraph and Essanay.

Suggested to the National Association

WALTER H. BROOKS, manager of the Auditorium, Coatesville, Pennsylvania, has favored MOTION PICTURE NEWS with a most timely suggestion. We pass the opportunity for real service to the industry on to the National Association.

Manager Brooks suggests that since eighty per cent of the country's theatres have now been closed for an average of four weeks, it might be proper to appeal to the Fuel Administration for a modification of the "lightless night" order.

Surely, since the playhouses have saved *all* light and fuel for four weeks, they will not be exceeding their allotment if granted more than the present three nights of light.

Theatre illumination is at present allowed on Friday, Saturday and Sunday. Our Pennsylvania reader brings out the point that the permission to use light on Sunday is of no use to exhibitors in many sections of the country.

"In Pennsylvania this is utterly ridiculous," he says. "In most small cities—among the eight per cent of the theatres—the use of light on Sunday is foolish. I will grant that the ruling is satisfactory for the District of Columbia and for New York City, and some western states; but certainly for the vast majority, three week nights would be decidedly more valuable than the Sunday privilege."

* * * *

He's In Again?

WE just had time to read in print the nice things we said—from the heart—about Frank Tichenor and General Film last week when that combination broke into the news pages again.

So we want to remind you of what we said last week: "He followed the conservation highway—and he is only *beginning* to reap the benefits."

This week the news chronicles the fact that George Kleine's exchanges are to move under the General roof. Overhead will be cut, while the Kleine organization will maintain its individuality by means of special salesmen in the General offices.

It's another move towards conservation worthy of praise.

And it brings up another interesting sidelight:

Much was said pro and con about George Kleine's recent recommendations to the Priorities Board calling calling for a drastic merging of exchanges. Everybody took a fling at the task of saying an editorial word on the latter.

We want to be the first to say:

George Kleine has never been afraid to take his own medicine. All who know the picture business know that the Kleine distribution organization was the heart of George Kleine.

Now—having prescribed the reduction of exchange roofs to help the ailing industry—George Kleine has stepped up manfully to take his own biteer tasting prescription.

Shake hands, George Kleine.

* * * *

George Spoor—Laboratory Man

GEORGE SPOOR has made his share of money producing pictures. And it is as a producer that most film men think of him.

It is only those who have been favored with a trip through the Spoor plant in Chicago under the personal direction of that pioneer who know that George Spoor should really be thought of as an inventor.

A hundred and one costly investigations and experiments are continually under way there under the eyes of Mr. Spoor. And we might add that quite a few startling surprises are all but ready for Mr. Spoor to say the word.

This week he has said the word on one point—in offering manufacturers the facilities of the new Spoor-Thompson automatic processes for developing and printing.

Mr. Spoor is of the belief that if there is anything more than noise to this continual talk about "Economy" and "Let's save money" he has offered the manufacturers their opportunity.

The news story will be found on page 2856.

* * * *

The Right Way About It

THERE'S a news story on page 2837 of this week's issue that should interest both exhibitors and manufacturers. It tells of the manner in which New York exhibitors have prepared for the legislative battles of next year.

The New York State League hasn't waited this time until dreaded bills reach the floor of the Assembly or Senate.

It has started long before election at the task of placing all state candidates on record regarding the motion picture and—having started at the right time, when a politician's heart is in his boots—it has secured a complete and valuable collection of data.

Which is considerable of an improvement over the usual method of attempting to fight politicians by hurriedly placed assessments on the National Association members and futile junketing parties to Albany.

Country Cheers Up as Theatres Open

Influenza Ban Reported Being Raised in Various Sections of Country—Washington Among First to Dispel the Gloom—Normal Conditions Soon Expected

THE scourge of influenza which has been sweeping the country, dragging in its wake closed theatres and a tied-up motion picture industry, was reported this week and last as being rapidly put under control. This brought with it permits from various health boards to open the motion picture theatres, and in all parts of the country the houses are again getting under way.

October 30 marked the beginning of resumed business in Chicago, and Buffalo, N. Y., followed by opening up on November 3. Pennsylvania is reported as very optimistic. Latest wires also add Des Moines and other Iowa towns to the "open" list. Nebraska has also lifted the closing order, precisely four weeks after it went into effect in that state.

Chicago Opening on Sectional Plan

CHICAGO, ILL. (*Special*).—Wednesday, October 30, saw the theatres and other public places in Chicago north of the Diversey Parkway once more throwing their doors open. The local authorities are opening the houses on a sectional plan, the ban being lifted in different territories as conditions warrant.

On Thursday the open zone was extended to include everything south of Twelfth street; on Friday it is expected that the entire city will be open with the possible exception of South Chicago.

The Health Department is making close inspection of all theatres before they are allowed to open. They must be in sanitary condition and have satisfactory ventilation.

Buffalo Health Order Sets November 3rd

BUFFALO, N. Y. (*Special*).—Local exhibitors have been instructed by Health Commissioner Dr. Irving Gram to go ahead and prepare for reopening their houses, Sunday, November 3. This order, however, may be rescinded, if conditions in the fight against the "flu" epidemic should show that the disease has not disappeared from the city.

A meeting was held in the Health Commissioner's office this week at which exhibitors were told that from present indications all theatres could safely open Sunday. During the closing period managers have been putting their houses in tip-top shape and all will be scintillating for "Der Tag."

Pennsylvania Rapidly Opening Up

HARRISBURGH, PA. (*Special*).—The influenza ban will be lifted November 5 by State Health Commissioner Royer in twelve counties out of sixty-four, with more being added to the list almost hourly. Philadelphia theatres have been operating since Wednesday. Pittsburgh is expected to follow suit within a few days.

After a few days of strained relations with the municipal authorities the State Commissioner issued his order allowing Philadelphia to open on Wednesday, October 30, last Saturday. This was followed on Monday with orders allowing theatres to open on Election Day, November 5, in the counties of Chester, Montgomery and Delaware, with the exception of five towns where conditions are not yet clear.

Then on Tuesday night the Health Board announced that the ban would also be lifted on Election Day in Lancaster, Pike, Monroe, Adams, Cumberland, York, and Perry Counties. Part of Dauphin County, including the city of Harrisburgh, was included in the order.

Mayor Babcock, of Pittsburgh, is putting up a strenuous fight to have the ban lifted in that section. At first, when he sought immediate relief, he met with a cold turn-down from Commissioner Royer who stated that he was not satisfied with the epidemic's progress.

Following an exchange of letters Mayor Babcock journeyed to Harrisburgh on Tuesday and talked with the State officials. Later he announced that the ban would probably be lifted in a few days.

Members of the Motion Picture Exhibitors' League of Dauphin County met in Harrisburgh Monday and appointed a committee, including Peter Magaro, Regent theatre; James George, Victoria, and John Lenney, Grand, to call on Dr. Royer and plead for the reopening of the theatres of the Harrisburgh zone. Later in the day this committee presented to the Health Commissioner the argument that health conditions in Harrisburgh are better today than they are in Philadelphia, where the ban was lifted.

THE LATEST

Frequent Reports by Wire Show San Francisco Opening and Closing

OFF again—on again is the role San Francisco is playing in the influenza tragedy, which has held the boards for the past three weeks.

Frequent reports from 'Frisco by wire show that the city is opening and closing with great regularity, but that the epidemic and the closing orders do not appear to be jibing very well.

Among the latest wires to MOTION PICTURE NEWS, following reports that "open house" had been declared, was one dated October 28, which read as follows:

"Situation is improving in San Francisco, and the Board of Health reports a falling off of fifty per cent in the number of cases compared with yesterday. Reopening of theatres, however, is not yet visible."

Truly, the influenza is nothing if not inconsistent.

Capitol Houses Reopen on Monday

WASHINGTON, D. C. (*Special*).—Health Commissioner Brownlow on Wednesday gladdened the hearts of local motion picture men with the announcement that the ban on theatres would be lifted next Monday, November 4.

Earlier in the week the prospect was that the ban would continue for a much longer period but the local theatre men kept plugging away and finally secured permission to operate Monday.

Washington has been hard hit by the influenza epidemic and the theatres were just as well satisfied to be closed. With conditions clear now, however, they look forward to boom times starting next week.

Virginia Theatres Will Follow District

RICHMOND, VA. (*Special*).—The Richmond health authorities have declared that local theatres may reopen next Monday, November 4. It is expected that theatres throughout the State will follow Richmond's lead as the epidemic is on the wane in every section.

Richmond theatre managers previously showing first runs are planning to run pictures one week behind release dates.

Indiana Open by End of the Week

INDIANAPOLIS, IND. (*Special*)—Unless there is a decided reaction in the influenza situation within the next forty-eight hours

(*Continued on page 2832*)

Country Cheers Up as Theatres Open

Indiana Reopens

(*Continued from page* 2831)

all the theatres of Indiana will probably be open by the end of the week.

Indianapolis expects that the ban will be lifted Thursday by the Board of Health. This is the attitude of the city health officials. The state officials will allow many sections to reopen on Thursday, and others to follow on Friday.

The State Board of Health expects to lift the ban county by county as conditions warrant such action. After Thursday night it is believed that but a few cities will be closed, while it is confidently hoped that Saturday will find all theatres open.

Wisconsin Expects Action by November 3rd

MILWAUKEE, WIS. (*Special*)—Indications here point to the reopening of Milwaukee theatres in the very near future, most certainly by November 3. Health Commissioner Ruhland declines to make any definite prediction but is holding meetings this week to consider the question and allow the lifting of the ban at the earliest opportunity.

FOND DU LAC, WIS. (*Special*).—With the third week of the ban on motion picture houses nearing, there is hope here now that orders permitting the theatres to reopen November 3 will soon be forthcoming.

MADISON, WIS. (*Special*)—While the closing order is still in effect in Wisconsin the plague is well under control. State Health Officer Harper is taking extraordinary precautions to prevent a recurrence of the epidemic, which accounts for the slowness in reopening. It is now expected that the lifting of the ban will happen on Sunday, November 3. Local managers were prepared to reopen last Tuesday but all cities are awaiting Doctor Harper's word.

GREEN BAY, WIS. (*Special*)—Picture houses will probably be permitted to reopen next Sunday, November 3, if conditions continue to improve during the balance of the week, it was announced today by local Health Commissioner Chloupek.

Many Towns in Ohio Have Reopened

CLEVELAND (*Special*)—While Cleveland and Cincinnati are still "dark" towns in so far as motion picture theatres are concerned, reports are beginning to arrive at the Cleveland exchanges which indicate that the rest of the state is gradually opening again.

Hicksville, Bryan, Cambridge, Holgate, Kenmore, Lafferty, and upper Sandusky announce that they will reopen on Sunday, November 3. Martin's Ferry opened on Tuesday but was again closed on Wednesday.

There is an unconfirmed rumor here that Cumore, Toledo and Mansfield will open also on Sunday.

Florida Looks for Relief Next Week

TAMPA, FLA. (*Special*)—The epidemic of Spanish influenza seems to be on the decrease throughout Florida, according to reports received here, among the native residents. But in sections having large Latin populations it is reported that the plague is still raging among the latter.

There are no hopes of the theatres opening during the present week but the prospects are fifty-fifty for reopening early next week.

LATE BULLETINS

BUTTE, MONT. (*Special*).—Early reopening of theatres is expected at Anaconda where no new cases of influenza were reported today and no deaths for a week. Conditions in rest of State continue unchanged.

ATLANTA, GA. (*Special*).—The theatre closing order effecting Atlanta has been rescinded. All picture theatres were operating at full speed Saturday, October 26.

MUNCIE, IND. (*Special*).—Present indications are that theatres here will reopen on Thursday, October 31.

FLINT, MICH. (*Special*).—Rumors here are to the effect that there is a possibility of the theatres reopening on Sunday, November 3. The situation is improving greatly. It is certain that the theatres will reopen by Election Day.

SPRINGFIELD, ILL. (*Special*)—The influenza epidemic here is on the decline and the theatres are already making efforts to reopen. The prospects, however, point to Sunday or Monday as being the earliest possible date for the reopening of theatre.

SAN DIEGO, CAL. (*Special*)—The influenza situation here is reported as more favorable. No deaths have been reported in the past three days. There have been only twenty-five deaths here since the epidemic started.

Cleveland Patiently Awaits Reopenings

In Cleveland it was reported that the different branches of the industry have been taking the situation philosophically. The exchanges have for the most part retained their full office forces and taking advantage of the condition by inspecting films, repainting film cases, and otherwise overhauling their systems of operating. In some instances, members of the sales forces have been temporarily retired. Others are retaining their salesmen on half pay, while still others have their men out on the road. So far as can be learned, Paramount is the only local exchange which has its men out right now. The Standard Film Service of Cleveland, transferred its sales force to Detroit, to work out of the Detroit office of the company, but as Detroit closed late in the week, they have been recalled. The Pathe Cleveland exchange kept its sales force in tact, on condition that the men devote all of their time to the sale of Liberty Bonds.

The Board of Motion Picture Exchange Managers has held several meetings in regard to handling the releases, once the theatres are again doing business, and they have agreed to continue their releases just where they were terminated last week. The difficulty lies with the towns outside of Cleveland, which will not be opening at the same time. In all probability, these towns will wild cat until all of the theatres are running, and a regular booking sheet can be resumed.

The exhibitors, in many instances are cleaning up their houses, redecorating and preparing for lively business when normal conditions again prevail. The Mall theatre is putting in its new Euclid avenue front, and expects to have it all ready some time next week. The Alhambra is completing some of the improvements which were started last summer. The Standard theatre is having its entire lobby done over with a new coat of paint, and several of the neighborhood houses have followed suit.

Films Division Names New Series

A new series of twelve two-reel pictures, under the general title "For Life and Liberty," is announced by Director Chas. S. Hart, of the Division of Films, Committee on Public Information.

Three of these two-reelers are now in the laboratory and three more are in the hands of the directors and camera men.

The stories for the new series were prepared by Rufus Steele, scenario editor for the Division of Films, and the entire work of preparing the pictures is being done under Governmental supervision. Each picture takes up some vital war activity and illustrates how successful results are being obtained.

Following the date of the initial release, which will shortly be announced by Denis J. Sullivan, Manager of Domestic Distribution, it is expected that one of these two-reel pictures will be issued every two weeks.

The direct title of the first of the new series is "When Your Soldier's Hit."

Ruppert Engages Hall

Colonel Jacob Ruppert, who is still strongly interested in motion pictures, on October 31 engaged Frank Hall as general manager of his recently announced Film Clearing House.

Frank Hall has had active experience in independent producing and distributing.

Some Sections Remain Undetermined

Michigan Expects to Remain in Clutches of Gloom Until November 10—Denver Reports New Cases—No Promises in Rochester

TO offset the many cheerful reports that have been received from various sections of the country in regard to the influenza situation and its attendant hurtful effect on the motion picture theatres, several cities announced at a late hour that the ban was still in effect in their territory. Some held out no hopes of an early "armistice," while others expressed the opinion that things would be open and going smoothly by November 10. Denver is classed in the latter list, and Michigan is practically in the same boat.

Seattle, Wash., reports indicate that influenza conditions have neither improved nor abated, and that masks are still in vogue. Butte, Mont., reported a slight improvement in the situation. Spokane is classed as still "serious."

Michigan Expects Nov. 10 to Decide the Question

Late in the evening of Oct. 31 it was reported from Detroit that Governor Sleeper and the State Board of Health may not remove the ban on theatres and churches until Nov. 10, which would make a three weeks' closing for that state. The epidemic is said to be rapidly subsiding in Detroit, in view of which fact it is said accusations have been made that the Governor is playing politics by not allowing the theatres to reopen earlier. The state election falls on Tuesday, Nov. 5. It is said the exhibitors of Detroit and Michigan lack an efficient organization to bring sufficient pressure to bear to get an earlier opening. The Detroit health officer has strongly opposed the closing order, but is powerless.

Denver, while almost as bad, entertains hopes of being able to open Nov. 4, it was announced by wire Oct. 29. Four hundred and eighty-seven cases of influenza were reported in Denver for that day alone, breaking the record. In stating that the ban would probably be lifted Nov. 4, the State Health Department made it plain that exhibitors need not be surprised if they were told to remain "dark" longer than that.

A wire from Seattle, Wash., Oct. 30, read: "No shows can open here this week. Influenza conditions are the same, and everyone wears a mask in the stores, cars, elevators and even on the street. Some small towns are opening."

The fact that some of the smaller towns around Seattle are opening has led to the belief that the West will not remain under the ban many days longer.

Rochester Authorities Make No Promises

A total of 10,519 cases of influenza had been reported in Rochester, N. Y., up to Oct. 29, with the deaths placed at 475. The epidemic was reported as showing a slight abatement, but authorities would make no promises regarding reopening.

Butte, Mont., also showed slight improvement on Oct. 30, but there were no signs at that time of the ban being lifted. Many new cases were being reported in Butte every day.

Spokane reported its situation as serious. State Health Officer Tuttle asked that the closing ban remain in effect at least ten days from Oct. 29. A total of 207 new cases were reported in Spokane on Oct. 29, making a total of 2,599 since the epidemic came into prominence.

Nov. 4 was set as the day for lifting the ban at Cincinnati, where it was reported things had been unusually "dark." One of the most optimistic signs that the influenza is disappearing from that section and that theatres will shortly be doing their normal share of business was the report that the Camp Sherman theatre would open at once for the soldiers at that training station. This means the quarantine at Camp Sherman has been lifted.

Cleveland reports on Oct. 30 indicated the theatres would remain closed another ten days. In the meantime exhibitors have been preparing for reopenings by securing the cooperation of the Health Board, guaranteeing the safety of the theatres to the public.

The only news emanating from Grand Rapids, Mich., was that the houses were still closed on Oct. 29. The town had probably not received the news that Nov. 10 was expected to be the reopening day in Michigan. Lansing appeared further in the dark than Grand Rapids, and announced that although schools were being reopened it was not expected the termination of the closing order would arrive for another three weeks. Officials pronounced the situation still very serious.

OPERATORS

Always Prefer a Trade Journal That Does Them REAL Good

THE following letter is a fair sample of what the majority of operators throughout the country think of MOTION PICTURE NEWS. They are very emphatic in their remarks that they find what they want in the NEWS—and that's what a trade paper is published for, but few of them obtain their object.

Here it is:

"Have been a motion picture machine operator for years. The Projection items in the NEWS are the best in any trade journal, and the NEWS is the best of its kind in the country."

(Signed) L. E. BEYNON.

The Projection Department is but one of the many departments edited with the end in view of accomplishing REAL things for the readers.

DOMINATES THE FIELD

Merchants Feel Need of Theatres in Many Places

Indications are plentiful on every side that the merchants of the various cities that are closed feel deeply the lack of theatre audiences. Without the theatres the stores are said to be much below their average in the way of customers and sales.

In Elgin, Ill., merchants have given their support to the effort of exhibitors in attempting to secure a promise of reopening of the local theatres as soon as possible after the enforced closing. Proprietors of cigar and ice-cream stores, catering to evening patrons, endorsed the exhibitors' appeal, declaring their business in the closing weeks to be cut in half. Drug stores felt the loss of evening patrons also, as have the outlying grocery stores. It is estimated that Elgin's four show houses average attendance of 1,500 an evening. The enforced closing of the Elgin theatres, it is said, put a crimp into the proposed raising of prices by local theatres on November 1.

Cincinnati merchants by October 24 had noticed a considerable slump in their receipts, it was reported. The motion picture theatre crowds contained many buyers and to have a store near a picture house was a distinct advantage. Some of the merchants declare that their loss in business has amounted to about $500,000, with the prospect that it will go higher.

Exhibitors of Tampa, Fla., Carry On

With the "flu" raging, theatres closed tight for over two weeks, stores open only from 9 a. m. to 4 p. m., people wearing masks and draping a bag of asafetida around their necks in place of the lavalliere, with new cases and a long list of

(*Continued on page* 2834)

Some Sections Remain Very Undetermined

Exhibitors Carry On

(*Continued from page 2833*)

deaths daily, the exhibitors of Tampa, Fla., are not sitting down waiting to see what is going to happen next, but are "carrying on" by painting, cleaning, decorating and generally improving their houses for the season they know must come when the deadly epidemic has folded its tent and passed away.

Mr. C. D. Cooley, who is the President of the Florida Exhibitors' League, and Manager of the finest of Tampa's theatres, The Strand, and also the Grand, says:

"The peak of the epidemic seems to have been reached here. In fact all over the State, with the exception of Miami. I do not believe there will be a need of keeping the theatres closed more than a week or ten days longer. I feel that we will be opening again by Sunday, the third of November.

"I am painting and decorating my houses, so that when my patrons return they will feel the cleanliness and know that there are no deadly germs lurking in the corners."

Mr. Edward Kane, the Manager of the Alcazar, was busily engaged in directing a crew of painters and decorators; he said:

"My house looks as though the 'flu' had hit it, hey. Well there won't be a cleaner, brighter house in the State when I'm through with it. This thing can't last much longer and I'm getting ready for the amusement hungry crowds, when the 'embargo' is off."

Mr. F. M. Catron, Manager of the Bonita, has had a touch of the "flu," but it failed to keep him under cover long. He, too, is painting and fixing up his theatre. He said:

"I have a boy in France, another away off in New Mexico. They expect their dad to keep the home fires burning, and I'm doing it to the best of my ability."

Mr. W. H. Carroll, the Manager of the Prince in Tampa and the Rex in St. Petersburg, said:

"It has been an awful blow to the country and to the Motion Picture Industry as well, but we must all make the best of it. I am renovating my houses and getting ready for the opening day which I feel will soon be here."

Mr. Carroll, too, has a son "Over There."

All Tampa exhibitors feel keenly the loss of a loved brother exhibitor, Albert H. La Belle, who owned three theatres in Ybor City, the Latin quarter of Tampa. Secretary of the Exhibitors' League, he was a great favorite all over the State, always smiling, fat and healthy, a good word for everybody—no wonder they called him "Happy La Belle."

Toronto Exhibitors Not Kicking at Closing Order

The closing of Toronto's theatres for an indefinite period starting with Monday, Oct. 21, by the local health officer was welcomed by the exhibitors, according to Thomas Scott, secretary of the Motion Picture Exhibitors' Protective Association of Ontario. Speaking for the exhibitors, Mr. Scott said: "It is a fine idea. The moving picture men are always ready and willing to co-operate with the authorities when the general public is benefited."

Toronto was almost the last city in Canada to close its theatres and local exhibitors became just a little anxious, according to the opinions offered, lest the people would blame the theatres for the spread of the disease locally. The people and the papers were more inclined to rap the street cars, however, as the menace. The exhibitors were quite ready to close down because attendance had fallen away off, except in a few instances, during the latter part of the week of Oct. 14.

On the day that Toronto theatres closed all Canadian houses should have started in the great drive with the Victory Loan pictures to boost the Fifth Canadian loan.

The epidemic took one of Toronto's best known exhibitors on Oct. 20, when M. J. Thaler, proprietor of the College Playhouse, 344 College street, Toronto, died at his residence, 347 Brunswick avenue, after a brief illness.

"Open Houses" Not Much Better Than Closed Ones

Manager Bert Goldman, of the New Princess and New Majestic theatres, St. Paul, had the following to say to a NEWS representative when questioned about business conditions in the only large city of the entire West where theatres remain open during the influenza epidemic:

"Though conditions are perhaps not so bad in St. Paul with theatres open, as they might be if the theatres were closed tight, nevertheless, it seems to me "dark houses" could not be much worse than the present situation. We are playing normal pictures at normal rentals and our overhead is not reduced, yet our patronage has taken a drop of easily fifty per cent. There are a few people who are not worrying about the influenza but a majority are deathly afraid of catching it despite statements published here daily that conditions here are not bad.

"It seems," added Mr. Goldman, "that many people are afraid that if they come to theatres in St. Paul that they might meet people coming from Minneapolis who might possibly bring influenza germs with them. To me this seems ridiculous, but I have heard people debating about this subject in the lobby."

Epidemic on Wane in Flint, Michigan

The influenza epidemic which has had Flint in its grasp for the last two weeks and has been responsible for several score of deaths and illness of from 5,000 to 10,000 (estimated) is believed to be on the wane.

Theatrical men who have co-operated with the city and state health authorities to the fullest extent, some against their own wishes, but with the desire to do everything possible to aid in checking the epidemic though it has meant a great financial loss, are hoping for a cancellation of the closing order within the next few days.

C. Edgar Momand, manager of the Garden theatre, says that he believes that business will reopen with a rush after the closing order is revoked. People will be show "hungry" and mighty glad to see performances in the theatres again and business will be very good, is his view. Mr. Garfield of the Arpheum also holds this view and points to the fuel closing order last winter to substantiate his belief. He says business was better with him immediately after the theatres were reopened last winter than it had been just before they were closed.

It is understood by the local theatre men that there will be no confusion in getting pictures through the Detroit film exchanges after the theatres are opened. It is understood the Detroit film men have agreed that the bookings of theatres will be carried out by the various exchanges just as if there had been no closing, the films being sent out in the order in which they had been contracted for the period during which the theatres have been closed.

St. Paul Profits By It

The St. Anthony and Merriam Park districts of St. Paul which adjoin Eastern and Southern Minneapolis, the few theatres of the district are enjoying good business due to the coming of eager movie fans from Minneapolis to St. Paul to see shows. Managers of several of these suburban houses state that they have heard the fear of St. Paulites that Minneapolis might bring "influ" germs over to the theatre with them, often expressed but seemingly this has not affected business to any great extent.

Northwest Becomes Restless Over Ban

The ban on the exhibition of motion pictures in the Northwest seemed to be no nearer being raised October 27 than it did a week before, for although conditions are evidently better health officers will not admit that the time is yet ripe for amusements to be reopened. In St. Paul, despite the fact that a few new cases of influenza have been reported, the theatres are remaining open, though not playing to anywheres near normal patronage.

Conditions in Minneapolis were so much better last Saturday that the Department of Schools ordered school work to be taken up again the next Monday, but after the first period Monday the school doors were again locked. The University of Minnesota was allowed to begin its fall semester October 21 however.

Kleine Shifts Exchanges to General

Aims to Economize on Distribution by Circulating His Pictures Through Latter's Offices—Only Change to Exhibitor in Booking Is Street Address

GEORGE KLEINE, whose system of distribution has withstood the ever-changing moods of the motion picture industry since it was organized several years ago, has decided upon a step which is considered consistent with principles of economy recommended to the War Industries Board. The plan is, according to an announcement this week, to pick the George Kleine exchanges up bodily and set them down within the walls of the present General Film Exchange offices throughout the country. This will mean, it is shown, that a new service co-operation will have been brought about without a change of control of the Kleine program.

Practically the only change, in so far as the exhibitor is concerned in booking the Kleine productions, is the physical routing of the films through General Exchanges.

One of the first pictures to be affected by the new arrangement is "The Wall Invisible," in which Shirley Mason is presented as star.

Practices His Preachings

Close upon his outspoken recommendations to the motion picture industry to practice a course of specific economies in the interest of conservation, as outlined in a letter written by him to the War Industries Board and which aroused a great deal of thoughtful comment in the trade, George Kleine made an announcement this week which presents him as following his own advice in regard to distribution. He states that he will issue his pictures to exhibitors henceforth through General Film Company exchanges.

The statement which comes from Mr. Kleine makes it clear that duplication of exchange facilities by his organization is not warranted if a satisfactory system is available to provide physical service for the product distributed by him. This system he has found in General Film Company with its wide circuit of exchanges that are already handling the product of several large distributors. It means that the George Kleine product no longer will be issued from Kleine System exchanges but will reach the market through the established General Film exchanges.

In proclaiming the change Mr. Kleine emphasizes that he has given up no individual responsibility, and that the arrangement relates to such service as the machinery of General Film Company can provide for his pictures, this including as far as may be practical and economical the movement of film, booking, routine accounting and ordinary transactions involved in circulating the product. All the feature pictures and short length subjects marketed by Mr. Kleine through his own exchange system will now be diverted without any break in service through the General branches.

No Contract Changes

To represent the Kleine organization and to keep it in contact as formerly with his clientele, special representatives will be found at the General exchanges. The effect will be, as far as the trade is concerned, simply a change in street address where the Kleine program may be secured. Existing contracts will be filled and there will be no change in the Kleine business relations with exhibitors.

Several months ago a similar co-operative arrangement was made with General Film Company by Mr. Kleine in Canada, where the number of exchanges was lessened through use of one set of offices for both concerns, with a notable saving of overhead expense for all concerned. The deal whereby the plan is carried out more completely in the United States is a result of the benefits demonstrated in Canada.

The long list of successful Kleine releases will be available, besides which several new groups of product are ready for distribution when the reopening of theatres justifies their release. A big feature, "The Wall Invisible," with Shirley Mason is one of the first of the more important productions, to be followed with "The Girl—Alaska." The latter is the first picture ever staged actually in Alaska, and it promises some revelations in atmosphere. Some short comedies are scheduled featuring Leon Errol, famous in New York musical comedy shows. There are also a number of O. Henry stories. The first of these will be "In the Fog," a masterfully produced three-reel subject fit to lead any program.

Among the Kleine releases already on the market are such productions as the Essanay-Chaplin "Triple Trouble," "Conquered Hearts," "Behind the Lines in Italy" and various Perfection Pictures—"Ruggles of Red Gap," "Brown of Harvard," "The Unbeliever," "A Pair of Sixes," "The Curse of Iku," the always impressive "Quo Vadis," and the Mary MacLane picture, "Men Who Have Made Love to Me."

OH, BOY!

We Certainly Don't Want Him to Pass Away On Our Account

IF slang was ever expressive, it assuredly is in the following "squawk" from a tried and true reader of MOTION PICTURE NEWS. He wants what he wants when he wants it—and it can be readily seen that he is not backward about saying so.

"Holy mackerel! Jumping Juniper! What do you think I want to do, Die? Haven't had a copy of the M. P. N. since three weeks ago. I bought out the Harold Peerson Estates moving picture business and supposed the copy would continue to come. So it did for a few months. Then what a change. No NEWS. Enclosed find check of $3.00 to cover one year's subscription. If this isn't enough, send along for more. Go the limit. I can't be without the NEWS."

(Signed) THE STAR,
F. L. Winne, Mgr.

That's one reason why MOTION PICTURE NEWS

DOMINATES THE FIELD

Exhibitors Hold Ball at Hunt's Point

The Cinema Exhibitors' Association of Bronx County, N. Y., of which Henry Cole is chairman, has completed all arrangements for its sixth annual entertainment and ball to be held November 4 at Hunt's Point Palace, Bronx.

Among the entertainers who are expected to contribute to the evening's merriment are Harry Houdini, Mabel Julienne Scott, McCarthy and Fisher and Billy Gleason. The all-star photoplayers' grand march will probably be led by George Walsh and Marion Davies, and stars expected to be present include Virginia Pearson, Alice Joyce, Ruth Stonehouse, Rose Tapley, Margaret Marsh, Leah Baird, Sheldon Lewis, Mr. and Mrs. Sidney Drew, Hobart Henley, Jack Dunn, Grace Valentine and others. City and county officials have been invited, as well as friends in the F. I. L. M. Club and the trade in general.

Boston Starts Good, But Falls Down

Sunday night, October 20, saw the theatres of Boston breaking all attendance records, following receipt of a permit to open from the Board of Health. The first night's business, however, appeared to be an unreliable gauge, as Monday brought noticeable changes in the situation.

Many first-run picture houses that were usually filled to capacity at every performance, barely half filled their theatre. Reports from every source told of poor business, and many exhibitors believe it will be fully two weeks before the influenza scare is over. The majority of the theatres up to Thursday were barely paying expenses and many were losing money.

Theatres in Lowell and vicinity will remain closed, as the epidemic is not sufficiently under control.

Record Made Despite Influenza

Film Distributing Record Despite Influenza Is Reported by Committee in Charge of United War Work Campaign

A NEW record in film distribution, it is believed, in spite of influenza complications, has been set by the motion picture committee of the United War Work Campaign. Once again every branch of the industry has responded to the "win the war" appeal, plans have been made for 150,000 exhibitions of pictures showing the activities of the Y. M. C. A., Y. W. C. A., Knights of Columbus, Jewish Welfare Board, American Library Association, War Camp Community Service and Salvation Army.

To carry on the programme of war service which has been intrusted to these organizations the American people are asked to contribute $170,500,000. Efforts will be made, however, to raise at least a quarter of a billion dollars.

Early in the fall a motion picture committee with E. A. MacManus as chairman, and S. L. Rothapfel and William A. Johnston as the other members, was formed to co-operate with the United War Work Campaign. This committee began operations with an attempt to obtain more motion picture circulation than had even been obtained by similar means for any single idea. How successful has been this attempt is shown by the following statement from Mr. MacManus:

"We decided to concentrate upon news reels and at once obtained the hearty co-operation of the Universal, Pathe, Mutual and Gaumont companies. The Bray Pictograph has incorporated several subjects along lines suggested by us for distribution by Paramount. This corporation is also releasing much United War Work material which was brought from Europe by Burton Holmes and incorporated in his Travelogues.

"Special material taken abroad by Newman is being distributed by the Educational Film Corporation. At the same time H. E. Hancock has been making his 'Around the Clock' series in American camps.

"The committee arranged all this material with a view to providing seven hundred prints a week. In spite of unusual and unexpected obstacles we have been able to reach this goal over a space of nine weeks. More than 6,000 prints, therefore, are available for distribution in as many of the 14,000 motion picture theatres as are not closed by epidemic conditions. The response of the exhibitors' associations has been unanimous in following the lead of Mr. Rothapfel.

"One of the special features initiated by the committee has been in the production and use of trailers. I believe that we hit upon an absolutely new idea by hooking up the outdoor poster campaign with the motion picture campaign. This has been accomplished by 'shooting' the posters, animating them with living pictures and then fading back to the original posters.

"Rex Beach and Kenneth C. Beaton—'K. C. B.'—aided greatly with ideas, titles, etc. Mr. Beach also collaborated with Mr. Rothapfel on a special five-reel feature covering the work of the campaign, for lease through Goldwyn. The epidemic may interfere with the elaborate preparations made for the showing of this feature, but otherwise the motion picture propramme has not felt the restrictions inspired by influenza as much as have the usual run of features.

"The slides have attracted wide approval. We prepared seven different slides, which are being distributed by exhibitors' State leagues. They contain quotations from prominent people, statistical information and reasons why the nation should oversubscribe the United War Work Campaign Fund."

Camera Men to Be Called to Colors

It was announced from Washington this week that within the next thirty days certain camera men of the motion picture industry will be picked to film "the greatest spectacle of all times," the world war as it is now being fought on the other side of the "big drink." Uncle Sam is the director. The Division of Films, Committee on Public Information, stated that the War Department realizes the extreme importance of making full and complete picture-history of the war. After the war is won, these official pictures, taken by the Signal Corps of the U. S. Army, will form the eternal picture-history of the last days of autocracy.

The Division of Films expressed the belief that the right sort of men will apply at once by addressing the Photographic Section, Office of the Chief Signal Officer, Washington, D. C., for an application blank.

Two New Stories for Mary Pickford

Mrs. Charlotte Pickford has purchased the screen rights of "Daddy Long Legs" from the Jean Webster estate, and also the screen rights for "Pollyanna," it has been announced.

The price for both these stories is declared to be $80,000. Mrs. Pickford leaves Los Angeles to meet Mary in New York, and it is stated that an announcement will then be made concerning the future activities of Mary Pickford.

Late Wires Show Additional Deaths

A telegram from Los Angeles on October 31 carried the news that a number of additional fatalities have been reported among studio employees, especially the technical people. Among the players reported as dead are Arthur Morse Moon and his wife, Donna Drew. They were former prominent players.

Harry Sherman is reported as dangerously ill.

Cleveland Exchanges Manage to Keep Active

Announcements of activities on the part of exchanges these days are so rare, as to be very conspicuous. One such was made last week by Charles Schwerin, general manager of the Success Film Productions, of Cleveland. Mr. Schwerin, while in New York, recently acquired the releasing rights in Ohio and Kentucky, for seven Norma Talmadge and nine Frank Keenan pictures, to be released early in November. The Waldorf, Akron, and the Strand, Canton, both of them first-run houses, have already signed up for the series, commencing with Talmadge in "Fifty-Fifty," and Keenan in "The Coward."

A. C. Lebensberger has been named assistant manager of the Cleveland office of the Famous Players Film Service, Inc., succeeding G. H. Penn, who recently resigned to become affiliated with the Cleveland Goldwyn office.

The Cleveland Paramount exchange has put out two new road men, both of them well known to exhibitors in this territory. They are W. W. Kulp, former exchange manager, and J. B. Reilly, who used to be connected with the Metro office.

Baltimore Profits by Closing Order

The old adage that "It is an ill wind that blows nobody good" is borne out by the Baltimore theatre owners, who have turned the Health Department order closing their houses during the influenza epidemic to an advantage. All of them have turned in and given their theatres a thorough cleaning and renovating, and are preparing for the increased patronage

Most of the theatre managers are glad that the closing order, which has been in effect for nearly two weeks, has lasted as long as it has. They say that during normal years it is next to impossible to give their theatres the cleaning which they need, unless they close their doors for a week or two.

Strand Books New Brady Film

By an arrangement effected between Harold Edel, managing director of the Strand, and William A. Brady, Mr. Brady's picturization of "Little Women" will be presented for the first time on any screen at the Strand theatre the week beginning Sunday, November 10.

Harley Knoles directed "Little Women." The four "Little Women," Meg, Jo, Beth and Amy, are portrayed respectively by Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flynn. Henry Hull is John Brooke and Conrad Nagel plays Laurie.

Dayton Redecorates

While all Dayton, Ohio, houses are closed all of the theatres are taking advantage and are redecorating their house to some extent.

New York Candidates Go on Record

Systematic Work by State Exhibitors' League in Present Campaign—Response to Questionnaire on Sunday Opening and Censorship Proves Gratifying

WHAT is declared to be the first extensive pre-election survey of candidates by the motion picture industry has just been completed in New York State by the Laws and Legislation Committee of the New York State Exhibitors' League.

The committee has succeeded in placing practically all candidates from the gubernatorial nominees, Whitman and Smith, down to the Senate and Assembly aspirants on record in black and white as to their views on such questions as Sunday opening and State censorship. It is said that the response has been so gratifying as to make the exhibitors most optimistic concerning the prospects for fair treatment at the hands of the next Legislature.

Sydney S. Cohen, president of the New York State League; Samuel I. Berman and Charles L. O'Reilly, constitute the committee which has been laboring strenuously on the survey for over a month.

A Typical Letter

The following letter to Governor Whitman, who is a candidate for re-election, is typical of the communications sent the politicians. In cases where an immediate reply was not forthcoming follow-up work was done. With the views all compiled the State Committee was then in position to take whatever steps were deemed necessary before election.

The letter follows:

His Excellency, Charles S. Whitman,
Governor of the State of New York,
Capitol, Albany, N. Y.

Sir:

We respectfully invite your attention to the fact that the United States Government has declared the Motion Picture Industry an essential in the successful prosecution of the war. The motion picture houses are awakening and keeping afire and afresh the spirit of patriotism throughout the country, and as much, if not more, than any other one force in the land, welding the diversified interests and races composing our citizenship into one invincible, unconquerable, loyal and liberty loving people. Sixty seconds after war was declared, our great Government found sixteen thousand motion picture theatres throughout the land fully equipped for service, on the working line. From then until now, the motion picture houses have been daily instructing, encouraging and inspiring eighty million citizens of our Republic. They are the sacred school houses within which are taught in the most effective manner the duties of citizenship, and where devotion to country is inspired.

As propaganda, the motion picture screen is recognized as a great and powerful agency by the Washington authorities. The admission tax paid by patrons of the motion picture theatre is a source of enormous revenue to pay the cost of a successful conclusion of the great war.

THE MOTION PICTURE HOUSES IN THIS STATE ARE RECRUITING STATIONS OF AMERICAN PATRIOTISM.

We, the undersigned, representing the motion picture theatres of the State of New York, are desirous of ascertaining first hand by word of reply from you your views and proposed attitude with reference to the Motion Picture Industry.

In the fifteen hundred places of amusement operating in the State of New York, the combined attendance, conservatively estimated, is in excess of one million persons daily. We, therefore, at this time deem it our duty to inform the patrons of our places of amusement throughout the State by motion picture film, slides to be projected on the screen, and in our house programs, and in some localities by public speakers at each performance, your views with reference to the motion picture.

May we ask that in your reply you specify your views and proposed attitude on the following:

1. Are you against the creation by act of Legislature of a Motion Picture Censor Board in the State of New York?

2. Are you in favor by enactment by the next Legislature of such laws as would tend to clarify so as to permit the exhibition of motion pictures throughout New York State on Sunday?

Your further views with reference to the exhibition of motion pictures on Sunday is respectfully requested.

Your early reply will be appreciated.

Very respectfully,

Motion Picture Exhibitors' League, New York State.

SYDNEY S. COHEN,
President.
SAMUEL I. BERMAN,
Executive Secretary.
CHAS. L. O'REILLY,
Secretary to Committee on Laws and Legislation.

National Association at Work

Following some weeks after the exhibitors and within a short time before election the National Association of the Motion Picture Industry sent a letter to all candidates for Congress requesting their views on the motion picture industry.

The National Association letter declared:

"The motion picture has outgrown its original sphere as a popular amusement and has become a necessity for the dissemination of all kinds of Government propaganda. Today it is looked upon as the most powerful force in existence for the moulding of public opinion.

"Its work as a direct force in aid of the war program has been enormous in both scope and magnitude. Its work after the war in the reconstruction period that is to follow will be still greater. In the industrial Americanization of the world it is the greatest medium that can be utilized.

"At the present time the motion picture industry is going through a precarious period of its evolution. It is not in a position to stand any additional burdens such as would be inflicted by adverse legislation or would tend to cramp its natural growth and expension.

"The motion picture industry is now a solidified body with an organization covering the entire country. May we have an expression of opinion from you relative to your attitude on any form of legislation that may come up that would prove detrimental to the motion picture.

"We wish to do all we can through our representatives throughout the country to assist in the election of candidates for legislative office who are favorable to the motion picture.

"Will you favor us with an expression of your views on the subject?

"Your very truly,

"(Signed) FREDERICK H. ELLIOTT,
"Executive Secretary."

"DARK-AGE" LETTERS

Not as Dark as the Theatres During the Reign of Influenza

IT'S a queer thing, but the letters we get while the "dark-age" is on, and King Influenza is reigning supreme, are not so gloomy as one might think.

"Cheerful" is a moderate word to use in reference to the following two gloom-dispellers:

"I would not attempt to run a show without MOTION PICTURE NEWS, and I think that any man who does will make a failure. At least he must have some paper in the trade, and I think there is nothing else quite so good as the NEWS."

**(Signed) H. T. HODGE,
Gem Theatre, Abilene, Texas.**

AND THIS ONE!

"It seems queer to be receiving a paper on the trade in this far-off place, but we are just as live a little exhibitor as there is (in our estimation), and the best trade paper is none too good for us. Therefore we renew our subscription to MOTION PICTURE NEWS. I value it very highly."

**(Signed) C. J. APPEL,
Empire Theatre, Timmons, Ont.**

From a Minister!

EDITOR'S NOTE—The fact that Motion Picture News never accepts a subscription without actual assurance that the subscriber has a valid connection with the motion picture field is responsible for the following letter—and for some of the cheeriest moments we have spent in many a week.

Pastor Fruhling's letter should be read by every exhibitor—and filed for future refcrence. It shows how, in one town, the local exhibitor and church are working together harmoniously and to mutual benefit. It shows how the feelings of prejudice on both sides are disappearing rapidly—and soon will disappear entirely through the repetition in every section of the country of incidents like that treated below. The letter follows:

Vacaville, Cal., Oct. 17, 1918.

Motion Picture News, Inc.,
729 Seventh Ave., N. Y.

Dear Sir:

In reply to yours of the 10th inst., I might say that I am an exhibitor, but I will let you decide. Our church exhibits moving pictures every Sunday night, and we put on big features recently released. Since I am responsible for the bookings, I desire to have a magazine such as yours to keep me well posted. There is but one little motion picture theatre in our town, and its owner and I co-operate very nicely. My screen prevents my people from going to the movie on Sunday nights, and consequently it hurts the theatre on that night. But it also is educating lots of people to enjoy the motion pictures, who before never went to the movie, and consequently the little theatre does a better business during the week. I advertise his special features on our screen, and Mr. Godfrey helps me in many ways.

It might interest you to know that whereas about 40 used to be our average attendance Sunday nights, since putting on pictures we average 454 in attendance, sometimes going as high as 600—and in this little town of 1,200 population. We put on "Hearts of the World," and showed that wonderful picture to 950 in the one day.

Our equipment is, I think, a good one. The operating room is a regulation steel cage built in accordance with the underwriters' requirements; the machine is a latest model Simplex Type "S." We change the indirect current to direct by means of a rectifier. Our hall is the largest in town.

I believe in the motion picture business as well as in the use of the motion picture by the churches. The churches' use of the screen will not only increase the volume of business for the film trade, but will do much to create a demand for clean and wholesome pictures, thus helping greatly to maintain high standards of production. If it isn't asking too much of you, will you let me know, candidly, what you think of our enterprise and my attitude? At least please let us remain a subscriber to your valuable magazine.

Yours sincerely,
A. F. FRUHLING,
Pastor First Presbyterian Church,
Vacaville, Cal.

Political Slides a Boomerang

Jersey Republican Brings Industry Into Limelight with Complaints About Slides—An Exhibitor's Letter

SLIDES supplied to motion picture theatres in every section of the country within the past two weeks through the instrumentality of the Democratic National Committee resulted in bringing the industry into front page prominence when a Jersey candidate used them as the subject of a heated statement Tuesday.

The slides called for the election of candidates "in harmony with President Wilson." Senator Baird, the Republican seeking re-eleetion in New Jersey, alleged that the text of the slides showed they had been prepared almost simultaneously with the President's famous statement of last week, and proved the latter to be a carefully premeditated political move.

Fred Hawley, of 80 Fifth Avenue, who supplies motion picture lists and directories, furnished the slides to theatres. Following is an exhibitor's protest against the slides received by Motion Picture News during the week:

IRIS THEATRE
Belle Fourche, S. D., Oct. 22, 1918.

Mr. Wm. A. Johnson, Editor,
Motion Picture News,
New York City, N. Y.

Dear Sir:

I am inclosing a copy of letter I wrote to Mr. Fred Hawley, who appears to be one of the Democratic campaign leaders, also inclosed the letter from him.

I do not know your politics, but I do believe that your trade journal is free enough to take up this matter. I have explained in my letter to Mr. Hawley what I thought of his method of trying to enlist the picture screens in a campaign which I nor any other theatre manager wishes to take sides. I do not professs to be a Republican, Democrat, Socialist or have any other connections with politics, but I do stand for a square deal. Mr. Hawley is attempting (so it appears to me) to enlist the aid of picture screens in politics under the guise of being a war measure, and a duty for theatres to show. I personally call this one of the rankest pieces of such work I have met with. There is no doubt but what hundreds of theatre managers will show these slides thinking they are helping to win the war. Why didn't Mr. Hawley write and ask what our advertising rates were, and if we could make room for showing his slides?

We get paid for advertising on our screen the same as newspapers get paid for space. We play no favorites in the line of politics.

I would like to see your journal take up this matter through its columns, and you can print both letters.

Yours, a booster for the NEWS,
LEO PETERSON.

The Hawley letter, against whieh Exhibitor Peterson protested, follows:

80 FIFTH AVENUE
NEW YORK
October 18, 1918.

Iris Theatre,
Belle Fourche, S. Dak.

Dear Mr. Manager:

At this critical period of our history supporters of the President are needed in Congress.

I am sending you a set of slides, which, if shown in your theatre at repeated intervals from October 20 to November 5, will aid in electing men who are in harmony with President Wilson.

These slides which are being supplied by the Democratic National Committee contain messages pointing out the necessity of unity of action in Washington. They should help in crystallizing a sentiment for the support of President Wilson as the Commander-in-Chief of the Army and Navy.

I trust that you are in accord with this sentiment, and that you will aid us in this patriotic work.

Thanking you for your co-operation, I remain,
Cordially yours,
FRED HAWLEY.

Honor Roll

A. Libson, manager of the Bijou theatre at Cineinnati, Ohio, is now a member of Unele Sam's Army.

Henry Kaden Baugh, who combined the double duties of managing the Opera House, a large motion picture theatre in New Philadelphia, Ohio, with those of cashier of the New Philadelphia Bank, has left for Camp Taylor, Kentucky, to enter the officers' training sehool there. Baugh is seeking a commission in the field artillery branch of the service.

W. F. Sexton, manager of the Family theatre at Toronto, has received a cable that his son has been seriously wounded while serving with the Canadian troops in France.

Sidney Rosenthal, well known Ohio film salesman, is now stationed at Alliance in a Government capacity.

The first one in the Los Angeles film colony to die in action, aceording to the casualty reports, is Sergt. Lawrence R. Peyton, of Denver, Colorado, well known in picture circles.

Phil Goldstone, well known Mid-West Film man, has been in the Navy for five months and is in charge of the Photographic department of the Navy Relief Society at Great Lakes, Ill.

Cleo J. Doherty, shipping clerk for the Pathe Exchange at Omaha, has left to join the colors at Camp Bowie, Texas.

Herman Pollak, well known exhibitor, is now with the Medical Officers' Training Corps, at Camp Greenleaf.

Two New England Houses Change Ownership

Two New England theatres changed ownership, at Littleton, N. H., and Brattleboro, Vt.

The Premier theatre, Littleton, N. H., has been sold by William P. Gray, of Lewiston, Me., to W. A. Davis, formerly assistant manager of the Strand theatre, Portland, Me.

Mrs. Emma C. Farrington, of Brattleboro, Vt., who has very successfully managed the Princess theatre, the popular photoplay house of Southern Vermont, has leased the Auditorium, the legitimate theatre in the same town. The policy of this house will be to play the best of the road attractions, also the large special picture productions.

In and Out of Town

John Cecil Graham, General Foreign Representative of the Famous Players-Lasky Corporation, sailed for England and will remain abroad some three months, during which time he will consult with representatives of the Famous Players-Lasky organization in England and France.

Lieut. N. W. Davidson of the Royal Flying Corps, formerly Vancouver manager for the Specialty Film Import, Ltd., holders of the Pathe franchise for Canada, was a visitor in New York this last week with L. E. Ouimet, the president of the Specialty Film Import.

Al Lichtman, General Manager of Distribution of the Famous Players-Lasky Corporation, left New York on a tour of inspection of the Famous Players-Lasky district offices and exchanges.

Cleveland Gets First Films by Airplane

The first motion picture film to arrive in Cleveland by aerial post was delivered last Wednesday morning to the local Pathe exchange in the Belmont building, of which Mr. A. M. Holah is manager.

C. C. Palmer of Hicksville, Ohio, was the manager who consigned the film to this city. It was a news film which was needed for immediate delivery in another town. Manager Holah notified Mr. Palmer to send it to Cleveland by the quickest route. Inasmuch as Hicksville is in the direct line of communication of the airplane route from Chicago to Cleveland, he arranged to have the package taken up by the aerial messenger when he made his next stop in that city. That happened to be Tuesday evening. The package arrived in Cleveland Wednesday morning, and was delivered to the Pathe exchange before ten o'clock of the same day. "Ordinarily we allowed two days each way for a package for Hicksville," Mr. Holah said. "This trial delivery shows the possibilities which the aerial service will open up to the motion picture industry. The saving of time and expense, to both exhibitor and exchange will be tremendous. Allowing such a short time for delivery, we shall not require half so many prints of a film to cover the territory, as we now use. At the present time, prints are working about half the time. The other half of the time they are on their way to and from the exchanges."

This was the first film delivered into Cleveland by the air route. It is also said to be the first delivery of film made in this manner anywhere in the United States.

Spoor-Thompson Open New York Office

It was announced this week that the New York sales office and service bureau of the Spoor-Thompson Laboratories has been opened in rooms 1403 and 1404 at 110 West Fortieth street. Charles F. Stark, recently appointed sales manager of the company, is in charge, assisted by M. P. Fitzpatrick.

Influenza Claims More Picture People

Additional deaths and cases of influenza were reported this week from the scourge that has been sweeping the country.

One of the first deaths reported was that of D. L. Cornelius, former manager of the Strand theatre in New Orleans. He died at the naval camp near the southern city. Mr. Cornelius was among the best known southern showmen.

Jack Woods was another New Orleans man reported among the victims. He was manager of the branch of General Film at New Orleans. Foster Olroyd, present manager of the Strand in that city, was said to be recovering last week from an attack. E. V. Richards, Jr., general manager of the Saenger Amusement Company, has fully recovered, it is reported.

James Cary, owner of the motion picture theatre at Lee, Mass., died at Glens Falls, N. Y., of pneumonia last week. He had gone to his home in Glens Falls and had succeeded in nursing his mother and sister through attacks when he was stricken.

Charles Franklin Oldt, manager of the Third Street theatre in Easton, Pa., died last week following an attack of influenza.

It was learned in Cleveland, with regret, last week that Allen Schnitzer, brother of J. I. Schnitzer, Universal district manager, died a victim of influenza. He was connected with the Universal exchange in Pittsburgh, where he lived with his mother.

It has already been published in the trade press that Harry Reichenbach lost his father, Charles Reichenbach, and his brother, Irving Reichenbach.

John Wellman, for five years with General Film Company as a bookkeeper, died last Wednesday in Washington after a short but sharp illness from pneumonia. District Manager Elder and Branch Manager J. E. Flax arranged the funeral details, as Mr. Wellman had no family in this country.

Merrill Takes Another Milwaukee Theatre

It was reported from Milwaukee this week that the Merrill Theatre Company of Milwaukee, Wis., which operates the Merrill theatre, has leased the Strand, a downtown house there having a seating capacity of 2,000. Both houses will be managed under the personal direction of E. C. Bostick, it is said.

Manager Bostick has been at the Merrill for the past two years, and it has been his policy to operate on the open booking plan. This idea will be continued at both the Strand and Merrill theatres.

Baby Daughter to Binneys

Harold J. Binney, whose production of "Velvet and Rags" with Vangie Valentine, was interrupted by an attack of pneumonia, is now convalescing and expects to resume operation in a week or so. Mrs. Binney gave birth to a girl since Mr. Binney's illness, and the father and daughter have never met, for Mr. Binney's condition has been so serious that a few days ago his life was despaired of.

Lang Compiles Films for Industrial Section

A striking demonstration of the value of the motion picture in war activities is found in the films which Philip B. Lang is now compiling and editing for the Industrial Education Section of the Ordnance Department. Mr. Lang, who is widely known as an author and editor, entered upon his governmental duties last August. The films which he prepares from selected material are shown exclusively in war plants. They depict the activities of our armies overseas, the work of the "industrial army" at home and the vital necessity of continuous productive effort on the part of those who supply the military forces.

Two pictures edited by Mr. Lang, "America's Defenders" and "Freedom Forever," each in one reel, are now being circulated in the plants and he is at present engaged in the preparation of others.

Mr. Lang has requested the MOTION PICTURE NEWS to bring his highly important work to the attention of producers who have scenes, either topical or dramatic, which deal with different phases of the war. These, he states, can be incorporated in his films to good advantage, as producers who already have patriotically co-operated with the Industrial Education Section of the Ordnance Department have found to their gratification. He emphasizes the fact that the films are not shown in theatres or any place where an admission fee is charged.

Mr. Lang's address is District Ordnance Office, Industrial Education Section, 1107 Broadway.

Universal Loses Theatre in Havana, Cuba

Universal's theatre, the Campoamor, and its exchange, containing thousands of reels of films, were wiped out by fire October 24 in Havana, Cuba. Dispatches that reached the company's headquarters in New York this week report that its property in the Cuban city was a total loss, and that the manager, B. Lichtig, and his wife, barely escaped with their lives.

Mr. and Mrs. Lichtig occupied an apartment on the second floor above the exchange offices. They were rescued from the front window by firemen.

The blaze occurred at about 7 o'clock in the morning. Mr. and Mrs. Lichtig were still asleep at the time, and became aware of the fire only when the fire apparatus arrived. The pair were helped down a ladder garbed in their nightgowns.

It is understood that the Universal will take immediate steps to establish a new exchange and resume the business in Cuba.

Cohen Buys Another

Sydney S. Cohen has purchased from Messrs. Heyne and Scharf the North Star theatre, occupying the entire block on Fifth avenue between 106th and 107th streets, with an orchestral seating capacity of 1,500.

The theatre is being extensively renovated and will be operated along similar lines to his other theatres.

Exhibitor Service Bureau

Making the Most of It

There Are Things Wrong With the Material You Get, But Are You Doing Your Part to the Utmost?

WE believe that the readers of this department will bear us out in the statement that this bureau has conducted a strong fight for better material to be supplied to the smaller exhibitor for use in exploitation. We have singled out the smaller exhibitor because the man in the larger city, who has the advantage of reproducing trade paper advertising, of making attractive cut-outs from the stills and who can go the limit on hand designing, doesn't need these aids as do the smaller men.

In the past year, and since the time that this department was started, there has been a remarkable improvement in the material that is being supplied. We know that it has come, in a considerable measure, from the opinions of the exhibitors who have recorded themselves here—because the producers and the distributors of the pictures know that this is the forum of the showmen of the country and because they know that this department speaks for and by them. But there is still a long way to go.

We are not minimizing the shortcomings of some of the producers when we say that there is a big part of the fault that lies with the exhibitors themselves. We are not referring to those cases where the exhibitor gets no material at all with which to work—and there have been many such complaints recorded—but where the exhibitor himself fails to do his best with the material that is at hand. We are referring to those cases in which the exhibitor says: "Oh, well, the exchange hasn't sent me hardly anything and I guess I'll just slap this in." And he goes ahead, with the result that the public knows that the display has just been slapped in, and concludes in the same manner of thinking that all the theatre manager wants is to get the price of his ticket.

Now here is a thought that is well worth taking home: *Don't you imagine that if ninety per cent of the exhibitors of the country showed an inclination to try to do this with the material supplied them—even granting that it is poor—that the producer would strive to do a great deal more for the exhibitors as a whole in the future?* Lack of demand for cut matter that is prepared at great expense is largely responsible for failure of the producer to produce more and better of this matter.

You are familiar with the town loafer in your community who is always complaining "I never had a chance." And if you will listen to him he will give you a reason why every one of the other fellows has succeeded, but he will never grant them brains and industry. The man who is kicking never had a chance because he never tried to get out in the middle of the road and grab one off. And you exhibitors who are complaining about the material that you get will never "get a chance" to get better matter until you begin trying to do things with the matter that you do get.

On the opposite page we reproduce three of the VERY BEST advertisements that we have seen, considering the size of the city. They are the work of J. H. Heath, who owns the Grand Photoplay theatre in West Liberty, Iowa. *No, West Liberty is not a suburb of Liberty, Iowa, or anything of that sort. It is merely a metropolis with the census population of 1,666.*

Yes, if this man had the facilities of the advertising manager in Portland or Cleveland or Los Angeles he could have done better. We might suggest here a dozen things in each of the displays that could have been improved had he the facilities at his hand—engraving plants, hand lettering, and the like. But, for taking advantage of the opportunities that he has, Mr. Heath is a hundred per cent perfect advertiser, and he deserves as much credit for what he has accomplished as do those who are known to you through the Motion Picture News as the best advertisers of the country.

HE USED HIS OPPORTUNITIES AND HE MADE THE MOST OF THEM.

Let's see what he has done. He has a weekly paper at his command for his advertising. It is one of the kind with the "patent insides." Most small-town exhibitors think that advertising doesn't count because they haven't a big metropolitan paper available, and there are as many more of them that think that because it happens to be a country weekly that most anything goes. That is in line with the idea that you might not as well do anything because you haven't everything in the world to do it with.

Mr. Heath used 8½ inches across three columns in advertising "Dodging a Million," and we want to say right here that it takes a country exhibitor with enterprise to use this amount of space in a country weekly in a town of 1,666. He used one of the single-column stock scene cuts supplied by Goldwyn and he used the selling lines from that company. It is a splendidly written advertisement, and that Mr. Heath is thinking and writing for himself is proven by the fact that he has grasped the idea on displaying the Hearst-Pathe Weekly as well as the feature. As we have said, there are improvements that could have been made. For instance, we would have brought out the line "You Remember Her" and the name of the star in larger type, but it's a mighty good selling argument as it is.

Two columns 7 inches has been employed in exploiting "Our Little Wife." Do you get the atmosphere of this display? *It is daintiness.* Again the manager has read his press sheet carefully and has adopted the best of it. He has a display here that has not been beaten on any advertisement on this picture that we have seen anywhere, except for the failure to bring out the name of the star as strongly as should have been done. The argument of some exhibitors is in cases like this that the star is not sufficiently well known in their territory. But isn't that partly your fault and isn't it up to you to make them well known?

But the air of daintiness, in keeping with the picture, has been carried out even to the border. The line cut that is used here is much more effective in this case than would have been a half tone. The "She's Here, etc." matter is most effectively displayed.

On the Jack Pickford production there is used one of the stock cuts that was provided by Famous Players-Lasky. The matter is largely taken from the plan book. The name of the star and the title are a little too small, and the boxed effect that makes "On the Same Bill" stand out ahead of anything else, is bad, but still the selling argument gets over. The "Saturday" should have been in caps, thus furnishing a contract with the lower case of the other matter.

These are improvements that could have been made by running the borders into the cuts and that sort of thing, but the manager who has to deal with the printer on the country weekly is wise in trying not to get too involved. He generally gets messed-up effects.

We want to repeat that Mr. Heath is a hundred per cent advertiser. He had availed himself of his material—splendidly.

Madera, Cal., has 2,404, according to Uncle Sam's figures, but it has two daily papers. A. C. H. Chamberlin, manager of the Opera House, is a firm believer in advertising, and he does not let the sun set on a day when he fails to use the papers. Mr. Chamberlin is another man who knows about his pictures before he starts to advertise them, and he has used good sense in making the display on the Theda Bara picture. We must admit that we do not like these heavy black borders and that the display would have been much more effective had the same rule been followed all the way around, because the mourning effect diminished the appeal of the cut, but still he has put the picture over mighty well in the 5 inches double that he has used. *Best of all, he has the selling talk and all of the chief ideas.*

Majestic, Jackson, Mich., which is a city of 34,097, is another house that runs to heavy border effects, but in this case he used

(*Continued on page* 2849)

Small City Advertising That Make the Most of the Opportunities

YOU REMEMBER HER
Mabel of The "Keystones"
"Fatty" Arbuckle's Leading Lady.
NOW a Regal Queen of The Screen.
Lovelier than ever; and say, girls, she's a perfect 36; her gowns—well, not knocking "Vogue" any, but 20 cents invested here may save you a lot of worry about those new fall frocks. Seeing is believing, that's why we say, see
MABEL NORMAND
With TOM MOORE in
"Dodging A Million"
MABEL NORMAND IN "DODGING A MILLION" GOLDWYN PICTURES
JUST FOR GOOD MEASURE
The
Hearst-Pathe News
Better than a newspaper. The world's events of the past week in pictures.
—REAL NEWS
AND THE STORY?
A MYSTERY
A bearded Stranger
Three mysterious Trunks
A million Dollars
A beautiful Heiress
A handsome Lover
A bottle of Poison
—Just six acts that keep you laughing; keep you guessing all the time.
P S It's one of the best pictures ever at the Grand; you'll enjoy it and so will the Mrs. Bring her.
Starts 7:00
FRIDAY
Starts 7:00
THE GRAND

Starting TODAY For 3 Days
Majestic
SHRINE OF THE SILENT ART
Where It's 15 Degrees Cooler
Norma Talmadge
"GHOSTS OF YESTERDAY"
Adapted from the play
'TWO WOMEN'
By Rupert Hughes
A Story of the Cabarets of Paris Before the War
A PERSONAL GUARANTEE:
The Majestic management desires to personally guarantee to its patrons "Ghosts of Yesterday"
It is by far the finest production in which Miss Talmadge has ever appeared
W. D. McLaren,
Manager

At the top and in the center on the right are three advertisements from the Grand Photo Play Theatre, West Liberty, Iowa, which afford splendid examples of what an exhibitor can do even if he has comparatively little material at hand, by using that which is supplied him intelligently. At the bottom at the left is a display from the Majestic Theatre, Jackson, Mich., and at the right one from the Opera House, Madera, Cal. Read the article on the opposite page.

Sh---! Girls.
She's Here.
She's Dangerous
Watch Out.
Take a tip——
Watch him tonight if he says he's got to see a sick friend, go to lodge, work a little late—well you know the rest of them. Don't trust him. He's got a date with Madge, Madge Kennedy
"Our Little Wife"
Madge just can't help flirting, and a man—well, you know—he ought to be properly chaperoned.
That's it! Make him take you.
Grand Photo Play

Saturday
Jack Pickford
in
"The Varmint"
Owen Johnson's Great Boarding School Story
School Days
JACK PICKFORD IN "THE VARMINT"
remember them—the biggest time of life? Ever hear of 'Doc' McNooder, The Egg-Head The Varmint or the Coffee Colored Angel? They're real folks What was your nickname? You haven't forgotten, have you? Whether you have or not, you can't afford to miss this picture It takes you back to those olden, golden days of youth
On the Same Bill
"HIS HIDDEN PURPOSE"
A lively two-reel Mack Sennet comedy
It's a pippin of a show from start to finish
Last Peach Seed Matinee Saturday
THE GRAND

Theda Bara
The Siren Star Supreme in One of the most sumptuous and Sensational Picture Spectacles that have been produced
CLEOPATRA
It portrays the great naval battle of Actium and shows ancient cities of Egypt and Rome Miss Bara makes the most of her opportunity Her wonderful costumes are an imposing feature albeit a bit scanty it would seem
OPERA HOUSE TONIGHT
—AND TOMORROW NIGHT—
Performance Starts at 8 Cleopatra at 8 30
Adults 28c Children 16c
WILLIAM FOX
PHOTOPLAYS SUPREME
RELEASED THROUGH
Fox Film CORPORATION

What's Your Best Work of the Year?

By Sam W. B. Cohn

Manager Liberty Theatre, Spokane, Wash.

THIS is indeed an opportune time to review ones activities during the past season. With theatres closed everywhere, on account of the influenza epidemic, exhibitors now have time to scratch their heads and reflect.

"What have I done or accomplished during the past months which has made my theatre stand out from the other fellows?"

"Is my house more popular with the town folks than my competitor's theatre and if so, why," While in this retrospective mood it will do no harm to seek flaws in your system of catering to the public. While you are cleaning house physically, it is a good time to do the same mentally.

While the janitors and painters were engaged in rejuvenating our theatre, here in Spokane, during the epidemic, I, personally supervised the job and from so doing was awakened and amazed to learn that so much dust and dirt could gather in a house which was so thoroughly cleaned each night by two able janitors. It seemed impossible that there could be a particle of dust remaining, but the general house cleaning we gave the theatre proved to the contrary. This fact set me to thinking and I wondered whether I, in the past, as manager of the Liberty, had overlooked any bets for the betterment of our programs, service and publicity. Until this time I was absolutely confident that I was giving my patrons the best of everything; that I was doing all in my power to bring to their attention the fact that we were offering them the best possible amusement and entertainment and that our service was par excellence. In retrospect I found that I had passed up many bets along these lines. I have just mentioned and I concluded that the reason that I had not discovered this fact before was that we were moving in such a fast cycle—day in and day out—that I had never stopped to reflect or diagnose my past efforts.

I just took it for granted "that there was no dust in my house." Do you get my point?

Then too, I learned in retrospect that we had accomplished some things of which I am very proud but which I did not consider exceptionally brilliant at the time I accomplished them.

For instance, there was the "Liberty Night" which we staged during the Third loan campaign. At that time we were not furnished trailers made by the various movie stars boosting the loan. I had anticipated this, however, and a couple of months prior to the campaign, I wired to several of the favorite stars asking them to make a special trailer advertising the Loan for my "Liberty Night." From these wires I got one hundred per cent returns. "Doug" Fairbanks, Dorothy Dalton, Enid Bennett, Charlie Ray, Tom Ince and others of equal prominence in the movie field complied with my request and my Liberty Night went over with a bang. We had singing, short talks, and everything necessary to bring the need of the loan home to the audience and when the last trailer was run we gathered up a mighty fine showing of pledge cards. You will bear in mind that this was all done during the Third loan, before the industry was so finely organized for the purpose of boosting the drives.

I could go on and name a dozen things which we accomplished during the past twelve months of which I am proud. It is also true that there are some instances of which I am not so proud. Not because I fell down on anything which I had started, but because I did not start some things which would have been of great benefit to the prestige of our theatre.

In closing this article I want to call attention to one other thing of which we of the Liberty theatre, Spokane, are proud.

It is the fact that this house has gotten squarely behind every patriotic and war movement or measure. We have not waited to be solicited; we went out soliciting war work to do. Our screen carries every message that the administration sends out; we are the advertising agency for the Red Cross Shop in our town and if there is a war charity that is pulled off within a radius of one hundred miles of Spokane and we haven't got a hand in the advertising of it, well, there's something wrong somewhere.

YOUR BEST IDEA

We Asked Leaders to Tell Us Theirs. What's Yours?

WE have asked members of the Advisory Board to tell the exhibitors of the nation the best ideas that they have had during the past year—the best things they have done to further the interest of the theatre. The first of these will be found here.

In the letter to these men we have said that during the closing period the exhibitors had a chance to think, and those of us who do not have opportunity to sit down now and then to cast up their successes and their lost opportunities are not going to get the most out of the promises of the future.

We called on the members of the Advisory Board first because they are always willing to serve their fellow exhibitors. But the invitation is open to you as well. Won't you sit down and write to us the big idea that you have put over. Tell us how you did it, and send us matter to illustrate the article, if it is available.

If you have a kick coming, if there is something that could be done better in any part of the industry, let us hear from you and we will help you out.

Now is the time to think and to make your THOUGHTS WORTH MONEY TO YOU.

Advertising Biggest Thing, Says Horater

By H. C. Horater

Manager Alhambra, Toledo, O.

THE best thing I have done for the Alhambra theatre? is, to get nation wide publicity through the Motion Picture

(*Continued on Page* 2848)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwankee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Bntte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Granman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

With S. Barret McCormick

"AT THE ZERO HOUR"

This is the first of a new series of articles on advertising by Mr. McCormick, whose past articles in the Motion Picture News *have attracted so much attention. You all know that "The Zero Hour" is the name given by our soldier boys in France to the time just before they are to go "over the top." And so the title applies to the moment just before the motion picture theatre manager is preparing to put his picture over.*

By S. Barret McCormick
Managing Director, Circle Theatre, Indianapolis

The last strains of the orchestra had died away and were being supplanted by the unmelodious bang of upturning seats. In the projection booth the operator was eagerly putting the dead show back in its can and gumming on the caution label. The advertising man of the Mastodon theatre, seated at his desk, reluctantly put his final O. K. on the revised proof of the Sunday ad. and settled back into that state of nervous expectancy that inevitably precedes the opening of a new attraction.

Very, very carefully during the week he had laid his barrage fire of advance advertising and timed his shots and calculated the *resisting power* of his eternal "enemy," the public. Up in the big newspaper plant amid the stench of scorched matrix and hot metal they were putting the amusement section to "bed." Tomorrow the Mastodon had to go over the top again and the line in front of the box office when the doors opened would tell the story.

It was "The Zero Hour" in advertising, when the bubble of confidence feels the pin prick of doubt.

That eternity between "one minute to go" and the first step on the ladder never held more dubious seconds than this Zero Hour, and no gallant trooper ready to climb over the parapet imagined wilder dreams of what might have been than the phantasmagoria that flickered before the mental eye of the advertising man.

The Zero Hour is always a good time to meet the advertising man, it always opens up new channels of thought and brings out a logical analysis of the problems that confront him—*particularly so if you are the advertising man and can meet yourself in this dual communion.*

On the Subject of Democracy in Advertising

An opened copy of *Printers' Ink* lay on the advertising man's desk and he quoted from an article that seemed to interest him: "A great deal of advertising has either too little democracy in its manner or too much." "Now," commented the advertising man, "democracy as a word is being rather overworked of late; we are inclined to requisition it on the least provocation. Before the war we were likely to use it only in describing some individual who had achieved success and could still eat at the Automat or who could sit beside a frowsy individual in a day coach and not squirm at the thought of the invisible cooties. But now when we apply the word 'democracy' to advertising we are very likely to become so absorbed in 'calling a spade a spade' that we *forget that a spade can have a very sharp edge and a very attractive handle and can dig much faster than the bare hand or a cedar shingle.*"

The Unvarnished Truth is a nice old copy-book maxim, but when we take the Truth and marcelle it and sprinkle on a little of the essence of attractiveness and send it out on the highways and byways of commerce we soon find out which one brings home the bacon.

It is the business of advertising to find the hidden charms of Truth; we've got to hang all our faith on that, for Truth is the

(*Continued on page* 2848)

UN-CHASTENED WOMAN.
Definition:
Indianapolis Own Star
GRACE VALENTINE
—IN—
THE UNCHASTENED WOMAN
Supported by Frank Mills
From Oliver Morosco's Brilliant production of Louis K. Anspacher's play.
Tonal Impressions by the Circle Orchestra.
MR. MAX WEIL, Conducting.
Circle Screen Topics.
MISS MARIE BURKE, Soloist.
Commencing Tomorrow
The Circle
SHRINE OF THE SILENT ART
Mr. and Mrs. Conventional America Allow Us to Introduce The Unchastened Woman
—a New Problem for Men to Solve and a New Species for Women to Dissect
INDIANAPOLIS'S OWN STAR
GRACE VALENTINE
—IN—
The Unchastened Woman
SUPPORTED BY FRANK MILLS
COMMENCING TODAY
The Circle
SHRINE OF THE SILENT ART
The Unchastened Woman
—A New Problem for America
Indianapolis Own Star
GRACE VALENTINE
IN
THE UNCHASTENED WOMAN
Supported by Frank Mills
From Oliver Morosco's Brilliant production of Louis K. Anspacher's play.
Tonal Impressions by the Circle Orchestra.
MR. MAX WEIL, Conducting.
Circle Screen Topics.
MISS MARIE BURKE, Soloist.
Commencing Tomorrow
The Circle
SHRINE OF THE SILENT ART

The theory in exploiting "The Unchastened Woman" was that she was such an abnormal creature that conventional method would fail to carry an adequate impression of her. The "Cubist" or "Futurist" idea of illustration was therefore resorted to, an art layout composed entirely of "Impressions" framed a sales talk that strove to analyze her in a whimsical and half-humorous mood. When this campaign was planned it was realized that perhaps not ten per cent of the advertisements' readers knew what a "Futurist" was, but the psychology of it was that those who did know would flatter themselves that they did, and want to see the film because of its ultra-modern theme and the other ninety per cent would use their imagination, form their own impressions and desire to know the answer

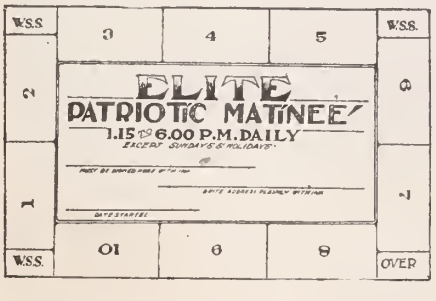
Your Idea and Ours

L. C. BARNES, manager of the Elite theatre, Kalamazoo, Mich., has originated one of the best ideas yet in aid of the Government war work, and at the same time boosting his theatre. It is designed to encourage the women and children in the purchase of War Savings Stamps and at the same time to increase his matinee business.

ELITE THEATRE
HOME OF THE PIPE ORGAN
Announcing Our Original Idea of increasing the sale of
THRIFT STAMPS
through the medium of what we will term our
PATRIOTIC MATINEE
STARTING MONDAY OCT. 14
and continuing every week day between 1.15 & 6.00 P.M.
WE BUY THE STAMPS YOU SAVE THEM
Doesn't that sound good enough to make you take a special trip to the ELITE some afternoon this week and ask full particulars? If not then all we can say is that you are passing up a golden opportunity for yourself and a splendid chance
TO HELP YOUR GOVERNMENT AT NO EXPENSE
WE MIGHT ADD THAT A VISIT TO THE ELITE THIS WEEK WOULD BE TIME WELL SPENT
TODAY MONDAY
EMILY STEVENS
KILDARE OF THE STORM
TUES-WED-THURS
GERALDINE FARRAR
IN TURN OF THE WHEEL
FRIDAY SATURDAY
BRYANT WASHBURN
GHOST OF THE RANCHO

Mr. Barnes has issued cards, which are reproduced here, which are to be presented with the paid admissions at matinee performances. As this card is presented for the first time space No. 1 is punched, and then similarly with different visits to the theatre until the entire ten numbers have been punched. When the card is full the owner is given a War Savings Stamp. The cards are not good on Saturdays, Sundays and holidays.

There is one condition listed on the back of the cards which we do not consider wise, and that is that these will be punched for children only when paying the full admission prices. Of course, we understand that Mr. Barnes could not afford to give a twenty-five-cent stamp with ten five-cent admissions, but it would be wise for the exhibitor to extend the time further and call for, say, twenty admissions for the children. You can readily see that a wrong impression is left if you ask the children to pay a higher price to get the thrift reward. On the surface it is going to appear to many that the patriotic motive is being used to boost the revenue of the theatre, and this is something that wants to be carefully avoided ALWAYS.



Attractive advertising, such as is reproduced here, was used in making the announcements of the offer. It's a mighty good stunt and one that every exhibitor can use, by making the modifications necessary to his theatre and his admission prices. It helps to wipe out the idea prevalent in some communities that attending motion pictures is wasting money that is needed for war work.

Sometimes when your "goat" is gone, it pays to sweep out the "stall."

FOX'S Terminal theatre, Newark, N. J., used an entire page in advertising "Why America Will Win." Our only objection to this display is the fact that the name of the picture was sacrificed. Especially when the name itself has a selling talk it is mighty bad business to play it down for any reason. Another line that ought to have been made far more

WILLIAM FOX PRESENTS
The Thrilling Life Story of
GENERAL JOHN J. PERSHING
"WHY AMERICA WILL WIN"
AN HISTORICAL SCREEN DRAMA
TERMINAL THEATER
ALL THIS WEEK
DAILY, 10 A.M. TO 11 P.M.
"SPECIAL MUSIC ARRANGEMENT
KING BEE COMEDY, "AIN'T IT SO"

prominent is that telling that the film is the story of the life of Gen. Pershing.

Now it was fine business to use a number of cuts showing scenes in the life of the American commander and evidently the effect that the designer sought to bring out was to make the drawing of the general stand out and give the selling punch to the whole display. But as good as the drawing is the figure of the mother results in confusion. We would have rather reduced the size of the illustrations and have played the title and the Pershing end much stronger.

Yet, with these faults it is an advertisement that will be read and that will convince.

STRAND
"The House of Quality"
MONDAY ! TUESDAY ! WEDNESDAY !
Presents
A SERIES OF SMILES
Including a few giggles and a lot of laughs the same being headed by
CONSTANCE TALMADGE
IN
"GOOD NIGHT PAUL"
Adapted from the musical comedy of the same nama hy Roland Oliver and Chas. Dickson
Next on the List of Gloom Chasers, is
SYD CHAPLIN (Charlie's Brother) in
"THE SUBMARINE PIRATE"
The most expensive comedy ever made.
REAL SUBMARINES—REAL BATTLESHIPS AND DESTROYERS
And an all Star Cast FOUR REELS OF REAL LAUGHS.
Mack Sennett made it—and he made it right.
And Then There Are
Our Old Friends MUTT & JEFF, in
"BULLING THE BULLSHEVIKI." A Hot Time in Russia
Courant Travel Series No. 13—"Barbados" B. W. I.
STRAND TOPICAL REVIEW with special LIBERTY LOAN subjects. WM. FARNUM and other popular Photoplayers.
"Smiling" GEORGE WALSH
In "JACK SPURLOCK, PRODIGAL."
From the Sat. Eve. Post Story
Other Pictures—Two Shows—6:20 and 8:05.

THIS is a cracking good idea for a "combination" advertisement from the Strand theatre, Bridgeport, Conn. At first glance the thing that impresses you is that there is far too much reading matter and you get the idea that the theatre is advertising the bill for the various days of the week. That would have been avoided if the line "A Series of Smiles" had been used in sufficiently large type to make it stand out. The idea of the ad writer was splendid, but it was poorly carried out.

Practically every picture on the bill had a smile in it and the manager had the right idea in making that idea stand out, yet the typographical effect was so bad that the opposite result was accomplished—the patron had to read the SMALLER type to get the MAIN idea. Needless to say that the lines across the advertisement are unnecessary. A dash would have given the same meaning and would have avoided the "slashed up" appearance of the whole display.

Let the escort of every one leaving your theatre be Satisfaction. Advertising will bring them there.

MAX STEARN, manager of the Majestic theatre, Columbus, O., did good work when he took advantage of the layoff and the fact that the other theatres were not advertising to make his announcement that Geraldine Farrar had been added to the list of stars who would be seen regularly at the Majestic. The names of the first two of her new pictures in which she would appear at the Majestic were given, an announcement of the coming of "The Romance of Tarzan" as well as various other of the coming attractions.

We venture the assertion that the Majestic theatre has never before used an advertisement that will pay better. Most managers are unable to see why it pays to advertise when their theatres are closed and they cannot do business. But it is a fact that when you have something to say

What Live Wires are Doing

MAJESTIC THEATER
"HOME OF WASHED AIR"
IMPORTANT ANNOUNCEMENT
A Contract Has Just Been Signed Whereby
GERALDINE FARRAR
Will Be Added To the List of Majestic Stars
Her First Picture, An Intensely Interesting Society Drama Entitled
"The Turn of the Wheel"
Will Be Shown In the Near Future
Her Second Picture, To Be Shown Later, Is Entitled 'The Hell Cat'
Another Important Event
COMING SOON
"THE ROMANCE OF TARZAN"
WITH ELMO LINCOLN and ENID MARKEY
A Sequel to "Tarzan of the Apes"
OTHER COMING ATTRACTIONS
MARY PICKFORD IN "JOHANNA ENLISTS"
LILA LEE IN "SUCH A LITTLE PIRATE"
ELSIE FERGUSON IN "UNDER THE GREENWOOD TREE"
DOUGLAS FAIRBANKS IN "ARIZONA"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
FRED STONE IN "UNDER THE TOP"
MARGUERITE CLARK IN "MRS. WIGGS OF THE CABBAGE PATCH"
A WORD OF ADVICE TO MAJESTIC PATRONS—
Cheer Up! Look Out for the "Flu." Keep Your Head Cool and Your Feet Warm. We Can't Afford to Lose You
Watch Newspapers for Opening Attraction

and your competitors are not appealing to the public, that is the very time to say it. Columbus people were all soon talking about the coming of Miss Farrar to the city when the fact would not have made ten per cent as great an impression had the normal amount of motion picture advertising been appearing in the papers. Space used is nine inches across three columns.

"Pop, goes the weasel." And the weasel slinks away; he is not one of the advertising sort.

LOEW'S THEATRE, Hamilton, Ontario, made a real effort to offset the idea that theatres are ill-ventilated and disease-spreaders, which was often suggested before the local theatres were closed down on account of the epidemic, by a series of interesting advertisements.

In one advertisement the Loew house was referred to as "The House of Perfect Ventilation" and the reasons for this statement were given as follows: The air is changed every three minutes; five fans either eject or suck air for ventilation and there are twenty-one double-door exists and one hundred windows in the theatre which was only recently built. Announcement was made in this advertisement that

WHY LOEW'S
Is "The House of Perfect Ventilation"
BECAUSE
THE AIR IS CHANGED EVERY THREE MINUTES
8 HUGE MOTORS RUSH PURE AIR IN CONTINUALLY
8 BIG FAN MOTORS SUCK THE USED AIR OUT CONTINUALLY
THERE ARE TWENTY-ONE DOUBLE-DOOR EXITS—100 WINDOWS
Though Mingling With Thousands All Day Long
Not One Loew Employee Has Been Affected
GET YOUR HEALTH BULLETIN AT LOEW'S, TELLING YOU THE CAUSE, EFFECTS AND TREATMENT OF INFLUENZA
And See The FIRST and ONLY Hamilton Showing
WM. S. HART
In "RIDDLE GAWNE"
"A TRULY THRILLING STORY OF THE PRAIRIE LANDS," IN ADDITION TO
BIG VAUDEVILLE
DOORS OPEN NOON MONDAY—THANKSGIVING
4—BIG SHOWS—4
Afternoons at Sats. & Hols. 10, 15c
Nights & Hol. Afts. 15, 25c
BOX AND MEZZANINE SEATS—NIGHTS 50c. SATURDAY AFTERNOONS 35c

"Not one Loew employe had been affected" by the epidemic though the ushers and others mingled with thousands all day long. The theatre even distributed copies of the official health bulletin on the cause, effect and treatment of influenza to patrons.

On October 15, the management announced that 8,000 people had paid admissions to the theatre on the previous day.

Get in Victory Punch in your business.

BECAUSE they have been employed so successfully the use of the newspaper "extra" form of advertising appears to be becoming popular. The latest to employ this was Theo. L. Hays, who has taken over the management of the Liberty theatre, St. Paul, Minn., in addition to the New Garrick.

"Carmen of the Klondyke" offered an excellent opportunity for this most sensational style of display and the reason that this was adopted was because Mr. Hays wanted to get the name of the new Liberty theatre on every tongue. It doubtless ac-

EXTRA! EXTRA!!
THE NEW LIBERTY NEWS
TWO MEN BATTLE TO THE DEATH OVER A WOMAN
In Snow-bound Alaska, the Goal of the Fortune Seeker, Where Men Measure Their Brute Strength and Cunning for the Possession of Mother Earth's Treasure—Where Age-Old Enemies of Civilization Combat the Elements and Wrest From the Snow-clad Hills the Pure Gold That Builds Great Cities. Far Back of Their Ranks—Where Men Are as Yet Untainted by Hypocrisy—Where They Fight With Fists Hard as Steel and Love With the Hearts of Children—Two Exceptional Men Fight a Titanic Battle for the Love of an Enchanting Woman.
ROMANCE OF THE FROZEN NORTH
Two Men—Seeking Gold in Mother Earth —Turn to Find it in a Woman's Heart.
Where 2 Men Fight—One Alone Can Win
"CARMEN OF THE KLONDIKE"
The Other Point of the Eternal Triangle

complished that result, but we wouldn't recommend this as a usual thing because it is likely to keep as many people away from a high class house as it will bring in. It makes it appear that the whole picture is built around brute force and we imagine that there are lots of women and children who would not respond to this appeal, but who would come if the picture were exploited in the usual style.

But it's a good thing to "wake 'em up" once in awhile.

The show's not over until the last patron has gone away with a smile of satisfaction.

"IT CAN'T BE DONE." You will remember that beginning to one of these comments and think this is the same old story. And it is just about except that

TIME? NOW!

If You Want Your Advertising Criticised Send It Now

WHILE so many of the theatres are not advertising, you who are still awake and thinking of the future have an unusual opportunity to have your advertising given the careful attention of our advertising expert. In normal times we are not always able to give this matter as prompt attention as we wish, but with the demand on our services somewhat curtailed by the lay-out, there is all the more reason for you to act.

If you are in doubt why any newspaper matter that you used failed to get you results, send us in the specimens and we will do our best to tell you why. Cut them out, with plenty of space, so that the borders will show and make no marks on the face of them. Either write the name of the town on the back in pencil or enclose a card or letterhead. Better still, if you can give us any facts about the peculiarities of your community.

ACT NOW FOR PROMPT RESULTS.

we are using a different advertisement to illustrate the same conclusions.

Boyd theatre, Omaha, had an excellent bill here, but it made the mistake of trying to play up the two attractions equally. The space between them was divided with utmost precision and the advertising matter that was used came from the Universal exchange. It was good matter, if one or the other pictures had been featured, but the effect of trying to feature both has been distinctly "messy."

If you have the double bill idea firm in your head you had better use simply the names of the stars and the titles. You may be able to get over the idea of quantity then. But when you try to say a lot about each of two productions you dare the man to read them both.

Sell him one or the other; alternate the selling arguments if necessary. But if you were a merchant and a man came into your store for shoes and a pair of socks you'd try to sell him one or the other first.

BOYD THEATER
This Double Feature Bill
AT ONE PRICE
4 Days Starting Sunday, Sept. 8
ADMISSION 25 CENTS
For Husbands Only
Mr. Moo—Just Try and Leave Your Wife Home.
P. S.—Ladies, don't let him get away with it—the story is by a woman—about a woman—for women—if necessary let him take care of baby while you go.
A Lois Weber Production, in 6 reels—pronounced by all critics the De Luxe Photodrama of the year.
"It wasn't undignified to smack you in the puss"
GEEZER OF BERLIN
SUMPTUOUSLY STAGED!

Seeing Rialto and Rivoli with Rothapfel

IF you had gone into the music room of the Rialto theatre at two o'clock on Friday morning you would have found the musical staff of the Rialto and Rivoli working over the musical score of "Woman" which is being presented at the Rivoli this week. And if you had gone in at the same time Saturday morning you would have found the staff still busy. And if you had dropped into the Rivoli theatre Sunday morning you would have found the full musical rehearsal in full swing.

And, now wonder then, if you went into the Rivoli at the first presentation of "Woman" on Sunday you would have heard the people in the audience commenting on the wonder of the score and you would have heard a burst of applause at the end of the picture and you would have had your ears full in listening to the delighted comments of the people as they left the theatre. Mr. Rothapfel has never done more in the presentation of a picture than he has in this case, and it has been a long time since Broadway has talked as long about anything.

There is another thing that the presentation of this picture shows—and that is New York has its faith in Rothapfel. It is mighty, mighty rarely that he advertises his personal guarantee on a production, but he did so in this case and the result was that when we started into the Rivoli the lobby was not only packed with people that could not gain admission, but there was a line a block long still waiting, though the announcement was being made that no further tickets would be sold for a time. We couldn't even get close to entrance and so we had to slip in the back way. And all this with the influenza in our midst.

The meaning of this is that it pays to build confidence in your theatre and in your name and to use your guarantees sparing. "Woman" had not been advertised even in the motion picture trade press and the general public knew absolutely nothing about it, but when Rothapfel told them that it was worth while they came by the hundreds and thousands. It is simply another evidence that it pays to make your theatre THE THING.

"Capriccio Italien" is the brilliant overture at the Rivoli and then comes the Animated which consists only of the Allies Official War Review. For the first time in the history of the Rothapfel houses the whole of the music for this is carried on the organ. This is caused by the fact that the orchestra has a heavy task on its hands with the playing of the music for the feature and this is the only time for rest. But it shows, too, how well the music for such stirring pictures can be carried on the organ, and that you don't have to have an immense orchestra to put them over.

"Forward Leading Roads" is the general title for the review and "Marche Heroique" is used at the opening which shows the activities on the Italian front. "Mazeppa" is played with the scenes of the American and French side by side in the trenches and shell holes, and when the scene turns to "In Palestine" and "Marche Africaine" is used. Then we get pictures of American soldiers at the base of the big gun with which the Huns shelled Paris and a mysterioso is employed. At the title saying that the roads of France ring with the footsteps of the marching Americans we have "Over There" used, though it is almost drowned out by the wild applause.

Now watch carefully the unusually artistic manner in which the feature, "Woman," is presented. The lights become blue all over the house and the orchestra begins to play "Macbeth", as the prelude. The curtains part, furnishing a setting by John Wenger that baffles description. As the advertisements say, "It has to be seen to be appreciated." The audiences break into applause at the sight which represents the dominant figure of woman with a background of weirdly tall trees, a single star in the blue sky. The curtains come to again and the applause recurs. Immediately afterwards the feature is started.

We have already told you that the music for this is wonderful. We cannot even attempt to give the score here, but one may appreciate the character of it when you are told that among the composers represented are Mendelsohn, Rimsky-Korsakoff, Catalani, Ethelbert-Nevin, Boito, Rebikoff, Goldmark, Delibes, Charpentier, Nougues, Burgmein (Titi Ricordi), Massenet and Bucalossi.

At one portion, where the angel appears to warn Adam and Eve we have a fanfare of trumpets, like the call of Gabriel and at another place where the monk is represented at prayer where another sings, "Hozanna" is sung from off the stage. There is an effective pause between the two verses.

Now "Woman" consists of a prologue, five separate episodes and an epilogue. Mr. Rothapfel has made this more effective by having a gauze curtain, tinted with lights, fall between each of the episodes, the picture of course pausing while the orchestra plays. It adds wonderfully to the impressiveness of the presentation.

At the end there are some striking patriotic scenes and here we get the advantage of stirring music that spurs the audience on to more applause.

There are things so artistic that they baffle telling about. The presentation of "Woman" is one of them. But it is certain that there has never been a picture presented anywhere that has called forth more comment and has aroused more enthusiasm than this one at the Rivoli.

Liszt's "Second Rhapsody" is the overture at the Rialto this week. With Dr. Reisenfeld leading the orchestra at the Rivoli this week Erno Rapee is transferred to the Rialto. And this serves to show how "regular" the Rialto audiences are. It was no reflection on Mr. Rapee that the audience did not applaud him when he appeared (at the performance we saw). It was simply because those people who have been coming to the Rialto every week know their Rialto and they expected to see Hugo Reisenfeld and they did not know Mr. Rapee. It is still another argument about making THE theatre and everything about it appeal.

"Heroes of the Coast Guard" is the scenic this week, a Ford production showing the way these heroes operate in their saving of lives from the oceans' storms. "Scene de Ballet" is the first selection and then "Fingal's Cave Overture" is played up to the scenes that show the breeches buoy in operation where the second "Peer Gynt" suite No. 8 is used up to the point where the last survivor is landed and then the music reverts to "Fingal's Cave Overture."

With the lights all blue and a red spot on the 'cellist Gaston Dubois then plays Faure's "Elegie."

"Rialto March" is used for the opening of the Animated and then with Gaumont pictures of college boys becoming soldiers at New York University it changes to "College Life." Screen Telegram pictures

LIKE OLD DAYS

Only a News Weekly and a Feature on the Bill at the Rivoli

AFTER we had enjoyed the presentation at the Rivoli this week, we thought to ourselves that this was something like the bills that prevailed a couple of years ago—only the feature, and then a news reel or a one-act comedy. For, except for the overture and the prelude to the feature, these are the only items on the bill.

But you remember the old joke when the end-man said: "This reminds me of So-and-so—it's so different."

If you are persuaded that you are going to make your motion picture house "the same old thing" day in and day out, you'll be the wisest to find some one with an ambition to be a "magnate" and sell out. If you are content to run along with the stereotyped policy, you will last for a certain length of time—till some one who does things invades your territory.

You don't have to do big things to do things "different." You don't have to have a symphony orchestra or specially built stage settings. You can make your theatre "different" week after week. Don't let the only novelty in your theatre be the unexpected ending that the producer gives the feature or the twist the author puts in the plot.

Think for yourself a little.

At left, New Garrick stage setting for "Night in Venice," and at right, for "Uncle Tom's Cabin"

Small City Advertisers Show How to Make Most Out of the Limited Opportunities They Have

(*Continued from page* 2840)

them effectively, if the cut of Miss Talmadge had printed properly. Unfortunately the result has been a mere smudge. But here is a case where it is very evident that W. S. McLaren, the highly successful manager of the Majestic, did not have a great deal of material for use and went to the opposite extreme in attempting to call attention to the picture. He did that successfully, because the display stands out on the page of the newspaper "like a sore thumb." He realized the drawing power of the name of the star and he played this especially strong and in the box effect, because he knew that the cut that he had to use was poor.

He has dominated with the name of the theatre the name of the star and his own endorsement of the picture. We believe that the artistic appearance of the display could have been improved a great deal, but for the "hit you in the eye" stuff with poor material available, apparently, it is mighty hard to beat.

Every one of these displays proves that the exhibitor can get better displays if he will do the work on his part.

But there is another thing that suggests itself at least in the case of the advertisements at the Grand. This manager has evidently had the cooperation of the compositor on his local weekly. It is a mighty important point to keep in touch with the people who have charge of your typesetting. They have it in their power to make your advertising draw or to make it "mere advertising." And if you will arouse their pride in their work and show your appreciation you will get results.

One exhibitor wrote us recently: "I got more results out of your criticism of my advertising than I had been able to get from my printer in a year. I took the criticism to him and he agreed that everything that was said there was right. Then he asked me to bring the copy of the NEWS to him each week so that he could study the advertising. 'Motion picture advertising is different,' he told me, 'and I want to learn all I can about it.' Since that time my advertising has improved one hundred per cent. and I know it."

This is not said as a circulation argument, because the NEWS wants no circulation except EXHIBITOR CIRCULATION, but if you can get your printer interested enough it will help you on to lend him the copy for a day each week and let him get the benefit of the criticism of others' work.

And if you can get the right sort of cooperation from the printer you can learn a lot from him. Some exhibitors miss fire because they do not take the slightest trouble to learn the MECHANICS of advertising. The result is that they prepare advertising that will not "fit" and with little idea of how the display is going to look when it is printed in the newspaper. The smaller town exhibitor needs more than the others to have this knowledge for the simple reason that the printing offices haven't the same facilities as the cities and as a rule not as well trained workmen. You will find as a general rule that your printer is willing to give you all the cooperation in his power.

So the best advice that can be given to the smaller city exhibitor is to take advantage of every opportunity that is offered him and not to throw up his hands and say that it cannot be done.

The articles on newspaper cooperation in larger cities will soon be concluded and then we are going to devote more space here to talking about the advertising of the smaller fellows, about advertising that employs the sort of material that you get, good, bad, and indifferent. But in the meantime the invitation is always open for you to have your advertising criticized here or in personal letters to you.

New Garrick Makes Fine Record with Its Stage Sets

PATRONS of the New Garrick theatre, St. Paul, Minn., are taking a new interest in the house on account of the splendid stage settings that are being employed these days by Thomas L. Hays, the manager. The St. Paul theatres have escaped closing on account of the influenza because the health regulations have been otherwise strictly observed.

Mr. Hays believes firmly in the combination of the music, the picture and the stage setting and he is working the idea out in most of his programs.

One of the recent settings was used under the title of a scenic prelude. This represented "A Night in Venice." The slowly opening velvet curtains revealed the Grand Canal of Venice with the palaces of the Doges in the distance. Moonlight rippled over the water and in the distance were heard the strains of music, becoming louder as a gondola appeared. A trio, consisting of violin, flute and harp, dressed in Neapolitan costume, then rendered "O Solo Mio" and the gondola moved off the stage to the strains of "Maria Maria."

A scenic and instrumental prelude were used with the presentation of "Uncle Tom's Cabin." It opened with "My Old Kentucky Home," sung off stage and then as the lights came up the orchestra played Turner's "The Darkies' Jubilee," the musicians singing the refrain, "Roll on dat Cotton," and a steamboat whistle sounding from the orchestra as a miniature steamboat slowly crossed the stage, of course through the water that represented the river. The heart-dear songs of Stephen Foster and other characteristic Southern music was used during the picture with "Ave Maria," on harp and violin, for the transfiguration of Uncle Tom.

St. Paul audiences have shown their full appreciation of these settings.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Cruise of the Make-Believes" (Lila Lee-Paramount)—"Very good picture. Great star."

"The Ghost of the Rancho" (Washburn-Pathe)—"Fair picture, but poor business."

"The Road to France" (Blackwell-World)—"Other than patriotic sentiment, this picture has not much to recommend."

"A Soul Without Windows" (Clayton-World)—"A fine picture entitled to do more business."

"The Green God" (Morey-Blythe-Vitagraph)—"Very ordinary picture."

"Pershing's Crusaders" (First National)—"Big to average to poor business in three-day run."

"Riders of the Purple Sage" (William Farnum-Fox)—"Opened average and closed extra big in four-day run. Appeals to young and old."

"Geezer of Berlin" (Universal)—"A record breaker for seven days."

"Peck's Bad Girl" (Normand-Goldwyn)—"Average business three days."

"On the Quiet" (John Barrymore-Paramount)—"One of the best pictures ever shown on feature picture programs."

"Cleopatra" (Bara-Fox)—"Opened after being closed four weeks by epidemic. Business light until Saturday. Strong feature but people still nervous."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MAN (Morey—Vitagraph)....Aug.	Average	"Fair." "Seemed to please. Good story, directing and acting."
APPEARANCE OF EVIL, THE (Elvidge-Mayo—World) Oct.	Average	"Average picture four days."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much. Lyttel popular here." "Average." "Very pleasing."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)Aug.	Average	"Fair picture, average business."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
COME ON IN (Shirley Mason—Paramount).....Sept.	Average	"Very good picture, but poor business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good." "Pleased." "Fairly good picture Well staged. Not Alice Brady's best. Liberty Loan and Spanish Influenza killed business."
DIPLOMATIC MISSION, A (Williams—Vitagraph)Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount)..... Aug	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big.' "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too mor bid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." 'Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business." "First run down town opened extra big and con tinued good business during week, closing extra big."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked. "Average." "Star not popular."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL FROM BOHEMIA, THE (Castle—Pathe)..Aug.	Average	"Good program picture."
GIRL WHO CAME BACK, THE (Clayton —Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days." "Only fa picture. Believe Clayton can deliver if properly cast." "Fair picture, good star."
GOAT, THE (Stone—Paramount).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average. "Great picture, great work."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W. packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days." "Influenza scare hurt business."
HER COUNTRY FIRST (Vivian Martin—Paramount) Sept.	Average	"A very good picture."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOOSIER ROMANCE (Coleen Moore—Selig-Mutual) Aug.	Average	"Coleen Moore and Thomas Jefferson well liked but did not draw."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average." "All star cast."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production." "Big money getter. Do not feature title." "Good, but too many German pictures now being offered."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day." "Good picture." "Good program picture; did not please at advanced prices."
INPURSUIT OF POLLY (Billie Burke—Para.) ...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was." "Average business."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture." "An excellent production; well liked." "Fair picture." "Good." "A very good picture , holds interest throughout." "Average." "Good program picture." "A dandy picture ; fine story." "Average." "Didn't draw." "Average business." "Fair picture."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days." "This picture better than the average Pickford and well liked, but not big as to receipts."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run; fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days." "Very good in a three day run at high class down town house."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day." "Average business for two days."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture." "Some picture, boys."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong." "Great picture."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture." "Picture fine, star good, patrons more than pleased in three day run at high class down town house." "A good comedy drama; poor business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and ditto star wasted in this production. Fatty saved the day for us." "Good picture."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business." "Picture a counterfeit."
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this." "Extra big and big through week's run."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
QUEEN OF THE SEA (Kellermann—Fox).....Sept.	Average	"Usual Kellermann stuff same as her other two pictures. Fine photography. etc., that lets it out. Only average business."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to bave a return engagement." "Big Bill's best. It has everything, story, star, director, photograpby and punch. Wonderful." "Well liked."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think be is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture." "First good picture Hart made since 'Narrow Trail.' More like it, Mr. Hart."
SALOME (Bara—Fox).....Oct.	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good, big business."
SOUL WITHOUT WINDOWS, A (Clayton—World)Sept.	Big	"Another 100 per-cent picture in four day run."
SOURCE, THE (Reid—Paramount).....Sept.	Big	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy." "Extra good." "Good picture."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALK OF THE TOWN THE, (Phillips—Universal) Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big bit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big." "Big." "Great picture, advanced prices. Good business two days. Fell off second day."
THAT DEVIL BATEESE (Salisbury—Universal)..Sept.	Big	"Big business." "One of Salisbury's best."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great." "Here is a dandy; grab it." "Big picture." "Very fine production."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual).....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house." "A piece of cheese." "Good picture, didn't draw."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner." "One of the best war films." "Fair."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WHITE LIE, THE (Barriscale—Paralta).....Sept.	Big	"Dandy picture, classy, holds suspense until the last. Barriscale fine."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys' a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action." "Big picture to average business."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"The Sign Invisible" (Mitchell Lewis-First National)—"Big business and average in seven day run."

"Dodging a Million" (Goldwyn)—"Satisfactory picture."

"Girl in His House, The" (Vitagraph)—"Big business, satisfactory picture."

"Beloved Traitor" (Goldwyn)—"Gave fine satisfaction."

"To the Highest Bidder" (Joyce-Vitagraph)—"Fair picture."

"Our Little Wife" (Goldwyn)—"Ordinary picture."

"Fields of Honor" (Goldwyn)—"Mae Marsh takes well here."

"A Game With Fate" (Vitagraph)—"Poor picture. Vitagraph has slipped."

"Tangled Lives" (Morey-Blythe-Vitagraph)—"Fair picture."

"The Life Mask" (Petrova-First National)—"Picture just plain 'Rotten.'"

"Girl with the Champagne Eyes" (Fox)—"Ordinary picture."

"Conquered Hearts" (Ivan-State Rights)—"Very fine production in every respect. Marguerite screens better than her sister Mae. Could stand more of these."

Live News from the Producers

Mollie Malone, With Eddie Polo, in "The Lure of the Circus," Universal Serial

Universal Begins New Publicity Ideas

Universal set into motion last week a new newspaper publicity campaign of an unusual sort. The project is directed by Tarkington Baker, a newspaper man of broad experience who came from Indianapolis to take up his new duties. The plans have been under process of development for the last six months.

It is the purpose, according to Universal's announcement, to establish a close, intimate relation between the company's exchanges and the local press. All the newspapers of the country hereafter will be served with Universal publicity, largely through the channels of the local branches. The material will be specially designed to meet the individual style requirements of the various newspapers.

Mr. Baker will leave shortly for a trip over the country visiting all the exchanges.

Broadway Views Select's Mammoth New Sign

Select Pictures Corporation is the possessor of one of the most striking signs in New York. The sign is located on the south side of the Godfrey Building at 729 Seventh avenue, and announces that Select Pictures Corporation has its executive offices in the Godfrey Building, and names Select's five stars, Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies.

The sign is one hundred feet by sixty-eight feet and extends down the south wall of the building for a distance of nine stories from the top.

Hodkinson Transfers to Pathe

Latter Company Will Handle All Distribution Formerly Put Through General—New Arrangements November 25

A NEW releasing arrangement between W. W. Hodkinson Corporation and Pathe Exchanges, Inc., whereby the latter will in the future distribute all the Hodkinson productions, was consummated last week, it was announced October 27th by both Pathe and Hodkinson. This new deal will also mean, it was said, that the Hodkidson productions, which have heretofore been booked at General exchanges, will also be transferred to Pathe exchanges. Monday, November 25th, has been named as the date upon which the new arrangement will go into effect.

The productions included in the above which have previously been going through the General Film Company and which are to be transferred to work through Pathe, are the Jesse D. Hampton Productions featuring J. Warren Kerrigan, Lillian Walker Pictures, Bessie Barriscale Productions, Louise Glaum Pictures, Douglas Natural Color Films, etc., etc.

In speaking of the change, W. W. Hodkinson stated that the move was made as a result of much careful thought and deliberation, and was calculated to give to the users of Hodkinson Service of selected photo plays the very best and most efficient exchange service possible to secure in the field, and that Pathe's unquestioned superiority in physical exchange work made them the logical organization for the purpose.

Hodkinson representatives in each territory will have their offices with the individual Pathe exchanges and will give their personal attention to each Hodkinson customer as heretofore. It is the desire of the Hodkinson organization — and all departments are working hard to gain this purpose—to have all arrangements completely settled so that the change will be effected before the great majority of the theatres are opened, and that not only present Hodkinson customers, but the many new customers who have signed up in the past few weeks who have been unable to secure films owing to the influenza ban, may be served with expedition and dispatch.

The W. W. Hodkinson Corporation at present has twenty-four pictures in the various territories and over 2,500 theatres are being served with these productions. Working through the Pathe organization, every exhibitor will be assured of prompt and efficient service on his films and advertising accessories.

C. E. Shurtleff, general sales manager of the Hodkinson Corporation, will leave next week for an extended trip through the Northern and Middle West territories, visiting each Hodkinson representative and giving complete instructions for the change. W. A. Bach, assistant general sales manager, will make a flying trip through the Southern territory, returning by way of Kansas City, St. Louis and Pittsburgh, fulfilling the same mission in this section of the country. P. N. Brinch, Western division manager, will handle the territory from Omaha west, as heretofore.

There are now twenty-four Hodkinson representatives in the field, and, with the addition of the Pathe branch managers and Pathe salesmen, who will all be financially interested in the efficient and equitable placing of Hodkinson Service, it is estimated that the largest, most complete representation in the field will be engaged in not only selling Hodkinson Service to the exhibitor, but keeping him satisfied after he has signed for same.

In connection with the future releasing plans of the W. W. Hodkinson Corporation, Mr. Hodkinson stated to a representative of this paper that, contrary to the report which had appeared, his plans contemplated a continuance of the one a week releasing basis, provided consistent quality of releases could be secured.

"The Pathe sales organization is today the best in the country," said Mr. Brunet in talking of the new arrangements. "I have developed it, selected it and had it trained until I can truthfully make that statement with a very justifiable pride. When I saw our branch managers all gathered together at our 'Save and Serve' convention recently I was proud of them. I felt that it was very doubtful if ever in the history of the industry there had been gathered together a body of exchange managers who would average so high in ability, appearance, character and knowledge of the business.

"Knowing the value of our organization, I knew that we could be of great aid to Mr. Hodkinson, for whom I have great admiration and a high esteem. Our agreement cannot fail to be good business for us both and for the industry as a whole."

Heavy Run Reported on Goldwyn Specials

Goldwyn's successful special productions are said to be literally "saving the day" for thousands of exhibitors who find themselves face to face with a feature shortage during the present situation in the industry.

The theatres which are privileged to remain open during the influenza epidemic are declared to be booking several or all of the big Goldwyn independents.

Anita Stewart, the Star, and Louis B. Mayer, President, of Anita Stewart Productions, Inc. Miss Stewart's Most Recent Picture Is "Virtuous Wives"

Mayer Augments Star's Efforts

Louis B. Mayer Declares He Believes in Providing Excellent Stories, Elaborate Settings and Expert Directing for Anita Stewart

WHEN Louis B. Mayer was host at a luncheon to many producers and distributors recently at the Hotel Astor he was quizzed anent the report that he was quite extravagant in producing his first Anita Stewart picture for the First National Exhibitors' Circuit.

While Mr. Mayer did not state just what salary he was paying Miss Stewart, he declared that he was paying her more money than he once thought was in the whole world. "I believe Anita Stewart is a wonderful box office attraction in herself, but I will not handicap her by providing her with poor stories," Mr. Mayer continued, in answer to many pointed questions.

"I paid what some would call a tremendous price for the screen rights to 'In Old Kentucky' and 'Virtuous Wives.' But even with what I consider a wonderful star with most excellent stories, I could not consider the so-called average director. So I managed to secure George Lone Tucker.

"Yes, all this costs money, and big money, too, but what is the use of paying a huge sum for a mansion and then furnish it with rag carpets?

"Now comes the surrounding company. What would you think of a great mansion finely furnished by a master hand if its grounds were not kept up, if the lawn was scragly and weeds grew where flowers belonged. It would be an eyesore. So it is with Stewart, her play and her director. Her surroundings are going to be in keeping with the whole. That's why I've spared no expense on the supporting company.

"Of course, I admit that my way may not be orthodox. But, in my opinion, it is the difference between the machine-made suit of clothes in a sweatshop and a classy made-to-order garment from a Fifth avenue tailoring establishment. I am not making machine goods. I am building for the exhibitor a made-to-order product. I don't have to rush to get it out on a certain date. I take my good time in making it right, and then announce the release date. When the exhibitor gets it he must know it's right.

"Certainly the process is expensive, but so is anything really worth while expensive. The exhibitor is mainly interested in two things—satisfying his patrons and making money. He cannot do either without accomplishing the other."

"Cannibal" Film to Have Showing at Astor

November 19 at the Hotel Astor Robertson-Cole Company will have a showing of Martin Johnson's "Cannibals of the South Seas."

This company has just disposed of the New York State rights to the First National Exhibitors' exchange, and this showing is intended principally for exhibitors in this territory.

The "Cannibal" films will be released in two parts of approximately 5,000 feet each, and tell a complete story of the trip, from the time Martin Johnson left San Francisco, when Mrs. Jack London said goodbye, to the escape from Chief Magapate, after the Johnsons had nearly lost their lives.

"Safe for Democracy" at Rivoli Theatre

When S. L. Rothapfel viewed J. Stuart Blackton's production "Safe For Democracy" he immediately booked it at the Rivoli theatre for the week of November 3. Mitchell Lewis is the star.

Commodore Blackton, after finishing "The Common Cause" and "Safe For Democracy," announced that he would take a short rest before starting "The Battle Cry of Liberty."

Fox Offices Make Many More Changes

Several changes are being made in the offices of the Fox Film Corporation, in the Leavitt Building, 130 West Forty-sixth street, New York. Partitions are being torn out, departments are being torn out and shifted, and office space is being rearranged with a view of taking care of the growth of several departments.

The offices of the New York exchange have been extended to include most of the reception space on the seventh floor. The Foreign Department, which has been growing so rapidly that it has moved three times within a year, is now more conveniently and commodiously quartered in offices adjoining the New York exchange. "Salome" headquarters have been moved and the Auditing Department has taken over the entire tenth floor.

Alsatian Farm Shown in New Screen Classics

An Alsatian farm in all its details has been reproduced at Throgg's Neck, New York, for the Screen Classics production "Wilson or the Kaiser?" This superfeature has been written by Maxwell Karger and directed by Charles Miller, with a big cast to interpret its seven acts.

A modest little building was found at Throgg's Neck which suggested Mr. Karger's idea of the home of the young Alsatian hero, Conrad Le Brett, played by Creighton Hale. Metro's technical staff, under the direction of E. J. Shulter, at once proceeded to remodel it until it came exactly within the requirements.

Giegerich to Vitagraph Publicity Department

Charles J. Giegerich, well known in newspaper and motion picture circles, has been appointed as publicity representative for Vitagraph at the company's studio in Hollywood, and has already taken up his duties there.

This is Mr. Giegerich's second affiliation with Vitagraph, he having been the first Publicity Director of Vitagraph-Lubin-Selig-Essanay, Inc., the Vitagraph Distributing Organization, at the time of its formation in 1915.

Ralph Ince, Directing Ralph Ince Attractions for Release Through S. L. Pictures

"Current Events" Show "Yanks" in France

Pictures of the Yanks "carrying on" in France, driving the Germans from the territory they have occupied for four years, are the feature of Universal Current Events No. 76. The pictures were made by United States Signal Corps photographers on the firing line.

It is declared that in some of the villages the photographers entered with the Yanks only twenty minutes after the Germans had departed and that some of the villages were still under Hun shell fire.

One of the most striking scenes is said to be the construction of a pontoon bridge, while under fire, from material captured from the Germans.

"Sumatra" in Pathe's Post Travel Series

No. 20 of the Post Travel Series, released by Pathe the week of November 28th, is called "Sumatra," and takes one on the oddest and most instructive journeys of the series. Its views of places and peoples give one a clearer idea of what Holland is doing in this remote part of the globe and what she will continue to do.

There is said to be an entire entertainment itself in Palembang, the Sumatra "metropolis."

Valentine Film Goes Through Sherry

Harold J. Binney's super-production, in which he is directing as well as presenting Vangie Valentine, announces that his picture will be released in November through the Wm. L. Sherry Service. Mr. Binney regards the story, which is an original scenario by George Edwardes-Hall, as being one of the most effective vehicles he has ever handled.

It deals with romance and mystery, the dominant themes being love and adventure.

Claire Whitney, a Member of the All-Star Cast That Will Appear in Metro's Screen Version of "The Man Who Stayed at Home"

Scene from "The One Woman." A Select Production from Story by Thomas Dixon, Directed by Reginald Barker

Goldwyn Salesmen "Carry On"

Goldwyn's National Sales Organization Bucks the Line—Offsetting Epidemic's Effects—No Salesmen Laid Off

IT takes more than a country-wide epidemic and the temporary suspension of thousands of theatres to break down the enthusiasm of Goldwyn's big national sales organization. Goldwyn prides itself upon having a distributing mechanism unlike any other in the industry; an organization of exceptional enthusiasm and loyalty.

During the period of the epidemic and the consequent closing down both of theatres and new releases Goldwyn reports that it has not laid off a salesman in its offices, has not discontinued the policy of having its men travel their accustomed territories.

Thus during the most trying time that ever confronted exhibitors, Goldwyn men have been at the elbow of the company's customers aiding them wherever possible, going over plans with owners of theatres for the reopening of their houses.

During this period of national distress for a great industry no Goldwyn salesman or manager has endeavored to force sales at a time when minds were concerned with other affairs. His company has sought in many ways to perform the functions of a great relief organization and to draw itself into even closer relation with its customers and prospective customers than ever before, according to report.

One of the immediate results of this policy is said to have been a tremendous volume of virtually unsolicited business on previously unplayed Goldwyn first-year productions, on the Goldwyn special productions distributed by the company, on Capitol Comedies and on Star Series contracts for the company's newest productions of the current season.

"The Kaiser's Finish" Sold for England

THE English rights to "The Kaiser's Finish," the eight-part special state rights production made by S. L. Warner, have been sold to Mr. Venito Nichols of London, one of the largest of the foreign film operators, for a price said to be almost the equivalent of that which he paid for the same territorial rights to "My Four Years in Germany."

The territory for which Mr. Nichols has obtained distributing rights to "The Kaiser's Finish" includes Great Britain, Wales, Ireland and Scotland.

In purchasing foreign rights to "My Four Years in Germany" Mr. Nichols accepted a financial arrangement which, for size, exceeded the sales price on any other special production he had ever obtained, according to A. Warner, who conducted the negotiations in behalf of both the Gerard picture and "The Kaiser's Finish."

"That this price is closely approached by the one just paid to us for 'The Kaiser's Finish' is a rather remarkable tribute to the value of this special state rights' feature," declared Mr. Warner.

"Mr. Nichols said that the public demand in Great Britain for war stories, with a pronounced military atmosphere, is greater today than it ever has been. The market has grown in size until the British theatre-owners are finding difficulty in getting enough pictures of that type to satisfy their audiences. Conventional dramas are still popular, but they cannot compete on the same block with a war picture."

Bobby Vernon and Clare Seymour Just Can't Believe They Are "Three Hours Late," Which Is the Title of a New Al Christie Comedy

Nine New Productions Ready at Universal

NINE new productions have just been completed at Universal City including one multiple-reel feature, four Bluebird five-reel photoplays, one two-reel western drama, and three one-reel comedies.

The multiple-reel feature is "Carry-On," Dorothy Phillips' drama of the war, made under the direction of Allen J. Holubar. This is said to be the most expensive production Universal has ever staged, and several months were consumed in the making. More than 5000 persons took part in the production. It is regarded as the most colossal drama Dorothy Phillips has ever attempted, and is said to give her the supreme role of her entire career.

The Bluebird five-reelers include Juanita Hansen's new drama, "The Wrong Side of Paradise," produced by Colin Campbell from H. Tipton Steck's screen version of George Hull's magazine story; "Miss Doris, Safe Cracker," a Priscilla Dean production dealing with the underworld, produced by Jack Dillon from one of Jack Boyle's "Boston Blackie" stories, "Breathers There a Man," a new Monroe Salisbury drama produced by William Wolbert from George Hull's novelette of the same name; and "The Beautiful Mongrel" starring Carmel Myers, produced by Paul Powell from the original story by Sonya Levien.

"Love's Alibi" is the title of the two-reel western starring Helen Gibson just finished by Harry Harvey. The comedies include "An Amateur Daniel" featuring Ben Wilson and Neva Gerber; "Mixed Nuts" starring Willard Louis and Molly Malone, directed by Roy Clements, and "100 Per Cent American," a Lyons-Moran fun offering directed by Arthur Hotaling.

Harris Gordon, Juvenile Lead of the Screencraft Corporation

Fox Eliminates November Exhibitors' Bulletin

The October number of the William Fox Exhibitors' Bulletin, an elaborate magazine which is published monthly for the benefit of exhibitors, is just off the press. In this number the service department, which has won commendation from exhibitors for its helpfulness, has been developed to a higher degree with the aim of being of even greater assistance to showmen.

Because of the production shut-down, the next issue of the Exhibitors' Bulletin will be the December number. It will be out about November 10, and will give complete information regarding the winter policy of the Fox Film Corporation. Several announcements of special interest to exhibitors are scheduled for this number, it is said.

Eddie Polo Goes Back to Circus for Scenes

Eddie Polo, who is now making a serial of the tanbark, "The Lure of the Circus," for the Universal, actually went back to the old days under the big top, and demonstrated that although he had been a screenland star for the past few years, he could still "come back" and deliver the goods as a crackerjack aerial performer.

In appreciation of Eddie's services, the circus management turned the entire show over to Director Jack McGowan for shooting scenes for his chaptered melodrama. McGowan estimates it would have cost Universal $250,000 to reproduce the scenes secured at the circus if they had had to be taken at Universal City.

Nazimova's "Eye for Eye" Titles from Paintings

Title paintings of richness and beauty are said to add to the magnificence of Mme. Nazimova's production de luxe, "Eye for Eye," and aid in interpreting the meaning and mystery of this brilliant romance of the Orient.

"Eye for Eye" has been directed by Albert Capellani, as adapted by himself and June Mathis from the play by the Great Belgian dramatist. It will be presented in seven acts by Richard A. Rowland and Maxwell Karger.

Kitty Gordon's First for United Is "Adele"

President Berst of United Picture Theatres of America announces "Adele" as the title selected for Kitty Gordon's first United superpicture. This title follows the name of the heroine in Adele Bleneau's thrilling romance, "The Nurse's Story," on which the picture is based.

With her first United picture nearing completion, Miss Gordon has settled down with enthusiasm to the prospect of the extended stay in California necessitated by the series of six other pictures she is to make for United.

William Parke, Director of Educational's "Romance of Coal," Recently Finished

Ince Forms Plan to Screen the Public

Thomas H. Ince, producer of Paramount and Artcraft pictures, has conceived a plan to place on the motion picture screens in American training camps and at Y. M. C. A. huts overseas, close-up pictures of relatives here of the boys at the front. This idea will be carried out by Mr. Ince himself, assisted by a complete motion picture organization from his studio and will offer another patriotic "bit" by this well-known producer.

The plan was tested at San Diego, California, and found success. At Balboa Park many thousand relatives of boys "over there" formed in line before the camera and presented their best smiles to be shown to their loved ones overseas. Newspapers, military and civic officials gave the project their most enthusiastic cooperation. Among those who gave much assistance were Rear-Admiral W. F. Fullam, commander of the reserve force, Pacific fleet; Brig.-Gen. Peter W. Davison, temporarily in command of the 16th Division at Camp Kearny, and Capt. W. D. Brotherton, commander of the naval training station.

In addition to taking pictures of the relatives and frienrds of these in service Mr. Ince filmed many scenes that will cheer the local boys at the front. These will be edited with the close-ups so that the entire picture will be of great interest to those who will view it. C. Gardner Sullivan, chief of the Ince scenario staff, is writing the subtitles, and Bert Lannon is in charge of general arrangements.

Theda Bara's next Fox picture is "The She-Devil"

Doris Kenyon, In a Scene From Her Latest De Luxe Picture, "Wild Honey," Just Finished

Robertson-Cole in New Deals

Entire World's Rights, Including United States, Is Secured for Eight Rhodes Pictures by the Robertson-Cole Company

BY a special arrangement with the National Film Corporation of America the Robertson-Cole Company has secured the entire world's rights, including the United States, for the National's Billie Rhodes pictures and also the picture starring Henry B. Walthal, besides looking after all the National Film Corporation's interests.

"Smiling Billy" Parsons has closed his New York offices and will confine himself entirely to producing. Robertson-Cole will supervise the accounts of the Goldwyn Pictures Corporation in relation to the Parsons Capitol Comedies and it will have authority to approve all contracts made through the First National Exhibitors' Circuit for the release of the National's feature, "The Romance of Tarzan," the concluding chapters of "Tarzan of the Apes."

The National Film Corporation is planning to produce a new attraction, completing it for release before next summer. The title and subject have not yet been announced, but Robertson-Cole will control all distributing rights.

The contract with the National Film Corporation calls for the handling of eight Billie Rhodes pictures during the coming year. The first, "The Girl of My Dreams," completed a short time ago, will be given extensive advertising by Robertson-Cole and will shortly have a special premiere in New York City.

The initial Walthall picture will be "And a Still Voice," completed before the star came East to play in a show on Broadway. Within the past few weeks Robertson-Cole closed deals whereby all J. Warren Kerrigan pictures and Screencraft features are to be sold by them throughout the world, except the United States. The Robertson-Cole Company has also acquired for the entire world, including this country, the series of eight William Desmond pictures to be made by Jesse D. Hampton and Martin Johnson's phenomenal "Cannibals of the South Seas."

New York Rights Sold for "Cannibal" Film

THE First National Exhibitors' Exchange has secured for distribution in the State of New York, Martin Johnson's "Cannibals of the South Seas." The deal has just been consummated with the Robertson-Cole Company, which controls the world's rights to this collection of motion pictures. Manager Ralph Clark personally conducted the negotiations for the First National Exhibitors' Exchange.

The First National Exchange is arranging an elaborate advertising campaign for these pictures, for special billboard display throughout New York and other cities of the state. These are said to be of distinct pictorial and artistic beauty, and the most unusual paper of a film in many months.

A handsome color scheme—with tropical blues, greens and yellows predominating—makes the billboard tremendously eye-arresting. It is said that the paper catches the spirit and atmosphere of "Cannibals of the South Seas" in remarkable fashion.

R. Wm. Neil, Director, With Lila Lee and Chas. Murray, in "Puppy Love," a Paramount Picture

Universal Stars Are Energetic

During Enforced Vacation the Many Universal Favorites Busy Themselves in Various Forms of Patriotic Service

DURING the enforced vacation due to influenza, Universal's stars are devoting their energies to various forms of patriotic service.

Little Juanita Hansen is the only one in the group whose activities are not up to high speed. Miss Hansen's sole occupation is to lie in bed and fight her own case of influenza. Most of the others are providing good cheer for soldiers, sailors and influenza sufferers, or are engaged in work that will help the government.

Dorothy Phillips is dressing dolls for the Red Cross. Mary MacLaren has become a farmerette. Carmel Myers takes her machine out daily and gives joy rides to homesick soldiers and sailors.

Edith Roberts has gone to Catalina to fish for tuna to serve the market. Ruth Clifford has procured a gauze mask and is appearing in Los Angeles hospitals and singing for influenza sufferers.

Marie Walcamp is busy writing scores of letters to soldiers in France. Fritzi Brunette is hard at work with her husband, Bob Daley, composing a brand new war song. Mae Murray was reported a few days ago almost ready for a trip to New York.

Harry Carey is up on his ranch, directing operations to augment the food supply. Monroe Salisbury is also busy on his ranch, with special activity in the war against influenza.

Eddie Lyons and Lee Moran, the comedy film team, have developed a comedy skit which they intend to stage at various army camps for the entertainment of soldiers.

Eddie Polo is not so terribly active these days, as he has accumulated several dozen cuts and bruises in various stunts he has performed for the serial film "The Lure of the Circus."

Priscilla Dean has a big task on her hands visiting modistes and milliners and getting together a new wardrobe.

Hampton Gets Stories for Kerrigan

Jesse D. Hampton seems to have no difficulty in finding suitable stories for his star, J. Warren Kerrigan. He has just announced to the W. W. Hodkinson Corporation, distributors of Hampton-Kerrigan pictures, that he has secured "Four-Ace Baker," a picturesque melodrama of the days of '49, and "Uncharted Channels," a very beautiful comedy-romance.

These will follow "Three X Gordon," an up-to-the-second comedy-drama; "Come Again, Smith," a comedy-melodrama, and "The Unfinished Story," an Alaskan drama.

It's a Good Idea!

Universal exchanges report having found considerable advantage from joining the Boards of Trade in their town. This idea was suggested by the Universal several weeks ago.

As a result the heads of the various exchanges at once made themselves members of the commercial club in their town. There is always either a Board of Trade or a Chamber of Commerce or a commercial club of some sort in every city of importance. Membership in these organizations places the exchange man in touch with all the important business and civic affairs of his community.

Alice Blache to Direct for Leonce Perret

Leonce Perret has secured the services of Mme. Alice Blache to direct a series of pictures under his supervision. Among the stars she has directed in this country are: Florence Reed, Holbrook Blinn, Doris Kenyon, Catherine Calvert, and Bessie Love.

The first Blache picture for M. Perret will be from a scenario written by himself but not yet named. The star whose work will be supervised by Mme. Blache will be Dolores Cassinelli, who has already appeared in the two patriotic spectacles, "Lafayette, We Come!" and "Stars of Glory."

An E. Forst Story for Billie Rhodes

"Such a Little Genius," by E. Forst, author of "Sylvia on a Spree" and "Prescription," has been purchased by Isadore Bernstein, manager of productions for National Film Corporation for the new star Billie Rhodes.

Although a new writer in film circles, Mr. Forst has had great success, having placed four stories within the past two weeks for Emmy Wehlen, June Elvidge, and Billie Rhodes.

Production on Miss Rhodes' story will be started as soon as the enforced shutdown is lifted.

"Her Moment," Reported as Scoring Big

A highly successful first run engagement of "Her Moment" at Clune's Auditorium, Los Angeles, during the first week of October is reported by Manager George J. Ekre of the General Film exchange in that city. The seven-part drama written by Samuel H. London, featuring Anna Luther and directed by Frank Beal, headed the week's program.

The same General Film manager announces that John W. Noble's drama, "Shame," with Zena Keefe, has just concluded a Los Angeles run.

Harry Houdini Appears to Have Made His Mark in Pictures. His First for B. A. Rolfe Is "The Master Mystery," Serial

Universal Cameras Get Close-Up of Wilson

Cameramen for the Current Events and Animated Weekly service of the Universal accomplished a feat last Saturday when they captured a close-up picture of President Wilson marching at the head of the great Columbus Day parade in New York.

They did this in the face of organized preventive measures by a squad of police, and in full view of thousands. Some suggestion of what happened is shown in the pictures they got.

Current Events is said to be full of thrilling scenes attending the Columbus Day demonstration. A fireman is shown making a leap from the third floor of the Morgan building. Another fireman is seen climbing to a dizzy height on a perpendicular extension ladder.

Other scenes depict the review held recently at Annapolis Naval Academy when Lord Geddes, First Lord of the British Admiralty, was the honored guest.

"The Common Cause" Now Ready

Advance prints on "The Common Cause" have been shipped to all branches of the Vitagraph Distributing Organization and will be available for showing to exhibitors this week, it is announced.

Although the definite date of release has not been fixed, the Vitagraph, through which Commodore J. Stuart Blackton's big drama is to be offered, is going ahead with its plans for an extensive campaign in the United States and Canada.

For two weeks, it is announced, artists have been busily engaged in making sketches for the paper and advertising material that is to be supplied to exhibitors, and work is well advanced on it.

Director Arvid E. Gillstrom, Who Will Direct for William Fox

Scene from "The Forfeit." A Frank Powell Sunset Production Distributed by W. W. Hodkinson Corporation

Intensive Campaign for "The Common Law"

LIKE "Over the Top," Womanhood, the Glory of the Nation," "Within the Law," "The Girl Philippa," and "The Battle Cry of Peace," "The Common Cause," J. Stuart Blackton's latest screen production, will be made one of the big releases of the season.

The Vitagraph Distributing Organization, which handled all of the Vitagraph specials mentioned, is anticipating splendid results with it, and is now engaged in completing plans for the exploitation of "The Common Cause" with one of the most extensive and energetic advertising campaigns that it has given to any picture in recent years.

The production is described as a stirring drama with many novelties and humorous situations and was written by J. Hartley Manners, author of "Peg o' My Heart," "Out There" and other plays, and Major Ian Hay Beith, author of "The First Hundred Thousand." The scenario was written by Anthony Paul Kelly.

The cast is said to be one of great power. Herbert Rawlinson and Sylvia Breamer are featured at its head and in their support are seen Lieut. Lawrence Grossmith, the English comedian and veteran of the war; Charles and Violet Blackton, Huntley Gordon, Mlle. Marcel, Philip Van Lorn and Louis Dean, who has won fame by his impersonation of the Kaiser in "Over the Top" and several other recent big productions.

In the prologue and epilogue which present the theme of "The Common Cause" are said to be five of the most famous women on the American stage today. Marjorie Rambeau appears as "Columbia," Julia Arthur as "Italy," Violet Heming as "Britannia," Irene Castle as "France," and Effie Shannon as "Belgium."

Scenes for the picture with the exception of the official battle shots, were made partly in New York and partly in Chicago.

United Adds Members—Pictures in Work

C. R. SEELYE, secretary of United Pictures Theatres of America, momentarily interrupted the tour which he is making in the interests of that organization, and was at his desk in the Mecca building for a few days. Mr. Seelye reports further results in Michigan from the lead taken by C. H. Miles, the prominent Detroit exhibitor, in joining United.

In addition to the number of exhibitors already published as having linked up with United in that section, further enrollments included Rialto, Gladwin, Park and Dawn theatres at Detroit, and Orpheum, Ann Arbor, and Temple at Toledo.

David M. Thomas, formerly Fox manager at St. Louis, succeeds C. Bayley as United manager at Cleveland.

On receiving a telegram of felicitation from President Berst of United Picture Theatres of America on the success of the initial showing of "The Light of Western Stars" Dustin Farnum out in Los Angeles is reported to have expressed his gratification at the news and to have remarked, "It is a great picture, and I want to add that the next one "A Man in the Open" is going to be even a more exceptional feature. I feel very enthusiastic over it."

Of "A Man in the Open" President Berst says, "This is Roger Pocock's most famous story and gives Dustin Farnum great opportunity for his virile talent."

Zukor Gets Praise in England

U. S. Consul General Pays Tribute to American Pictures—President of Famous Players Swells Fund for Disabled Soldiers

THE publicity department of Famous Players-Lasky Corporation this week called attention to a high compliment recently paid Adolph Zukor in England.

The statement announces that at a luncheon on October 3, held by members of the motion picture industry of England in London, Robert P. Skinner, Consul General for the United States, paid remarkable tribute to Adolph Zukor, President of the Famous Players-Lasky Corporation. On this occasion Mr. Skinner turned over to the Chairman Mr. Zukor's check for 1,000 pounds for His Majesty King George's Fund for the Disabled, which brought forth the greatest demonstration ever given an American citizen, according to cabled reports.

In his speech, Mr. Skinner expressed his pleasure at the fact that the Motion Picture Industry in America has been recognized as a national asset and hoped the time was near when the British motion picture industry would also be recognized in a similar manner. Through C. A. Clegg of the Famous Players-Film Company, Ltd., London, Mr. Zukor's check was handed to Mr. Skinner, who in his address, said:

"It is indeed a great pleasure for me to meet you, gentlemen of the British Moving Picture Industry, because I feel that your wonderful business being so closely entwined with that of our country, I am less of a stranger than I would be at a meeting of any other British business body. And believe me, it is today the devout desire of every American to discover that something by which he can get into closer fraternal touch with his elder cousin, the Britisher.

"To my mind the one beautiful thing the war has brought about is this family reunion—not a mere trip or a visit to the old folks at home, but a mission of practical assistance founded upon a family sense of justice and a blood born desire to stand by our own kith and kin—the Britisher.

"My business here is really a happy illustration of this idea, for Mr. C. A. Clegg, of the Famous Players-Lasky Corporation, has asked me to hand your Chairman, on behalf of my distinguished countryman, Mr. Adolph Zukor, a cheque for 1,000 pounds for His Majesty King George's Fund for the Disabled.

"Mr. Zukor, as many of you know, is Chairman of the Committee of the National Association of the Motion Picture Industry, appointed to co-operate with the financial department of the American Government. He has thrown the vast organization known as the Famous Players-Lasky Corporation open to the needs of the Allied cause. He is spending all his days in the development and distribution of propaganda pictures. His aggregation of stars, the most talented and widely known in the business, have time and again been taken from their normal work and sent on national tours at his expense, in the interests of Liberty Bond sales, which I am glad to state have shown prodigious results.

"In fact no American citizen has worked harder or longer in the united interests of the Allies than Mr. Zukor, and it is extremely pleasant to record that his efforts have obtained the widest appreciation from every quarter of the globe.

"I am afraid that the rush and drive of the war has caused the majority to lose sight of the immense contribution of service made by the British motion picture industry, but rest assured that when the roar of battle has died out and the world is again in a reflective mood, the gigantic efforts of the British industry will be taken full account of, and I feel safe in saying that however often the call may be made, your splendid record of the past will always be a guide to your future achievements.

"It is with no little pleasure that I tell you that the Motion Picture Industry in America has been recognized as a national asset, and I hope the time is near when the British Motion Picture Industry is also recognized here."

Educational Cites Big Increase in Bookings

The Educational Films Corporation is announced as enjoying a remarkable increase of Greater New York bookings as the result of the unusual conditions in the industry. Not only have many new houses taken up the Educational films, but the old accounts have doubled or quadrupled their service, frequently arranging to play the Educational's seven days a week, Educational declares.

The new interest thereby created among the exhibitors and the public, it is believed, will outlast the temporary condition of film scarcity. E. W. Hammons, vice-president and general manager of the corporation, said:

"Wherever Educational has been once introduced, it is hardly ever cancelled—the advantages of balancing the program with instructive and amusing short features are so obvious. I anticipate in consequence a general permanent increase in our New York business, while reports from the field outside New York City are all optimistic that the resumption of motion picture exhibition throughout the country will bring with it a bigger demand for the instructive pictures."

"America's Answer" Sunday

The City Council of Evanston, Ill., has refused to permit the opening of motion picture theatres on Sundays, but broke the rule for "America's Answer," the U. S. Official War picture, which was shown Sunday, October 13, as a stimulant for the local Liberty Loan drive. It proved very effective, according to reports.

Vitagraph Officials Are Very Optimistic

A. W. Goff, assistant general manager of the Vitagraph Distributing Organization, and E. Auger, eastern division manager, have just completed a swing around the eastern circuit, and Mr. Goff is of the opinion that exhibitors are destined to have one of their most prosperous seasons as soon as the theatres are reopened.

"We visited Chicago, Cleveland, Detroit, Cincinnati, New Orleans, Atlanta, Washington and Philadelphia," said Mr. Goff, "and while the theatres were closed in most of the cities, the exhibitors looked at the situation philosophically. They apparently realized that the closing order was a vital necessity in the interest of public welfare, and they are using their time to plan for the future.

"All of the exhibitors seemed to feel that just as soon as the ban on theatres is lifted that business will be greater than it has ever been before. We found Vitagraph's business better than at any time in the history of our distributing organization."

"Bridge of Ships" Meets Big Demand

One of the announced surprises in the distribution of "Our Bridge of Ships," by the General Film Company, has been the demand for the picture in the inland Western States. When the Division of Films, of the Committee of Public Information, issued this two-reel picture of the ever-growing activities in American shipyards and the rapid bridging of the Atlantic with steel and wooden ships, it was supposed that the coast cities would be interested to a greater degree than the inland towns. It has been found, however, that while the Atlantic and Pacific Coast cities have been strong for the picture, the interest in and around Denver, in the plains cities and the mountain towns has been remarkable.

The prints at the Denver Exchange of the General Film Company, it is announced, have not only had notable engagements in Denver, but they have also been booked solidly ever since, and for some time to come. In fact, that district could utilize more film.

Vitagraph Gives Releases for November 11

The Vitagraph program of releases for the week of November 11 has been scheduled as follows:

Blue Ribbon Feature — Five Parts — "Everybody's Girl," featuring Alice Joyce. Adapted from an O. Henry story. Directed by Tom Terriss.

Serial—Two Parts—"The Noose," episode No. 5 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Special Comedy—Two Parts—"Frauds and Frenzies," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Doris Kenyon, De Luxe Star, in "Wild Honey," Which Wm. L. Sherry Will Distribute

Fox Revises Schedule of Forthcoming Releases

Compelled to revise all releasing schedules because of the halt in producing, Fox Film Corporation announces that beginning Sunday, Nov. 10, the Big Timely Pictures' release will be "18 to 45."

Standard Pictures' release on Nov. 10 is "The Woman Who Gave," starring Evelyn Nesbit; Nov. 24, Theda Bara in "The She Devil; Dec. 8, "I Want to Forget," starring Evelyn Nesbit; Dec. 22, William Farnum in "The Man Hunter"; Jan. 5, Theda Bara in "The Siren's Song."

Victory Pictures start Nov. 17 with Tom Mix in "Fame and Fortune"; Dec. 1, "The Strange Woman," starring Gladys Brockwell; Dec. 15, "I'll Say So," with George Walsh; Dec. 29, "Treat 'Em Rough," starring Tom Mix; Jan. 26, George Walsh in "Luck and Pluck."

Excel Pictures has a Nov. 10 release in "Tell It to the Marines," with Jane and Katherine Lee; Nov. 24, Virginia Pearson in "Buchanan's Wife"; Dec. 8, "Caught in the Act," starring Peggy Hyland; Dec. 22, Madlaine Traverse in "The Danger Zone."

Fox Extravaganza's schedule shows that "Fan Fan" will be released Nov. 17; "Ali Baba and the Forty Thieves," Nov. 24. "Mongrels" is the Fox-Lehrman comedy listed for Nov. 10, and the Mutt and Jeff Cartoons start again Nov. 10 with "The Dough Boy."

Town and Country Films in New Offices

Town and Country Films, Inc., producers of the Paramount-Flagg comedies, have moved into their new offices at 25 West 45th street, New York City, where they will conduct all the business connected with the production of the pictures.

In addition to their business offices they have provided adequate cutting and assembling rooms, projection room, etc.

MacDowell Joins Hart

Melbourne MacDowell, the character actor, is in the cast of "Branding Broadway," the forthcoming William S. Hart Artcraft picture which follows "The Border Wireless."

About New Pictures

"Our Colored Fighters," produced by the Division of Films, will be handled by Downing Film Company, a concern composed of colored people, and located in the Astor theatre building, New York City. It is in two reels and will be exploited particularly in the sections inhabited by colored people.

Beulah Marie Dix wrote "Women's Weapons" especially for Ethel Clayton. This Paramount offering is directed by Robert G. Vignola, assisted by Lou Howland. James Neill, the character actor, has a fine part.

"The Danger Zone" is the first William Fox Excel picture starring Madlaine Traverse. Marshal Bruce Bannington wrote the story; Denison Clift and Adrian Johnson, the scenario, and Frank Beal directed it.

Priscilla Dean is featured in the latest Universal special attraction, entitled "She Hired a Husband." It is described as possessing excellent out-door scenes.

Goldwyn patriotic spectacle, "For the Freedom of the World," is reported as making a big hit throughout Great Britain. The principal lead in the production is E. K. Lincoln.

May Robson plays the part of an old squaw in "The Good Indian" from Frank Powell's adaptation of B. M. Bower's book. Produced by Sunset Pictures of San Antonio and distributed by W. W. Hodkinson Corporation.

In "Her Country First," the Paramount picture in which Vivian Martin is starred John Parke-Jones plays the role of a young man addicted to the flowing bowl in "Jane Goes a-Wooing."

Mme. Alla Nazimova's director, Albert Capellani, has arrived at the studios in Hollywood and will immediately prepare to direct the Russian actress in the first Nazimova production she will make on the Pacific Coast.

Lady Tsen Mei, the only Chinese star of the cinema, makes her debut as a screen star in Ira M. Lowry's "For the Freedom of the East," a Betzwood Film Company production distributed by Goldwyn.

Billy Human creates the role of the weak brother in 'The Forfeit," the Frank Powell production that will be the first of a series distributed by the W. W. Hodkinson Corporation.

May Allison drives an automobile through the side of a bungalow in "Thirty Days," her newest picture, which is in the final stages of production at Metro's West Coast studios in Hollywood.

The sum of $1,178.37 was realized through the sale of War Saving and Thrift Stamps at the Famous Players-Lasky Corporation's booth during the recent Motion Picture Exposition at Madison Square Garden.

Priscilla Dean, pretty star of the Universal Film Company, has just received a letter from Eddie Rickenbacker, the famous American "ace," announcing he is in a Paris hospital suffering with broken ear drums.

Henry Warwick, who played in "The Caillaux Case," has been engaged by Charles Coburn to play the colonel in the New York production of Capt. Bruce Bairnsfather's London success, "The Better 'Ole."

Claire Whitney will play the role of Molly Preston in Metro's forthcoming picturization of the patriotic drama, "The Man Who Stayed at Home," directed by Director Herbert Blache.

Dr. H. V. Barclay of 644 Madison avenue, New York, recognized his son, now dead, in the Jewel production, "Crashing Through to Berlin."

Despite the public tendency in New York to avoid getting into crowds during the influenza epidemic, the Strand theatre played to exceptional business on its week's run of "The Romance of Tarzan."

Seventy-six aeroplanes in gigantic review over Long Island forms one of the most spectacular scenes in the William Fox production, "18 to 45," directed by R. A. Walsh.

It was necessary to send a representative abroad to secure many of the facts and revelations shown in "The Kaiser's Finish," the eight-part photoplay which S. L. Warner has produced for the state rights market.

Julia Calhoun will play the part of Fraulein Schroeder in Metro's forthcoming picturization of "The Man Who Stayed at Home."

Marguerite Marsh, who will be seen opposite Houdini in the B. A. Rolfe serial, "The Master Mystery"

Extra Week for Chaplin at Strand Theatre

For what is stated to be the first time in the history of the Strand theatre in New York City, a film has been held over for an extra week. The honor fell to Charlie Chaplin's "Shoulder Arms."

This in face of the fact that the First National had booked the same picture in a great many of the surrounding houses during the second week's run.

Mr. Howard Edel, manager of the Strand, announced that "both press and public demand" that "Shoulder Arms" be continued another full week.

The ruling by the New York health authorities prohibiting standees in theatres cost the Strand, on Monday nights, receipts estimated at $1,400.

At the end of the second evening performance at 9:30 o'clock, the house was refilled and the ushers were compelled by representatives of the Board of Health to close the doors to a lobby still jammed to the street curb and for a block in either direction, with people demanding admittance for standing room.

Anna Case's First Film Title Is Changed

The name of Anna Case's first picture, which has been advertised as "The Golden Chance," is to be changed, due to the fact that another production was recently released under a similar title.

While many tentative titles are being considered, first choice seems to be in favor of "The Hidden Truth," and this is most likely the name under which it will be given to the public.

Harris Gordon Re-engaged By Screencraft

Harris Gordon, who portrayed the leading juvenile role in Screencraft's initial offering, "The Prodigal Wife," has been re-engaged by that organization for their second production.

The story is as yet unnamed, but will be produced under the direction of Frank Reicher at the New Rochelle studio. Mr. Gordon will play opposite Mollie King.

Sweet Film Declared "Knockout"

Harry Garson and Marshall Neilan Pronounce "The Unpardonable Sin," Starring Blanche Sweet, the Biggest Production of the Year

HARRY GARSON and Marshall Neilan make no bones in declaring "The Unpardonable Sin," Major Rupert Hughes' startling story of the Germans in Belgium, in which Blanche Sweet is starred, and which vehicle serves to bring this popular actress back to the screen after more than a year's absence as the biggest and most important production of the year.

Mr. Garson wires: "'The Unpardonable Sin' is the most wonderful picture I have ever seen. It is a great big special with a tremendous kick, a production that only comes once in a lifetime. Miss Sweet looks better than ever, and her double portrayal of the two sisters, Dimny Parcot and Alice Parcot, will be an absolute knockout. There is no question but what the picture will have a long and successful run in New York."

And this from Marshall Neilan, who directed the picture in person: "'The Unpardonable Sin' is by far the biggest and best production I have ever done. There is punch and situations one after the other from beginning to end such as you have never seen in any other picture. 'The Unpardonable Sin' will, I am sure, create a furore."

Mr. Neilan, well known as one of the top-notch directors in the business, has certainly let down the bars of his usual conservatism, and it is predicted that he has pulled a surprise of some sort.

Negotiations are now under way with several first class legitimate houses to house "The Unpardonable Sin" for a long run, beginning about December 1st. Just what theatre will be selected is not known, but will be decided upon in a few days.

The picture is in eight reels. A tremendous advertising campaign, national in its scope, is promised for this production.

Blanche Sweet and Wallace Beery in the Harry Garson Production, "The Unpardonable Sin"

Blanche Sweet plays two parts, Dimny Parcot and sister. The sister writes from Belgium that she has become the victim of German "kultur," and is so heartbroken that she begs her sister not to look for her. Dimny's trip from Los Angeles to Belgium is fraught with many adventures and great peril.

Wallace Beery portrays the part of Col. Klem, the German officer who has so ruthlessly mistreated the sister, and Dimny manages to meet him and foil him later. The entire eight reels are declared to be full of power and action, with many thrills. It has the "happy ending."

Mr. Garson will show the production to the Government officials at Washington on his way from Los Angeles.

Pathe Sees Big Opportunity in Shut-Down

THE temporary shut down of production activities resolved upon by the National Association of the Motion Picture Industry has affected every producer and distributor of note.

This is an opportunity which is being taken advantage of by the firm of Pathe Exchange, Inc. Pathe has a range of features which have played since release in the smaller cities but which have been held out of the metropolitan centers awaiting a favorable opportunity to secure a worthy first house for initial presentation.

Pathe furnished a list of their "best sellers" on the open market basis—twenty recent releases of Pathe Plays, Extra Selected Star Photoplays, Pathe productions, and Pathe Program Features: Fannie Ward in "Innocent"; Frank Keenan in "Loaded Dice"; Irene Castle in "The Hillcrest Mystery"; Bryant Washburn in "Twenty-One"; Frank Keenan in "Ruler of the Road"; Irene Castle in "The Mysterious Client"; Fannie Ward in "The Yellow Ticket"; Bryant Washburn in "Kidder & Ko"; Frank Keenan in "More Trouble"; Irene Castle in "The First Law"; Bryant Washburn in "The Ghost of the Rancho"; Irene Castle in "The Girl from Bohemia"; and Baby Marie Osborne in "A Little Patriot," "Dolly Does Her Bit," "The Voice of Destiny," and "Cupid by Proxy"; also Gladys Hulette in "Over the Hill," "Mrs. Slacker," "For Sale" and "Annexing Bill."

Two More Companies to Produce at Brunton's

Last week it was announced that ten companies had completed plans to produce at the Brunton studios, Los Angeles. Some of these companies are now at work. This week word comes from the studios that two additional producing companies have been added to the list.

Gloria Joy is the star in one of the new companies, while the second producer is said to be Monte Katterjohn, well-known author and scenario writer.

Parke Finishes Picture for Educational

Educational's "Romance of Coal" is completed by William Parke, who has been directing this special production since July 15. His labors have included four weeks in the West Virginia mining fields, six weeks in studio and a month devoted to the script, technical details, editing, titling and assembling.

During the period referred to his efforts have been seconded by a zealous and efficient company, a faithful technical staff and the unstinted co-operation of the Educational's executives. Due credit should be given in this connection to Miss Caroline Gentry, the originator of the idea, and to E. Lloyd Sheldon, the playwright, who fashioned the story. Tom Cushing, Mr. Parke's continuity writer, who put the finishing touches on the scenario, is now in France engaged in the patriotic work of soldier entertainment.

When the picture was privately viewed on October 28, it was declared that the characteristic Parke qualities were fully in evidence. It was recalled that many of these qualities were seen in his former Pathe production of "The Yellow Ticket."

"The Romance of Coal" is said to contain spectacular opportunities reminiscent of "Peer Gynt" and other spectacles that the director put on for Richard Mansfield and E. H. Sothern in the old "legitimate" days. Especially notable is the way he handles actors.

It is declared that the brain that directed the Castle Square "stock" in Boston and the Colonial in Pittsfield loses nothing of its cunning in the more flexible medium of the screen.

Following the completion of the director's labors "The Romance of Coal" will be exhibited for the approval of the Federal Fuel Administrator and the heads of the fuel industry throughout the country. It will subsequently be seen at a trade showing, and will then be pre-released at one of the Broadway theatres prior to its general distribution to the motion picture houses.

Four Mid-West States Sold for "Mickey"

J. W. Burke, manager of the Mid-West Greater Features Company, with headquarters in Denver, Colo., announces that his company has purchased from Triangle Film Corporation the rights for "Mickey" for the states of Colorado, Wyoming, Utah and Nevada, and is preparing to put it out on an elaborate scale.

Latest Universal "Clock" Series at Broadway

"Around the Clock With the Marines," the latest of the "Clock" series of two-reelers to be released by the Universal Film Manufacturing Company, will have its premiere showing in the Broadway theatre on November 4, where it will run for a week.

This feature was produced under the auspices of the Y. M. C. A.

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FOUR WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Nov. 11. Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Nov. 10. My Cousin (Enrico Caruso.....
Nov. 10. The Make-Believe Wife (Billie Burke) .....
Nov. 10. Gypsy Trail (Bryant Washburn)....
Nov. 17. Women's Weapons (Ethel Clayton)..
Nov. 17. A Daughter of the Old South (P. Frederick) .....
Nov. 17. Mirandy Smiles (Vivian Martin)...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Snobs (Moore) .....
The Cheat (Special).....

First National Exhibitors' Circuit, Inc.

Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Kellerman)
Sept. 8. Why America Will Win.....
Nov. 10. 18 to 45.....

FOX STANDARD PICTURES

Nov. 10. The Woman Who Gave (Evelyn Nesbit) .....
Nov. 24. The She Devil (Theda Bara).....
Dec. 8. I Want to Forget (Evelyn Nesbit).
Dec. 22. The Man Hunter (William Farnum).
Jan. 5. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 17. Fame and Fortune (Tom Mix).....
Dec. 1. The Strange Woman (Gladys Brockwell) .....
Dec. 15. I'll Say So (George Walsh).....
Dec. 29. Treat 'Em Rough (Tom Mix).....
Jan. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES

Nov. 10. Tell It to the Marines (Jane and Katherine Lee) .....
Nov. 24 Virginia Pearson in "Buchanan's Wife".....
Dec. 6. Caught in the Act (Peggy Hyland).
Dec. 22. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Thirty a Week (Tom Moore)....5 C D
A Perfect 36 (Mabel Normand)....5 C
A Perfect Lady (Madge Kennedy).5 C D
The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Oct. 14. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 10. The Mantle of Charity (Margarita Fisher), American .....

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 11. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat.....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vince... Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels

(Continued on page 2872)

Short Subjects Current and Coming

July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (In-..... ternational-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 10. Why Movies Move.
Nov. 17. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 10. Fiji Does Its Bit.
Nov. 17. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 17. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 10. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 10. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 10. The Dough Boy.....
Nov. 17. Around the World in Nine Minutes.
Nov. 24. Pot Luck in the Army.....
Dec. 1. The New Champion.....
Dec. 15. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Boh .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
A Pair of Pink Pajamas.....2 reels
The Jelly Fish.....2 reels
You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd).....
Nov. 3. Just Rambling Along (Laurel).....
Nov. 10 Hear 'Em Rave.....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
Nov. 10. Celebes .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Troops in Italy.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell),2 C

Monday, October 14

NESTOR—Perils of the Parlor (De Haven)..1 C

Monday, November 11, 1918

NESTOR—The Love Craze (Florence Lawrence) .....2 C

Wednesday, November 13, 1918

L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C

Wednesday

L-KO—Painless Love (Babe Hardy).....2 C

Monday

NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C

Wednesday

L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov. 11. The Husband Hunter (Neal Hart)..2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

UNIVERSAL SCREEN MAGAZINE
Released Every Monday

UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 11. Why Worry? .....
Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode. The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 11. Fourth Episode (Thrilling Feats of the Royal Flying Corps).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides ot a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2870)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

Mr. Stevens—It's QUALITY.

Quality in the MOTIOGRAPH goes all the way through.

You never hear of a MOTIOGRAPH Gear wearing out.

The Sliding Disc has proven beyond a doubt that it can't wear out.

Other parts of the MOTIOGRAPH are made of the same material.

Can a user ask for better service?

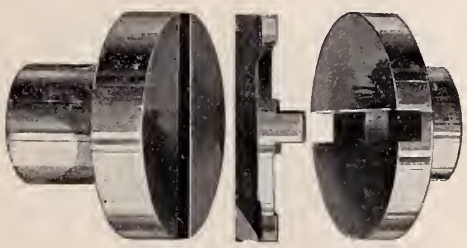
The 600 actual, bona fide installations in the United States Army Cantonments are proof of its superiority.

Uncle Sam's thoroughness of doing things can't be overlooked.

We are returning sliding disc for which please issue credit. We find ours is not worn in the least notwithstanding the fact that we have used it 2 yrs. What do you make them out of?

W. Stevens

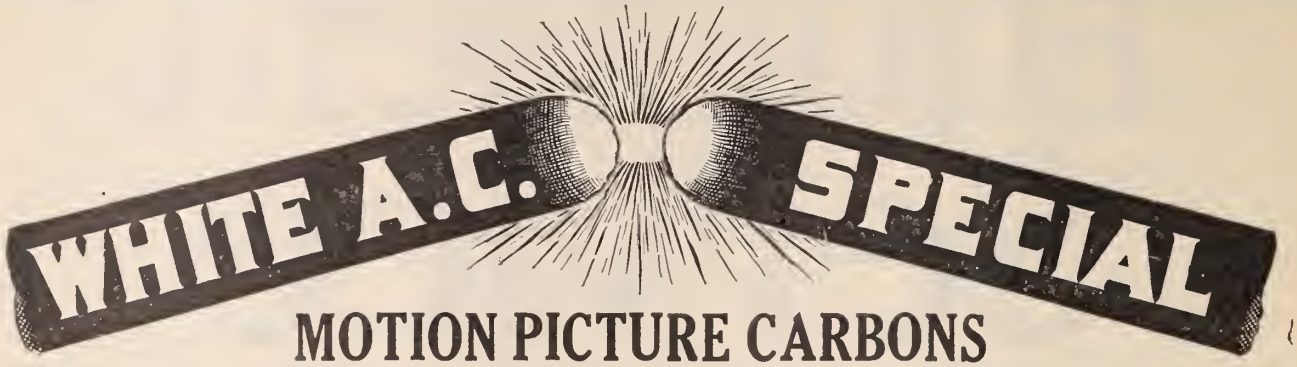
Princeton, Ill.
October 7-1918



THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

564 W. Randolph St. Chicago, Ill.

Projection Music Laboratory Studio Theatre



MOTION PICTURE CARBONS

Standard for Alternating Current Projection

A product that is considered standard by the experts in any industry must meet the requirements of the service for which it is intended. White A. C. Special carbons were designed to fill the need of an efficient light source for alternating current projection. They have been tested by the experts in the motion picture industry, who are satisfied that they fill the bill in every particular.

White A. C. Special Carbons are standard. They give a pure white light of high intensity, noiseless and flickerless operation, and a rugged light source not affected by any slight changes in voltage. No new current consuming regulating devices required. Simply insert a trim of White A. C. Specials.

For Direct Current Projection
THE COLUMBIA-SILVERTIP COMBINATION GIVES A STRONG, PENETRATING LIGHT AND ABSOLUTELY STEADY SCREEN ILLUMINATION.

WRITE TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments
7. —Camera Lenses
8. Carbons
   Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instrument
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

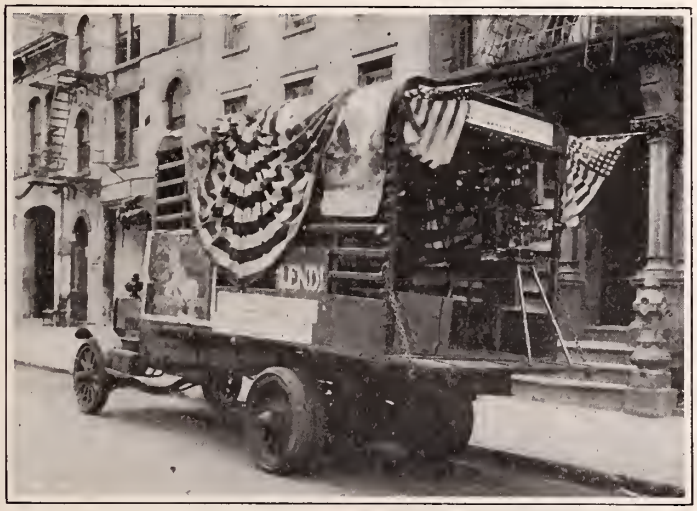
ALFRED S. CORY.....*Technical Editor*

Unique Feature of Liberty Loan Drive

FOR the benefit of theatre men and exhibitors as well as for all others interested in raising the Fourth Liberty Loan, there is a feature which was used in New York City and Brooklyn which was worthy of comment.

* * *

The committee in charge of the work conceived the idea of erecting in New York City five permanent projection booths on the five principal transient corners in the city, where pictures were shown each night during the drive to attract crowds and arouse enthusiasm which would lead to the purchase of bonds.



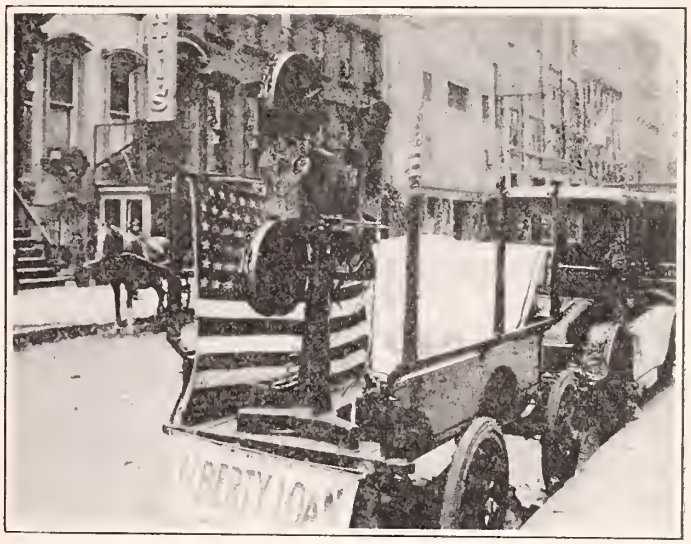
Projection Machines Came Into Their Own in the Liberty Loan Drive Not Alone in the Theatre But in the Open Air as Well

* * *

Following each reel of film shown a speaker took his place on the platform below the screen, actually clinching the sales. In addition, in the same territory, eight motor trucks were used equipped with projectors and screens stretching between uprights so placed that the largest possible crowds could see the pictures and hear the speakers. These movable truck equipments, which are shown in the accompanying photographs, traveled all over New York City and Brooklyn each night.

* * *

This method of using motion pictures created no end of comment and proved conclusively to the Liberty Loan Committee the value of motion pictures in connection with street corner talks for the promotion of the Loan.



This One Was Mounted on an Open Truck and Hauled from Place to Place to Entertain the Crowds with Pictures to Boost the Fourth Loan

* * *

The films used in connection with these installations were composed of one subject produced by the leading film actors and actresses occupying about 300 feet and 600 feet of war film titled so as to show "Where money goes which is subscribed to Liberty Bonds."

* * *

The committee in charge is indebted to the Universal Film Manufacturing Company and the Mutual Film Company for the whole-hearted cooperation which they extended in supplying positive film from which to make up the reels. Assembling of pictures was in charge of Mr. E. M. Roskam, assisted by Mr. Jack Cohn. Both the permanent and movable projection equipment was taken care of by the Independent Company.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

Ohm's Law and A. C. Circuits

By A. A. Kluge

[*Reprinted from the Electrical Experimentor, October,* 1918.]

A SUBJECT that is usually rather hazy in the mind of the practical electrical man who has never had the opportunity of engineering training is the application of Ohm's law to alternating current circuits. This may be traced to a total lack of literature of a concise nature on the matter, for in most text-books it is necessary to digest several chapters of non-essentials before the point is reached.

In alternating current practice we encounter three different kinds of paths or conductors of the current, and it is the method of computing their effective resistances in various combinations that this article has to deal with. The first kind is the simple straight wire, whose resistance, for low frequencies, at least, depends wholly upon its length, cross-section and material.

The second and third cases of paths are the condenser and the inductance coil, designated as *capacity* and *inductance,* respectively. Seldom if ever do we find these cases in a circuit alone, but usually in combination with one or both of the other two. For example, an inductance coil always has resistance associated with it, since it is impossible to obtain a perfect conductor.

We can then make a table for the equivalent ohmic resistance of each of these types, from the data we find in text-books, as follows:

Type	Equivalent Ohmic Resistance
Simple	R (Resistance of Conductor)
Capacity	$\frac{1}{CP}$ (C = Capacity in Farads)
Inductance	LP (L = Inductance in Henries)

In the above P represents the *reactance factor* of the current applied, being $P = 2 \pi n$ (where n = frequency in cycles).

The difference in the value of these resistances is due to the differing effect which they have upon the voltage and current of our power supply. A condenser in the circuit causes the current to *lead* the voltage, while an inductive resistance causes the current to *lag behind* the voltage, the maximum possible limit in either case being 90 degrees, which represents a zero power factor, or a wattless current. This is graphically shown by Fig. 1.

Applying Ohm's law to the case of a simple *non-inductive resistance,* we find that the current is given by the expression:

$$I = \frac{E}{R}$$

with which the reader is already familiar. This is represented in Case 1, see diagram.

Extending our formula to the case of a *pure capacity,* we have

$$\text{(Effective) } I = \frac{E}{1/CP} = ECP$$

or the current which will flow in the circuit is the product of the voltage applied (voltage as measured by an A. C. voltmeter which gives the "effective value"), times the capacity (farads), and the reactance factor P. Case 2 shows this.

And for the case of a pure inductance, if such a thing were possible, we would then have

$$I = \frac{E}{LP}$$

as shown by Case 3.

In addition to these simpler ones, Cases 4 to 11 illustrate various combinations of them, and by use of the formulæ attached the student is enabled to calculate the current which will flow in any possible circuit. It should be borne in mind, however, that while these formulæ will give the actual value of the current flowing in

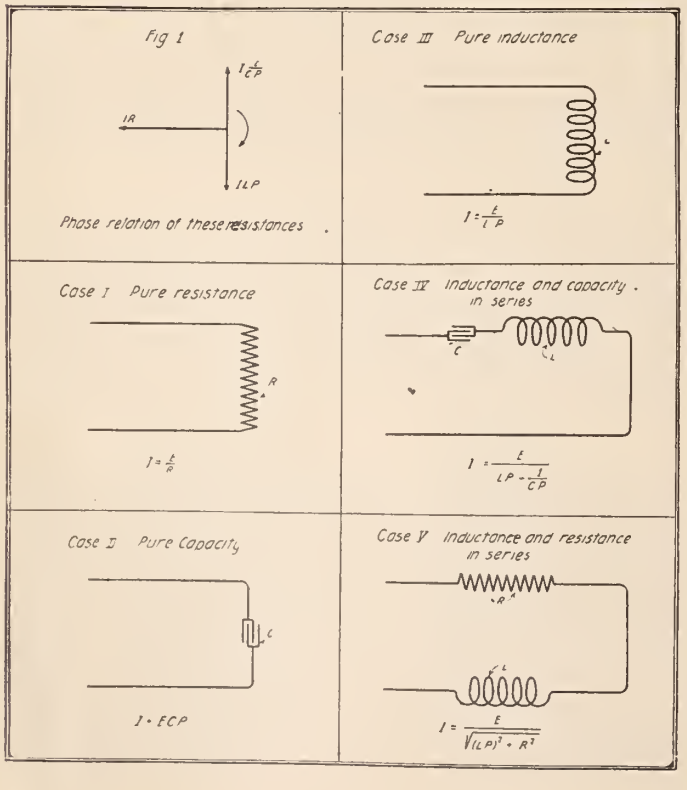
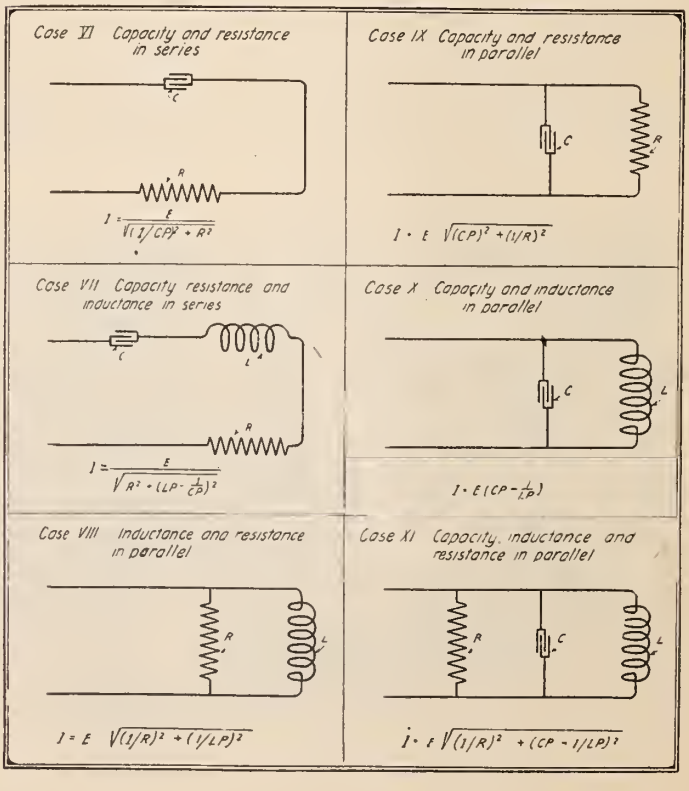


Fig 1
Phase relation of these resistances
Case I Pure resistance
Case II Pure Capacity
Case III Pure inductance
Case IV Inductance and capacity in series
Case V Inductance and resistance in series


Case VI Capacity and resistance in series
Case VII Capacity resistance and inductance in series
Case VIII Inductance and resistance in parallel
Case IX Capacity and resistance in parallel
Case X Capacity and inductance in parallel
Case XI Capacity, inductance and resistance in parallel

the circuit, we cannot then multiply this amperage by the impressed E. M. F. and obtain the power consumption of the circuit in watts. The latter is wholly dependent upon the *power factor, i. e.,* the per cent lag or lead of the current, and it will be necessary to multiply the product by this factor to obtain the true wattage consumption of our circuit.

The power factor of an A. C. circuit is found by dividing the *true watts* as read off from a compensated indicating watt-meter by the *apparent watts,* which latter term is the voltage resultant from multiplying the effective or indicated volts by the effective or indicated (or calculated) amperes. Some A. C. installations are fitted with a direct reading power factor meter.

Literature for Projectionists

Mr. D. S. Vermilion, Los Angeles, Cal., inquires: "Will you please inform me if the Society of Motion Picture Engineers have an official organ where questions on projection are discussed, and if it is possible to obtain the same? I have Hawkins' 'Electrical Guides' and Gages' 'Optical Projection.' What other works would you suggest securing?"

In reply: As the Society of Motion Picture Engineers has, up to the present, only held on the average two meetings per year, the publication of a journal has not yet been attempted, but the papers (*mostly on technical subjects relating to production and projection*) which are read at the meetings of the Society are subsequently published in booklet form under the title "Transactions of the Society of Motion Picture Engineers." Discussions on the various papers are not printed, however, and the Transactions of the Society in their present form are not a medium for the presentation of correspondence from the industry at large, as is generally the case with a journal or frequently appearing publication.

Nevertheless, the Society aims to make available to the industry, through the medium of its Transactions, the most interesting, useful and accurate articles which it can secure or cause to be prepared, and copies of each issue of the Transactions of the Society of Motion Picture Engineers may be purchased by any one interested therein at 25 cents a copy. Six issues of the Transactions have appeared to date, all of which are still in print, and may be secured by addressing the Society, 712 11th street, N. W., Washington, D. C.

With regard to further important and interesting works worthy of acquisition by real students of projection, such as the correspondent appears to be, we recommend:

(1) "Elementary Lessons in Electricity and Magnetism," by Silvanus P. Thompson, F.R.S. Publisher, Macmillan & Co., 71 Fifth avenue, New York City. Price, $1.50.

(2) "The Electric Arc," by H. Ayrton. Publisher, D. Van Nostrand & Co., 25 Park Place, New York City. Price, $5.00.

The first of these volumes, Professor Thompson's work on Electricity and Magnetism, is a wonderfully complete, well written and finely illustrated work, which is naturally much more satisfactory for general reading than the Hawkins "Guides." The latter are of recognized utility in the solution of electrical questions, but their "question and answer" form spoils their continuity as reading matter. While the volume by Thompson is easily comprehensible by any electrical student, it is more than the "elementary" treatise which its title would imply. Necessary formulæ are interpolated for the mathematical treatment of all electrical phenomena and problems, and the work can easily rank as a useful physical treatment of its subject.

In Mrs. Ayrton's book, "The Electrical Arc," the student will find some of the most entertaining technical reading which could be conceived of. Important data is also supplied in abundance, and every optical projectionist will surely study the electric arc with increased interest after seeing that arc phenomena and characteristics can supply such an extensive amount of information as is contained in the Ayrton work.

Projectionists have still to be supplied with a suitable treatment of the optical phases of motion picture projection, as the optics of the cine projector in its customary and present form have not been dealt with in a specialized manner in any work on optics published to date. This is excusable on the part of the writers of modern works on optical theory, because the action of a projector optical system is so readily comprehensible to them as to apparently require no particularized treatment. For the average projectionist or student, however, it is necessary to translate the terms and conceptions of advanced theory into the language of everyday practice, and the attempts to do this in all existing works on motion picture projection are either woefully incomplete or painfully and absurdly inaccurate.

However, projectionists will not be deterred much longer from acquiring a thorough and accurate knowledge of projector optics, because a detailed paper on the condenser system of the motion picture projector will be read by Dr. H. Kellner, of the Bausch and Lomb Optical Company, at an early meeting of the S. M. P. E. This will be reprinted in the NEWS as soon as feasible after the forthcoming meeting, and will be followed by further data of an exhaustive nature which we have calculated and compiled for presentation to the readers in due course.

Heat of the Spot

Mr. P. Barber, Edmonton, Alberta, Can., makes the following inquiry:

"Can you tell me what percentage of heat radiated by an arc, or other source of light used in projection work, is actually focussed on the aperture plate?

"The Mazda C lamp for motion picture work using about 500 watts is rated at a temperature of 2100 degrees C—that is the rated temperature of the filament—is there much of this heat lost in passing through the condenser system?

"Would like an early reply as I wish to settle an argument."

In reply: As the question of the heat at the spot, expressed as a percentage of the heat of the light-source used in a projector, does not appear to have much practical significance we have never attempted to measure or to calculate it, and, so far as we are aware, no one else has published any information on the subject.

It is, however, very generally known that the temperature of the D. C. arc crater is 3,500° C., which is about the highest temperature known or measured, and it will be readily apparent to any projectionist or experimenter that the temperature at the spot on the cooling-plate of a motion picture projector is only a very small fraction indeed of the temperature of the boiling arc crater, and that similar considerations likewise apply to the radiating filament of an incandescent lamp used as a projection light source.

The problem of removing the heat from the condenser beam without extensively reducing its brightness is worthy of consideration, but the exact degree of heat at the spot is a question of minor importance, because as long as the heat exists there its effects upon the material to be projected can be easily studied.

Odd Frame-Lines

Mr. Robert F. Smith, Hospers, Iowa, writes as follows: "Will you please tell me through your Projection Department of a correct method of splicing films with different frame lines? I have tried again and again, but can't seem to make an efficient patch. In this respect the 'Allies' Official War Review' is particularly aggravating. In one of the earlier issues practically every splice was a misframe. I suppose this is due to the films of different nations being made different concerning frames.

"I have my bit to say concerning the condition of films. I am enclosing a 'sample' of film with the holes ripped off of one side. This is a small piece when compared to some that I regularly receive. Occasionally I get pieces a foot or so in length without any perforations on either side. This has happened so repeatedly that I wonder if the films are inspected at all. Concerning punch holes in the film, in this district they are becoming fewer, but rather slowly. A few nights ago one film had about 25 punch holes in two feet of film, of five different shapes. I think some operator should be satisfied in letting the producers put their trade mark on the film, and leave his individual one off."

In reply: The numerous misframes between successive scenes which the correspondent has noted when projecting war pictures, and sometimes in news films, are due to the various scenes having been taken on different cameras which had the frame line, or dividing line between successive pictures, arranged differently. Misframes of this character are more or less unavoidable in pictures of this class, the scenes in which have been taken in widely different localities and with a great variety of cameras.

Unfortunately, there is no method of joining scenes with noticeably different frame-lines so that one will follow the other exactly in frame when projected, and while the correspondent is to be commended upon having tried to "square the circle," we nevertheless recommend him to give it up as a useless piece of

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

MAYBE YOU PETTER NOT LOAF AROUNDT HIER VEN YOU DON'T GOT SOME PITZNESS, AIN'T IT?

If you ARE interested in giving your patrons smooth projection and in assisting your operator to that end, at the same time giving him more leisure for the general supervision of his booth, equip your Power machines, 6A or 6B with our very complete Motor Equipments, the former at $37.50 and the latter $40.00, positively net cash, no discount to anybody. We are exclusive distributors for the perfect projector, the SIMPLEX, Gold and Silver screens and all supplies.

LEWIS M. SWAAB
1329 Vine Street Philadelphia, Penna.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 187
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
Addressing Multigraphing Printing Typewriting

business—with the proviso that there is no harm in improving, if possible, the arrangement of the joint as sent out by the laboratory or the exchange.

It is gratifying to note that the evil of punching holes in the films near the end (*for use as change-over signals*) is on the wane in the correspondent's territory, and there has been a considerable abatement of this malpractice in other sections also, due to the efforts of the National Anti-Misframe League.

If the correspondent regularly receives films with the sprocket holes missing over considerable lengths he should bring the matter to the attention of the exchange supplying the service, and if relief is not thus secured the N. A. M. L. would take up the matter upon being apprised of the facts in the case.

E. M. Porter Back on Job After Influenza Attack

E. M. PORTER, general manager, the Precision Machine Company, Inc., 317 East 34th street, New York, N. Y., who for nearly three weeks was ill with Spanish influenza, has now fully recovered and has again assumed charge of the company's affairs.

Mr. Porter was on the verge of completing a number of important negotiations affecting the sale of Simplex products, and was about to complete organization plans in connection with the output of the factory, when he was suddenly stricken ill.

Now that he has fully recovered, members of the trade with whom Mr. Porter was in touch, previous to his illness, regarding the future plans of the Simplex Company, will be glad to learn of his complete recovery.

Operators!

Don't Forget the
CASH PRIZES
offered by
MOTION PICTURE NEWS
for the best articles on Practical Projection

Contest Closes November 30th

Particulars in NEWS of October 26th

Write for our up-to-date price list.
AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Motion Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

STANLEY
LOBBY FRAMES ARE MADE TO LAST—AND THEY DO LAST.
STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

W. J. Twining.....Wilmington, N. C.
Theodore D. Clement.....Brevard, N. C.
Leo F. Russell.....Fond du Lac, Wis.
S. C. Ruschmeier.....Evansville, Ind.
Arthur H. Erwin.....Ponca City, Okla.
William Hutsler.....Muncie, Ind.
R. B. Stout.....West Lafayette, Ind.
John C. Maguire.....Macomb, Ill.
Frederick Andrews.....Bound Brook, N. J.

Members Previously Recorded	938
Members Recorded This Week	9
Total Membership to Date	947

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's Name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Bausch and Lomb Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

PERFECTED PROJECTION

THE mechanism of the DeVry Portable Motion Picture Projector is so wonderfully simple as to commend itself instantly to the amateur operator, while it combines all the necessary qualities of perfected projection to delight the appreciation of the professional.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-3.

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

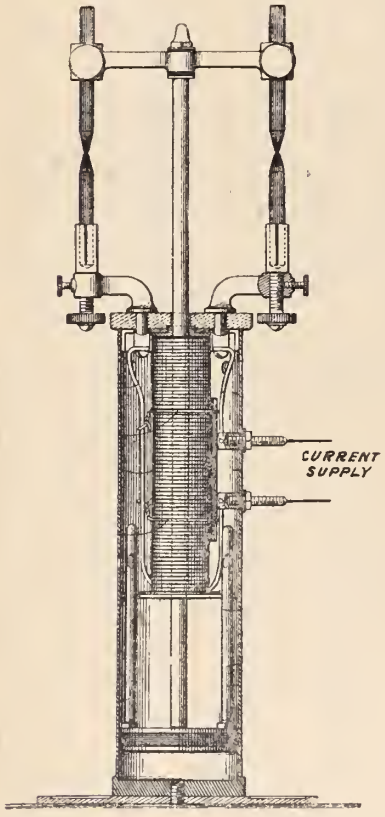
Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

STANLEY
SERVICE IS BUILT INTO EVERY SINGLE FRAME.
STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

Camera Laboratory — Picture Making — Studio Technique

Allison and Hadaway Secure Important Patent on Portable Photographic Arc Lamp

NO item of mechanical apparatus has proved more important in facilitating the production of motion pictures than the portable photographic arc lamp, and it is gratifying to note that Messrs. Allison and Hadaway of 42 West Thirty-ninth street, New York City, are the assignees of a recently granted United States patent covering important features of the successful, portable photographic arc lamp, which they were the first to introduce, in 1914, under the name of the "Panchroma."



Mechanism of Panchroma Twin-Arc

Briefly stated, portability, in combination with high illuminating power, is secured in the modern portable photographic arc lamp by burning two or more arcs, or pairs of carbons, in series with one another and in series with one electro-magnet or solenoid, for feeding the carbons, the arcs and the solenoids being of course in series also with the current supply circuit. The feeding of the two or more arcs by one solenoid permits a light and simple construction of the entire lamp mechanism, as will readily be inferred, so it may prove of interest to describe the mechanism of the Panchroma twin-arc lamp in some detail.

The mechanical arrangements of the Panchroma lamp mechanism are shown in detail in the appended illustration, which forms part of Messrs. Allison and Hadaway's recent patent (U. S. Patent No. 1,281,745), and the special features and mode of operation of the lamp are described as follows in the patent specification.

The chief object of the invention is to provide a portable lamp which has provision for a plurality of arcs, but which is simple and durable in construction, so that it may be used by inexperienced persons and subjected to hard usage without danger of being put out of order.

In its commercial form the Panchroma lamp (*see diagram*) comprises two or more carbons carried by a movable plunger, or piston, and two or more carbons which are carried by stationary holders, the carbons carried by the piston being in series with the stationary carbons. A suitable electro-magnet, or solenoid, in series with the carbons, shifts the plunger (*against gravity*), thus providing for the separation of the carbons when the current is turned on, which of course is necessary to create the arcs between the respective sets of carbons. It is seen from the diagram that this solenoid surrounds the movable piston or plunger. The use of but one automatic feeding mechanism to regulate two or more arcs in series is considered to be the most important feature of the invention, as it makes the apparatus simpler and more compact than is ordinarily possible in multi-arc lamps.

Considering more in detail the mechanism of the Panchroma lamp, as shown in the accompanying diagram, the central rod, or plunger, is movable vertically through a central aperture in the insulating head of a hollow vertical cylinder, the lower portion of which serves as a dash-pot for a piston head fixed to the bottom of the central rod, or plunger. At opposite sides of the piston head, and fixed thereon, are two upright standards passing through openings in a plate attached to the bottom of the solenoid, which latter surrounds the plunger and is itself attached to a support carried by the inner ends of the terminals from which electric current is received. This support is of course insulated from the terminals so as not to form a short-circuit across them, and the upright standards, mentioned above, are intended to guide the central rod and prevent it from making any rotatory movements. The lower part of the central rod, or piston, and the piston head itself, are made of magnetic material, so that when the solenoid is energized the plunger rod will be drawn up, but the upper end of the central rod is made of non-magnetic materail. For example, the piston head and the lower part of the plunger rod may be made of iron, while the upper part of the rod may be of aluminum.

On the insulating head at the top of the cylinder enclosing the solenoid and the plunger are mounted two laterally extending brackets, having upwardly arranged open spring socket-pieces or holders for the lower carbons. These sockets, or carbon holders, are threaded in the brackets, as the diagram shows, so as to permit independent vertical adjustment of the carbons carried thereby.

At the upper end of the central rod, or plunger, and insulated thereon, is a transverse bracket lying in the same plane as the lower carbon-holder brackets and provided at its ends with vertically disposed openings to receive the upper carbons, the carbons being vertically adjustable by simply sliding them up and down in the openings, or holders, and securing them by the set screws provided for that purpose.

As is clearly shown by the drawing, the two arcs burn in series, and to bring this about the lower one of the terminals connecting with the current supply is attached to one end of the solenoid winding, and the other end of the latter is attached to the left-hand carbon-holder bracket, while the upper current supply terminal is connected directly by a wire to the right-hand carbon-holder bracket. The course of the current through the lamp being shown, its manner of operation will now be easily understood.

The two pairs of carbons being in place and in contact with each other, the two terminals are connected with the source of current, whereupon current will flow through the carbons and the solenoid, which are all in series, and thence back to the source of supply. Being thus energized, the solenoid raises the central rod, or plunger, thereby separating the two pairs of carbons and drawing arcs between each upper carbon and the co-operating lower carbon. As the carbons are consumed the arcs lengthen, thereby cutting down the current through the solenoid and weakening its field. When the field of the solenoid becomes too weak to support its load (*the carbons and other parts lifted with the plunger*) the plunger descends until the increased current due to the shortening of the arcs gives the solenoid field sufficient strength to prevent further descent. In this way the movable carbons (*in the present case the upper carbons*) are automatically fed downward as they are consumed, and arcs of substantially constant length are maintained.

To compensate for any inequality in the rate of burning of the two arcs it was originally proposed to elevate the lower carbon of the most rapidly burning arc by means of the thumb screws provided under the lower carbon-holders, as it is necessary to keep the lamp circuit intact in order that the lamp may be put

into operation by simply switching on the current. This method of compensating for unequal burning of the two arcs was long ago replaced, on the Panchroma twin arc, by an entirely automatic method of extreme simplicity. Although not shown in the drawing this method of compensating the inequality of burning of the two arcs consists in pivoting the bracket carrying the upper carbon-holders at its center, and also pivoting each of the upper carbon holders at its point of junction with the bracket. This simple mechanical arrangement entirely satisfies the requirements of the case, and keeps the lamp circuit intact at all times.

Since the introduction, in 1914, of the Panchroma portable twin arc lamp, several other similar lamps embodying the principle of two arcs in series with one another and in series with one solenoid for feeding both have appeared upon the market. Messrs. Allson and Hadaway must, however, be given the credit of first developing a practical portable photographic arc lamp embodying the principle described above, as is recognized officially by the granting of their patent.

The makers of the Panchroma twin arc have made numerous judicious improvements over the basic form shown in the annexed diagram, and are now marketing their latest model, known as the "New Panchroma," which has the following important features. There are no projecting parts on the Panchroma to break off, catch in the clothing of the operator or tangle up the wires, and there are no detachable parts to be unscrewed, or mislaid, or forgotton. Two doors, which act as reflectors, close over the front of the lamp when it is not in use, thus protecting the mechanism and rendering it safe in transportation. The New Panchroma still remains the leader in portability, weighing only 18½ pounds and has the dependability which has always been associated with earlier Panchroma models.

New Catalog of X-Ray Direct Lighting

THE National X-Ray Reflector Company, 235 West Jackson Boulevard, Chicago, has recently published a new Catalog, No. 21, describing the direct lighting reflectors put out by that company. This catalog covers all the X-Ray reflectors for industrial, flood, show window and show case lighting. The flood lighting section features three new projectors and several new X-Ray reflectors for the projectors. This gives the X-Ray projectors an even wider range of adaptability than they had before.

The X-Ray silver mirrored reflectors are so universally known and used that it is hardly necessary to go into much detail about them here. It, however, will probably be of interest to the trade to know that with the publication of Catalog No. 21 the National X-Ray Reflector Company adopted the Goodwin Plan and has made allowance for recognition of the electrical contractor-dealer in its scale of discounts. To co-operate with the Government's regulations on paper conservation, there has been no general mailing of this catalog. It is being sent only upon request.

Swaab Successful as Simplex Distributor

LEWIS M. SWAAB, 1327 Vine street, Philadelphia, Pa., who disposes of the Simplex products in the states of Delaware, eastern Pennsylvania, and southern New Jersey, reports among the important installations of his territory the following:

Photoplay theatre, Gettysburg, Pa.; Owl theatre, Philadelphia, Pa.; Dreamland theatre, Philadelphia, Pa.; Majestic theatre, Catasaukua, Pa.; Apollo theatre, Philadelphia, Pa.; Ruby theatre, Philadelphia, Pa.; Ambler Amusement Company, Ambler, Pa.; City Auditorium, Havre de Grace, Md., and Camp Crane, Allentown, Pa.

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

If you are interested in securing better results and more prompt service in the DEVELOPING and PRINTING of your productions you will be interested to know that EVANS is in a position to assure both.

We combine modern facilities with years of experience, which together with the personal interest taken in the work we do assure you of the utmost satisfaction.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

A WISE MAN
PURCHASES M. P. SUPPLIES where he receives most VALUE for HIS MONEY. We suggest the
INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue, New York
Sixth Floor
Write for Price List N

Equipped with UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
BURKE & JAMES, Inc.
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

STANLEY
Frames Are Guaranteed Not Only as to Long Life, But Correct Design and Superior Workmanship.
STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Theatre Record Ledger System

My newly revised 1919
EDITION NOW READY

The Theatre Record Ledger System is the same bookkeeping now being used in over six thousand theatres throughout America and parts of the rest of the world. Arranged to give you an accurate auditing account of every separate day's business as well as expense. The only form that you can keep a governmental war tax report on and keep it right. Money quickly returned if you are not satisfied that this is the best and simplest bookkeeping you ever saw. It's recommended by any expert accountant or auditor.

Price $2.50 (including 1 year's business) sent postage prepaid when 30c. additional is included.

JAMES V. BRYSON, INC.,
20 East 19th Street
Minneapolis, Minn., U. S. A.

"NEWMAN" BRASS FRAMES AND RAILS

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.
Established 1882
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing

Complete Plan Book Begins on page 2888

"THE ONE WOMAN"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 feet).

Theme: "Symphonette Suite" (in four parts), by Irenee Berge

1—"Ave Maria" (Heavy Dramatic), by Langey (4 minutes and 5 seconds), until—T: "After the service."
2—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—T: "You are foolish to listen."
3—Theme (Adagietto Movement from Symphonette Suite) (2 minutes and 5 seconds), until—T: "The home which Ruth has built."
4—"Grave" (from Beethoven Sonata Pathetique), by Berge (40 seconds), until—T: "Mark Overman, banker."
5—Continue to action (3 minutes and 45 seconds), until—T: "The bedtime prayer."
6—Organ improvising to action (45 seconds), until—T: "At the Close of the evening service."
7—Theme (Lento Allegro Movement from Symphonette Suite) (2 minutes and 50 seconds), until—T: "Are these your ideas?"
8—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "As the weeks pass."
9—"May Dreams" (Moderato Serenade), by Borch (2 minutes and 30 seconds), until—T: "I am worried about Frank."
10—Continue pp (55 seconds), until—T: "The crisis."
11—"Dramatic Tension No. 67," by Shepherd (2 minutes and 15 seconds), until—T: "I tell you once for all."
12—Continue pp (1 minute and 20 seconds), until—T: "The gauntlet is hurled."
13— Theme (Vivo Furioso Movement from Symphonette Suite) (2 minutes and 55 seconds), until—T: "After the storm."
14—"Serenade" (Dramatic), by Widor (3 minutes and 35 seconds), until—T: "Do you think I thought of you?"
15—Continue ff (25 seconds), until—T: "The poisonous doctrines."
16—Theme (Lento Allegro Movement from Symphonette Suite) (3 minutes and 25 seconds), until—T: "I have lived for you."
17—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 20 seconds), until—T: "The consecration of the temple."
18—Herodiade ("First Maestoso Movement"), by Massenet (1 minute and 35 seconds), until—T: "Inasmuch as I, Frank Gordon."
19—Theme (Scherzetto Movement from Symphonette Suite) (50 seconds), until—T: "Established in Kate's."
20—"Andante Doloroso No. 51," by Borch (2 minutes and 30 seconds), until—T: "The Governor calls."
21—"Dramatic Fantasia," by Bach (3 minutes and 40 seconds), until—T: "You mean to apply this."
22—Theme (Lento Allegro Movement from Symphonette Suite) (45 seconds), until—T: "With the passage of the year."
23—Continue to action (1 minute and 20 seconds), until—T: "These resolutions against——"
24—Theme (Vive Furioso Movement from Symphonette Suite) (2 minutes and 30 seconds), until—T: "The Brotherhood of Men."
25—"Tragic Theme," by Vely (1 minute and 50 seconds), until—T: "Why do you run from me?"
Note: pp. during interior scenes.
26—"Six-Minute Storm Furioso," by Levy (5 minutes and 10 seconds), until—T: "The trial, the people, versus."
27—"Prelude" (Heavy Dramatic), by Rachmaninoff (4 minutes and 10 seconds), until—T: "And he who has traveled."
28—Theme Scherzetto Movement from Symphonette Suite) (55 seconds), until * * * * * THE END.

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
MODERN EQUIPPED STUDIOS FOR RENT
HIGH CLASS DEVELOPING AND PRINTING
120-124 School St.
YONKERS, N.Y.
TELEPHONE — 4600 YONKERS

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

"What Is a Perfect Musical Theme?"

REPEATEDLY the question is asked, "What should a musical interpretation of the picture be?" and the answer logically is, "Music for the picture should be an interpretation and development of the subject matter, just as the symphony is a musical development of the original theme or motif.

What is a theme or motif? A musical theme in motion pictures is more or less based on the same principle as all famous composers introduced in opera. Massenet, Verdi, Puccini and others in their music scores always associated a certain music theme or motif with the appearance of the leading characters upon the stage. This effective musical device has great possibilities in the picture drama and is valuable in giving unity to music and dramatic action. The picture musician has wide freedom in choice of his "theme" material.

Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition without becoming monotonous to the audience or performer in general.

A theme such as that described may be varied in tempo and played either ff. or pp. as the varying of the stage action may demand. It will make the role with which it is identified "stand out." The use of the "leading" theme is naturally best adaptable for the larger and more elaborate picture productions in which the appearance and stage action of principals is broken up to some degree by minor incidents. At all events the use of the theme is an idea on which the intelligent motion picture musician can ring his own variations.

Frankly, this cannot be carried out in every picture for the sole and only reason that few compositions can be manipulated in such a way as described in the above. By this I mean some beautiful andante movements which are suitable for love themes will absolutely lose their musical value if the tempo is changed or the character of the composition the least bit mutilated.

However, such an exceptional opportunity for the development of this idea has just arisen that the editor of these columns feels it should be brought to the attention of all readers.

The general idea of depicting a theme to the action of the screen is to select one composition and use it in the most appropriate spots, but in many pictures when the leading character is depicted in extremes of emotion, the ordinary selected motif is really inappropriate, because its orchestration is presented only in one definite form.

During my ten years of experience in playing for the picture, I must say in very few instances have I been able to adapt a music theme in an appropriate manner to the action of the screen. In every case I have found that a composition published for a certain purpose cannot be phrased or played in every possible way as demanded through the varied stages of emotions depicted by the leading character throughout the picture.

In a case of the picture mentioned below, entitled, "The One Woman," released by Select Pictures Corporation, I have found it impossible to find a composition which could depict all the emotions displayed by the leading character (Mr. Frank Gordon). In some scenes, Mr. Gordon is calm, in others, he is mentally excited and in still others, he reaches a climax of physical violence, where a dramatic agitato is needed.

In a case of this kind, to let his calm action predominate, an andante movement would be appropriate for a theme which cannot be brought up to an agitato. In a case where the climax should predominate, an agitato is the most suitable theme, but it can hardly be played as a melodious pp. without spoiling the entire effect of the musical number.

After visiting several publishers I have finally found an appropriate publication published by Belwin, Inc., of 701 Seventh avenue, New York City, and entitled "Symphonette Suite," by Irenee Berge, a composer of exceptional merit and ability. Herein is taken an original eight-bar motif, published in four distinct parts.

The first part is a lento dramatic movement, later changing to an allegro. The second part is a beautiful, broad adagietto movement, the third, a scherzetto movement, and the concluding part of this symphony is a vivace allegro movement. Readers will quickly see that here is an idealistic development of the "theme" thought because in this composition will be found one motif in almost every musical characteristic.

To give musicians a general idea of what this "Symyhonette Suite" means in playing a theme in the strictest sense of the word, I wish to call the attention of all those who intend playing this picture to the musical cue sheet, issued by Select Pictures Corporation on which a reproduction in thematic form of all four movements will be found. The musical suggestions of "The One Woman" follow herewith.

Review of Latest Compositions

1—Ballroom Chatter, valse, intermezzo, by A. Schmidt, an exceptionally fine composition, published by G. Schirmer. (3 East 43rd street, New York City.)

2—Military Waltz, a medley arrangement of Patriotic Songs, published by Forster Music Company, Chicago, Ill.

3—"Don't Leave Me Daddy," the latest one-step hit, published by Leo Feist, 44th street, New York City.

4—"The Magic of Your Eyes," a melodious valse lente, published by M. Witmark, 47th street & Broadway, New York.

5—"Adoration," by Felix Borowski; arrangement by Chas. J. Roberts; an orchestra arrangement of this world-famous violin solo; a number which will immediately appeal to your audience. (Carl Fischer edition.)

6—"Will You Be True," a new and beautiful medley waltz, composed and published by Chas. K. Harris, Columbia Theatre Bldg., New York City.

7—"In the Jungle," intermezzo, by Chas. Arthur. This is a real trombone sneeze; a real novelty number with very attractive melody. (Carl Fischer edition.)

8—"Toreador Humoresque," fox-trot, by M. L. Lake. A novel fox-trot, built on the well-known Toreador song (Carmen), with the original melody intact but cleverly worked against a complicated set of rag and countermelodies. The big dance hit of the year! (Carl Fischer edition.)

9—"Supplication," by McKee. An unusually interesting orchestra number in a splendidly effective arrangement—it opens with a melodious 4/4 "Andante Cantabile Introduction"—followed by a cello movement of exceptional musical treatment and ends as a violin solo orite, which always takes. Most appropriate for dramatic situations. (Published by M. Witmark.)

10—"Melody," by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite, which always takes. Most appropriate for pathetic and dramatic situations. (Published by the Boston Music Co.)

11—Fifteen Minutes of Regal Splendor. A suite of four numbers. Each number expressing a different musical temperament befitting the requirements of a photoplay costumed in a regal fashion. All four numbers are melodious while maintaining the majestic in music. (Obtainable from J. W. Stern, 102 W. 38th street, New York City.)

(Continued on next page)

Review of Late Compositions

(Continued from preceding page)

12—Pathetic Andante, by Paul Vely. A rich, deep melodious composition that can be effectively worked out. Most appropriate for situations of a pathetic character. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

13—"Impressions of the Orient," by Otto Langey. Three captivating numbers which will appeal to every orchestra leader: No. 1. "Among the Arabs"; No. 2. "A Chinese Tea Room"; No. 3. "Persian March." (G. Schirmer.)

14—"When Shadows Fall," a beautiful and melodious reverie, adapted from the concert ballad by Frost and Keithley. (McKinley edition.)

15—"Adagio Cantabile," from "Sonata Pathetique," by Beethoven, arranged by Irenee Berge. A wonderful orchestra arrangement of this fine work. It will add class to your program. (S. M. Berg edition.)

16—"A Russian Pansy" (a flower song), by Otto Langey. Once in a decade some composer is really inspired to write a wondrously beautiful melody but only once in years is such a beautiful theme born. "This is the one." "A Russian Pansy" is a most valuable addition to any musician's library and most appropriate for picture playing. (G. Schirmer edition.)

LATEST MUSIC CUES

"THIRTY A WEEK"

(Tom Moore—Goldwyn)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Melodious Valse Lente), by George Rosey

1—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 40 seconds), until—T: "Don't snap your fingers."
2—Continue pp. (40 seconds), until—T: "Tom's mother, the queen."
3—"Mother Machree" (popular song), (1 minute and 55 seconds), until—T: "Mollie Malone, who lives next door."
4—Theme (2 minutes and 5 seconds), until—T: "Mr. and Mrs. J. Andrews Wright."
5—"Illusion" (Moderato Intermezzo), by Bustanoby (3 minutes and 50 seconds), until—T: "Babs was slow on her lessons."
6—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "Stick to your own class."
7—Theme (3 minutes and 50 seconds), until—T: "When the sun chased."
8—"May Dreams" (Moderato Romance), by Borch (2 minutes and 10 seconds), until—T: "You'd better call up the police."
9—"Dramatic Recitative," by Levy (2 minutes and 5 seconds), until—S: Automobiles on road.
Note: Watch for telephone bell.
10—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 25 seconds), until—T: "Did you mean what you said?"
11—Theme (35 seconds), until—T: "Mr. and Mrs. Daniel Murray."
12—"Silver Threads amongst the Gold" (1 minute and 35 seconds), until—T: "Would you like to hear?"
13—"Mother Machree" (45 seconds), until—S: Exterior scene near automobile.
Note: On phonograph.
14—"Love Song" (Moderato), by Nevin (3 minutes and 30 seconds), until—T: "Every city editor."
15—"Babillage" (Allegretto), by Castillo (3 minutes and 5 seconds), until—T: "And the Murrays were happy."
16—Theme (2 minutes and 5 seconds), until—T: "I am glad to see you."
17—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 40 seconds), until—T: "I lost my job again."
18—Continue pp (30 seconds), until—T: "Mollie now the wife."
19—"Melody" (Moderato), by Kretschmer (1 minute and 30 seconds), until—T: "In search of a job."
20—Continue to action (1 minute and 10 seconds), until—T: "You're just the fellow."
21—Continue ff (40 seconds), until—T: "Bad news from Mollie."
22—"Sorrow Theme" (Andante Pathetic), by Roberts (30 seconds), until—T: "Before the race."

(Continued in next column)

"THIRTY A WEEK"

(Continued from preceding column)

23—"Aces High" (March), by Roberts (1 minute and 50 seconds), until—T: "The start."
24—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T: "I am going to fire."
25—Continue pp (1 minute and 25 seconds), until—T: "The only kind of work."
26—"Appassionato," by Borch (3 minutes and 15 seconds), until—T: "Dan, I need a new dress."
27—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—S: Freddie sitting in chair.
28—"Dramatic Agitato," by Hough (45 seconds), until—S: Wedding ring on table.
29—"Serenade" (Dramatic), by Widor (1 minute and 35 seconds), until—T: "The luxury of the rich."
30—Continue pp (1 minute and 5 seconds), until—T: "'Tis better to have loved."
31—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—T: "So all this affair."
32—"Dramatic Tension No. 67," by Shepherd (2 minutes and 25 seconds), until—T: "I know what you're."
33—Theme (1 minute and 25 seconds), until—T: "Show Mr. Murray."
34—Continue ff (1 minute and 50 seconds), until * * * END.

"THE KING OF DIAMONDS"

(Harry Morey—Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (1,000 ft.).

Theme: "Adagietto" (Broad Dominant Moderato), by Berge

1—Theme (3 minutes), at Screening.
utes), until—T: "Pretty, yes, I suppose so" (telephone bell).
2—"The Dawn of Love" (Allegretto Moderato), by Bendix (2 min-
3—"Valse Moderne" (Valse Lento), by Rosey (1 minute and 15 seconds), until—S: When tragedy marks time (glass crash).
4—"Dialogue" (Andante Con Moto), by Meyer-Helmund (1 minute and 45 seconds), until—T: "It's a nasty cut old."
5—Theme (2 minutes and 30 seconds), until—T: "The end of an evening of—"
6—"May Dreams" (Moderato Romance), by Borch (3 minutes), until—T: "Fettered."
7—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—S: When doctor examines Oliver.
8—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—S: When doctor examines Bennett (water effects).
9—"Babillage" (Allegretto Moderato), by Castillo (3 minutes and 15 seconds), until—T: "The King diamond claims."
10—"Tragic Theme" (Dramatic), by Vely (2 minutes and 30 seconds), until—T: "I've been tricked."
11—Theme (1 minute and 15 seconds), until—T: "So under the name of King."
12—"Andante Doloroso No. 51," by Borch (2 minutes), until—T: "So pass five years into."
13—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "With stories of his vast—" (telephone bell, automobile effects).
14—"Dramatic Tension," by Levy (45 seconds), until—T: "The meeting."
15—"Divine Valse" (Moderato Valse), by Rosey (3 minutes and 30 seconds), until—T: "It's nothing, I feel."
16—"Dramatic Aandante No. 24," by Borch (3 minutes), until—T: "The day of retribution."
17—Theme (1 minute), until—T: "King diamond claims."
18—"Au Matin" (Andantino Con Tranquillo), by Godard (2 minutes and 15 seconds), until—T: "I may be able to aid you" (telephone bell).
19—"Dainty Daffodils" (Moderato Intermezzo), by Miles (2 minutes), until—T: "9.30."
20—"Andante Pathetique No. 23," by Borch (2 minutes and 45 seconds), until—T: "I'm sorry the doctor is—"
21—"Gruesome Mysterioso No. 31," by Borch (2 minutes), until—S: When King turns out light.
22—"Dramatic Tension No. 64," by Borch (1 minute and 15 seconds), until—T: "Mrs. Torrano is Dr. Sanderson's."
23—Theme (2 minutes and 45 seconds), until—T: "Jewel, I love you" (telephone bell).
24—"Dramatic Finale No. 63," by Smith (1 minute), until—T: "Dr. Torrano, Mr. Bennett," until * * * * * * END.

AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

¶ *What can we do for you?*

STANLEY NAME ON A FRAME MEANS 100% VALUE RECEIVED.

STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

The Exeter Street Theatre, Situated in the Exclusive Back Bay Residential District of Boston. They Installed an Estey Theatre Organ to Better Interpret the Pictures, Increased the Seating Capacity by 1,000, and Are Satisfying Capacity Crowds with the New Music

Get Your Music Talked About

The biggest and most successful theatres are installing Estey Theatre Pipe Organs. There are two reasons:

(1) People talk about it.
(2) Music is a big factor in theatrical success.

If you have only one musical instrument, that instrument should be—The Estey Theatre Organ.

There is now no doubt about it. Big, successful theatres have proved it. If you want to grow bigger and more successful, you ought to talk to them. Don't wait until too late.

The Estey Theatre Pipe Organ can be built to fit any theatre, large or small. It can be used for any kind of music.

Before we can give a price, we must know how big your theatre is, where the organ will be put, and how large an organ you require. We are always glad to send an expert to talk with you.

For full information, write to the home office.

THE ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT.

You can hear the Estey Organ at any of these branches:

Studios in New York, 25 West 45th Street: Philadelphia, 1701 Walnut Street:
Boston, 120 Boylston Street; Los Angeles, 633 South Hill Street.

We have secured good advertisers to talk to YOU. Listen to them!

"HOARDED ASSETS"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Reverie" (Broad Dominant Andante), by Vieuxtemps

1—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (3 minutes), until—At Screening (water effects).
2—"Gruesome Mysterioso," by Borch (1 minute), until—T: "The next evening, Jerry."
3—"Admiration (Moderato Grazioso), by Jackson (1 minute), until—S: When Jerry opens packages.
4—"Withered Flowers" (Characteristic Intermezzo Pathetic), by Kiefert (1 minute and 45 seconds), until—T: "Dear Jerry am playing with——"
5—Theme (2 minutes and 15 seconds), until—T: "Claire Dawson from Jerry's——"
6—"A Frivolous Patrol" (Caprice Intermezzo), by Goublier (3 minutes and 15 seconds), until—T: "I'm sorry I have a——"
7—Theme (1 minute and 30 seconds), until—T: "Night finds Jerry at the——"
8—Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "Ain't these previous."
9—"A Fanciful Vision" (Dramatic Agitato), by Rubinstein (3 minutes), until—T: "Claire, Jerry's motor-boat."
10—"Tendre Amour" (Moderato Serenade), by Clements (1 minute and 45 seconds), until—S: When Claire enters bedroom.
11—"Mysterioso Dramatique No. 22," by Borch (2 minutes and 30 seconds), until—T: "The plan" (motor-boat effects).
12—"Dramatic Agitato" (Characteristic), by Hough (1 minute and 45 seconds), until—S: When rival pirates see boat approach.
13—"Dream Faces" (Moderato Reverie), by Hollowell (3 minutes and 45 seconds), until—T: "There comes my kegs."
14—"Nocturnal Piece" (Andante Moderato), by Schumann (3 minutes), until—T: "Morning."
15—"Menuet" (Allegretto) by Beethoven (2 minutes and 15 seconds), until—T: "Who's on your mind?"
16—Theme (1 minute and 45 seconds), until—T: "I went away, Claire."
17—"La Morsaria" (Dense Antique), by Morse (2 minutes and 45 seconds), until—T: "I'm sorry, Mr. Barr."
18—Theme (1 minute and 15 seconds), until—T: "The honeymoon, a mate has——"
19—"Longing" (Andantino Grazioso), by Floridia (3 minutes), until—T: "Ryan picks up a clue."
20—"Dramatic Finale" (Agitato Appassionato), by Smith (2 minutes and 45 seconds), until—T: "See if the woman knows" (motor-boat effects).
21—"Ecstasy" (Appassionato Moderato), by Zamecnik (3 minutes), until—T: "I don't believe it."
22—Theme (2 minutes), until—T: "Jerry finds honest occupation."
23—"Dramatic Tension No. 36," by Andino (2 minutes and 30 seconds), until—T: "The need of money for——"
24—"Andante Dramatic No. 15," by Herbert (2 minutes and 30 seconds), until—T: "I got you Jerry."
25—Theme (1 minute and 45 seconds), until—T: "Barr said you were." * * * * * THE END.

"EVERYBODY'S GIRL"

(Vitagraph—Alice Joyce)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Sleeping Rose" (Characteristic Valse Lento), by Borch

1—Theme (2 minutes and 45 seconds), at Screening.
2—"Liselette" (Moderato Rubato), by Adam (3 minutes and 15 seconds), until—T: "Brick Dust Row received its."
3—"Cupid and Butterfly" (Intermezzo Grazioso), by d'Albret (3 minutes), until—T: "It will have to if I."
4—"In Poppyland" (Moderato Grazioso), by Alberts (3 minutes and 45 seconds), until—T: "Conscience is a queer whisper."
5—"Over the Top, Boys" (Popular Allegro Moderato), by Berg (1 minute), until—T: "Symonds, I'm going to Coney."
6—Theme (2 minutes and 15 seconds), until—T: "Watch your step, the river's ——"
7—"Savannah" (One-Step), by Rosey (2 minutes and 15 seconds), until—T: "So in due course Blinker."
8—"A La Mode" (Popular One-Step), by Rosey (2 minutes), until—T: "By a sudden miracle."

(Continued in next column)

(Continued from preceding column)

9—"Hunkatin" (Half Tone One-Step), by Levy (1 minute), until—T: "The North Woods seem to him."
10—Theme (1 minute and 45 seconds), until—T: "Of course it had to come."
11—"Agitato, No. 49," by Shepherd (1 minute), until—T: "Brick Dust Row lies." (Shots, police whistle.)
12—"Dramatic Tension, No. 36," by Andino (3 minutes and 15 seconds), until—T: "Don't yell, Sis, a guy."
13—"Andante Doloroso, No. 51," by Borch (1 minute and 30 seconds), until—T: "Sis, you're all."
14—"Barcarole, No. 65," by Buse (Summer Idyll)) (2 minutes and 15 seconds), until—T: "Good night, Bill."
15—Theme (3 minutes), until—T: "On the 10 o'clock boat."
16—"A Garden Dance" (Allegro Moderato Intermezzo), by Vargas (1 minute and 45 seconds), until—T: "Where do you meet these?"
17—"Agitato, No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—S: When salior discovers fire. (Steamboat whistle, fire effects.)
18—"Andante Doloroso, No. 70," by Borch (2 minutes and 15 seconds), until—T: "In the morning."
19—"Air de Ballet" (Allegretto Moderato), by Borch (3 minutes and 15 seconds), until—T: "Now, listen if you will."
20—"Love in April" (Allegretto Moderato), by Kriens (3 minutes), until—T: "Bill, you do that and."
21—Theme (1 minute and 15 seconds), until—S: When Blinker enters Florence's room.
22—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 45 seconds), until T: "The real Fairyland," until * * * * * END.

"MISS AMBITION"

(Vitagraph—Corinne Griffith)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "May Dreams" (Moderato Romance), by Borch

1—"May Dreams" (Moderato Romance), by Borch (Theme) (2 minutes and 45 seconds), until—At Screening.
2—"Little Lady" (Allegretto Intermezzo), by Klein (2 minutes), until—T: "Sunday the big day" (automobile effects).
3—"A La Mode" (Popular One-Step), by Rosey (3 minutes and 30 seconds), until—T: "Say, Marta, ain't it about——?"
4—"Gavotte-Pompadour" (Characteristic), by Langford (2 minutes and 45 seconds), until—T: "Another day, Edith Webster."
5—Theme (2 minutes and 30 seconds), until—T: "What do you think uncle has?"
6—"Sleeping Rose" (Valse Lento), by Borch (3 minutes and 45 seconds), until—T: "The new life that had come."
7—Theme (1 minute and 45 seconds), until—T: "You're just the girl I've——"
8—"Marionette (Allegro Leggiero), by Arndt (3 minutes and 15 seconds), until—T: "With the passing months Larry——"
9—"The Golden Youth" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "Carrying out her resolve to——"
10—"Andante Appassionato No. 57," by Castillo (1 minute and 30 seconds), until—T: "I meant everything I have."
11—"Andante Dramatico No. 62," by Borch (3 minutes), until—T: "You have nobly repaid me."
12—"Alborada" (Caprice Espagnola) by Andino (3 minutes and 15 seconds), until—T: "The blindness of ambition."
13—"Memories" (Characteristic Andante Cantabile), by Crespi (3 minutes and 30 seconds), until—T: "Always thinking of the wrong" (telephone-bell).
14—"Kathleen" (Valse Lento), by Berg (1 minute and 15 seconds), until—T: "The night of the reception" (telephone-bell).
15—"Pathetic Andante," by Vely (3 minutes), until—T: "My dear why don't you go."
16—"Agitato No. 49," by Shepherd (3 minutes), until—T: "The anonymous letter" (china-crash).
17—"Visions" (Intermezzo Characteristic), by Buse (3 minutes and 30 seconds), until—T: "And this is what ambition——"
18—"In a Red Rose Garden" (Moderato Intermezzo), by Gaston (4 minutes and 15 seconds), until—T: "He can't see any one."
19—"Midsummer Night's Serenade" (Andantino), by Albeniz (2 minutes and 30 seconds), until—T: "Contractor in difficulty" (newspaper).
20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Good old Blair."
21—"Idlewilde" (Allegretto Grazioso), by Gottschalk (2 minutes and 15 seconds), until—T: "The great day."
22—Theme (1 minute and 45 seconds), until—T: "At last." * * * * * THE END.

THE BARTOLA

THE BARTOLA NEVER HAS INFLUENZA. IT NEVER NEEDS A DOCTOR. IT IS THE HEALTHIEST MUSICAL INSTRUMENT MANUFACTURED. WRITE FOR CATALOGUE.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

STANLEY

Frame Co., Are Builders of Theatrical Displays Exclusively. "Get the Best,—Forget the Rest."

STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

Theatres Worth While

Interior of Colonial Theatre, Tacoma, Wash., Under the Same Ownership as the Rialto Which Has Just Opened

Splendid Rialto Opens in Tacoma

SATURDAY, September 7, saw the opening of the newest and handsomest theatre in Tacoma, Wash., the Rialto. Governor Earl Lister, of the State of Oregon, Mayor C. M. Riddell, Gen. Cornelius Vanderbilt and the presidents of the Commercial and the Rotary clubs were among the notable guests on the opening evening.

The new house stands at the corner of Ninth and Market streets, in the center of the business section of the city. The exterior is in the Florentine period of the Italian Renaissance. The interior represents dignity and blended colors, but more than actual beauty, the thing that has been sought in this house is real comfort and perfect exhibition of the motion picture. The house seats 1,500, the far greater portion on the lower floor. In the balcony there is a double set of loges, furnished with upholstered wicker rocking chairs and seating from four to ten persons each.

Indirect lighting is used through the theatre and the arrangement of the screen results in complete elimination of the eye strain. The ventilating system is capable of driving through the house 1,800,000 cubic feet of air an hour. A complete vacuum cleaning system has been installed for use after each day's closing. Sanitary drinking fountains are installed on both floors.

One of the distinctive effects of the auditorium decoration is the brilliant treatment in tones of blue of the main cornice frieze in vivid contrast to the subdued color harmony of the wall and ceiling panels, the former treated in blended silk effect. The foyer treatment is carried out in the more subdued tones of the auditorium.

The hangings in the theatre are of blue and gold damask combined with soft shades of old blue silk, making graceful cascades. The trimmings are of blue and gold silk combined with metal gloom.

The floors are covered with a luxurious gray and blue plaid wilton carpet. The upholstering of the railings surrounding the boxes is in blue; the boxes themselves contain comfortable reed rocking chairs with cushions to match.

"A dream of daintiness" would be a fitting description of the women's rest room, just off the second floor balcony. No expense has been spared in making it a true place of rest and retirement, with every convenience for the rearrangement of a woman's toilette. Draperies of rich brocade in purple-black and gold unite with a floor covering of purple-black wilton carpet to bring out the beauties of the solid mahogany furniture.

In the man's smoking room the draperies are of English sundown in blue, yellow and gray. Blue and yellow wilton carpets match the draperies, while the masculine touch in the furniture is supplied by solid cathedral oak.

The main entrance feature, or rotunda, is in reality the keynote of the entire design both in form and color.

Its circular form lends itself most advantageously to the solution of the difficulties presented by the unusually steep grades of the sidewalk, but at the same time necessitated intricacies of workmanship. The warm tones of the decorative frieze rendered in such masterly abandon in the true Italian renaissance freedom of line and color afford full opportunity for the unlimited expression of the decorative art, and in conjunction with the soft glow of the cove illumination reflected from the shallow dome of the ceiling produce an effect at once unique and magnificent in its gorgeousness of color.

On the Ninth street side both on the main floor and balcony levels such of the space not required for theatre purposes is devoted to store space available in such units as the tenants may require. Owing to the exigency of war and the serious problems of transportation, two big features yet to be provided are the pipe organ, which is a duplicate of the largest organ installed in this country, and the dimmers by which the delicate gradations of the electric illumination is controlled.

H. T. Moore is president of the Moore Amusement Company, owner of the Rialto as well as the Colonial, and active manager of the two theatres.

Directory of New Theatres

ILLINOIS

Jones, Linick and Schaefer acquired the building and site at 14 and 16 West Randolph street, Chicago, and will convert it into a theatre.

The new fireproof modern Gem theatre has just been completed at Litchfield.

Daley and Devit, owners of the Liberty theatre at Carlinville, have purchased the Nathan Wool House at the northeast corner of the square, and will erect a theatre there as soon as material can be secured.

INDIANA

M. Switow, who built the Dream theatre at Jeffersonville, has just acquired the site for a new theatre which will be built as soon as material can be secured.

NEW YORK

At Sayville, Mr. Henry Kest whose Novelty theatre burned down recently, has plans drawn for an entirely new modern theatre to be erected at once.

Herbert J. Krapp is the architect for the new theatre to be erected at 3819 to 3827 Broadway, New York City.

STANLEY Frames Are Praised By the Most Exacting Exhibitors Throughout the United States.
STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

Index to the Complete Plan Book

Containing all Reviews and Exhibitor Aids since the inauguration in the September 7th Issue of this advanced style of Service

Picture, Brand and Star	Issue	Page
"All Night" (Bluebird), Carmel Myers	Nov. 2	2802
"Angel Child" (Plaza-Hodkinson), Kathleen Clifford	Sept. 7	1606
"Appearance of Evil, The" (World), June Elvidge	Oct. 5	2253
"Atom, The" (Triangle), Pauline Starke	Sept. 21	1920
"Battling Jane" (Paramount), Dorothy Gish	Oct. 19	2603
"Beans" (Bluebird), Edith Roberts	Sept. 14	1756
"Behind the Lines in Italy" (Kleine)	Oct. 5	2251
"Bells, The" (Pathe), Frank Keenan	Oct. 5	2254
"Better Half, The" (Select), Alice Brady	Sept. 28	2085
"Bonnie Annie Laurie" (Fox), Peggy Hyland	Sept. 28	2082
"Border Raiders, The" (Pathe), Betty Compson	Oct. 5	2260
"Border Wireless, The" (Artcraft), William S. Hart	Oct. 12	2445
"Borrowed Clothes" (Jewel), Mildred Harris	Nov. 2	2797
"Brazen Beauty, The" (Bluebird), Priscilla Dean	Sept. 21	1914
"Burden of Proof, The" (Select), Marion Davies	Sept. 21	1919
"By Hook or Crook" (World), Carlyle Blackwell	Sept. 14	1763
"By the World Forgot" (Vitagraph), Nova-Glendon	Sept. 21	1916
"Caillaux Case, The" (Fox)	Oct. 19	2596
"Come On In" (Paramount), Shirley Mason	Oct. 5	2246
"Daughter of the Old South, A" (Paramount), P. Frederick	Oct. 26	2714
"Daughter Angele" (Triangle), Pauline Starke	Sept. 7	1603
"Diplomatic Mission, A" (Vitagraph), Earle Williams	Oct. 5	2255
"Embarrassment of Riches, The" (Walker), Lillian Walker	Oct. 5	2256
"Everybody's Girl" (Vitagraph), Alice Joyce	Oct. 26	2706
"Fame and Fortune" (Fox-Victory), Tom Mix	Sept. 7	1593
"Flower of the Dusk" (Metro), Viola Dana	Sept. 7	1605
"Forbidden City, The" (Select), Norma Talmadge	Oct. 26	2712
"Girl of Today, The" (Vitagraph), Corinne Griffith	Sept. 28	2087
"Girl Who Came Back, The" (Paramount), Ethel Clayton	Sept. 7	1594
"Goddess of Lost Lake, The" (Hodkinson), Louise Glaum	Oct. 19	2598
"Goat, The" (Artcraft), Fred Stone	Oct. 12	2449
"Green God, The" (Vitagraph), Morey-Blythe	Sept. 7	1602
"Gray Parasol, The" (Triangle), Claire Anderson	Oct. 19	2600
"Gypsy Trail, The" (Paramount), Bryant Washburn	Nov. 2	2801
"Heart of Rachael, The" (Hodkinson), Bessie Barriscale	Oct. 12	2447
"He Comes Up Smiling" (Artcraft), Douglas Fairbanks	Sept. 21	1923
"Her Country First" (Paramount), Vivian Martin	Sept. 14	1762
"Her Great Chance" (Select), Alice Brady	Nov. 2	2795
"Hobbs in a Hurry" (American-Pathe), William Russell	Oct. 12	2454
"Hugon, the Mighty" (Bluebird), Monroe Salisbury	Oct. 26	2716
"Hun Within, The" (Paramount), Dorothy Gish	Sept. 7	1599
"Italy's Flaming Front" (First National)	Sept. 7	1598
"Japanese Nightingale, A" (Pathe), Fanny Ward	Sept. 7	1600
"Johanna Enlists" (Artcraft), Mary Pickford	Sept. 14	1754
"Just for Tonight" (Goldwyn-Tom Moore)	Sept. 28	2088
"Just Sylvia" (World), Barbara Castleton	Oct. 19	2601
"Kaiser's Finish, The" (Warners)	Oct. 26	2704
"Kildare of Storm" (Metro), Emily Stevens	Oct. 5	2250
"Kingdom of Youth, The" (Goldwyn), Madge Kennedy	Oct. 19	2593
"King of Diamonds, The" (Vitagraph), Harry Morey	Nov. 2	2799
"Kiss or Kill" (Universal Special), Herbert Rawlinson	Oct. 10	2604
"Kultur" (Fox-Victory), Gladys Brockwell	Sept. 14	1755
"Laughing Bill Hyde" (Goldwyn), Will Rogers	Oct. 5	2245
"Law of the North, The" (Paramount-Ince), Charles Ray	Sept. 21	1915
"Light of Western Stars, The" (United), Dustin Farnum	Oct. 26	2707
"Little Miss Grown-Up" (General), Gloria Joy	Oct. 19	2602
"Love's Law" (Mutual), Gail Kane	Sept. 7	1597
"Lure of Luxury, The" (Bluebird), Ruth Clifford	Oct. 12	2452
"Mantle of Charity, The" (Amer.-Pathe), Margarita Fisher	Oct. 12	2457
"Marriage Ring, The" (Paramount), Enid Bennett	Sept. 21	1922
"Marriages Are Made" (Fox), Peggy Hyland	Oct. 26	2708
"Mating, The" (Vitagraph), Gladys Leslie	Oct. 12	2456
"Man from Funeral Range, The" (Paramount), W. Reid	Oct. 19	2595
"Modern Love" (Universal), Mae Murray	Sept. 14	1757
"Money Isn't Everything" (Amer.-Pathe), Margarita Fisher	Sept. 28	2090
"Mr. Logan, U. S. A." (Fox), Tom Mix	Sept. 28	2086
"Mystic Faces" (Triangle), Jack Abbe	Sept. 14	1760
"Nymph of the Foothills, A" (Vitagraph), Gladys Leslie	Sept. 14	1759
"On the Jump" (Fox), George Walsh	Oct. 19	2594
"Out of a Clear Sky" (Paramount), Marguerite Clark	Oct. 5	2249
"Pals First" (Metro-Screen Classics), Harold Lockwood	Oct. 5	2248
"Peck's Bad Girl" (Goldwyn), Mabel Normand	Sept. 28	2083
"Pretender, The" (Triangle), Wm. Desmond	Oct. 26	2715
"Prisoners of the Pines" (Hamp.-Hodkinson), J. W. Kerrigan	Sept. 14	1761
"Private Peat" (Artcraft), Harold R. Peat	Oct. 26	2710
"Prussian Cur, The" (Fox Special), Miriam Cooper	Sept. 7	1592
"Queen of Hearts" (Fox), Virginia Pearson	Oct. 5	2247
"Queen of the Sea" (Fox Special), Annette Kellermann	Sept. 14	1752
"Rainbow Trail, The" (Fox), William Farnum	Oct. 5	2244
"Reckoning Day, The" (Triangle), Belle Bennett	Nov. 2	2803
"Return of Mary, The" (Metro), May Allison	Oct. 12	2453
"Riders of the Purple Sage" (Fox Standard), Wm. Farnum	Sept. 21	1913
"Road to France, The" (World), Carlyle Blackwell	Oct. 12	2450
"Romance of Tarzan, The" (First National), Elmo Lincoln	Nov. 2	2794
"Rosemary Climbs the Heights" (Amer.-Pathe), M. M. Minter	Oct. 26	2709
"Ruling Passions" (Schomer Photoplay), Julia Dean	Oct. 12	2451
"Sauce for the Goose" (Select), Constance Talmadge	Sept. 7	1595
"Salome" (Fox Super-Production), Theda Bara	Oct. 19	2592
"Secret Code, The" (Triangle), Barney Sherry	Sept. 14	1764
"Secret Strings" (Metro), Olive Tell	Oct. 26	2713
"Shoulder Arms" (First National), Charlie Chaplin	Nov. 2	2798
"Silent Woman, The" (Metro), Edith Storey	Sept. 14	1758
"Society Sensation, A" (Bluebird), Carmel Myers	Sept. 28	2092
"Soul Without Windows, A" (World), Ethel Clayton	Sept. 28	2091
"Such a Little Pirate" (Paramount), Lila Lee	Oct. 19	2599
"Sporting Life" (Tourneur)	Sept. 28	2083
"Strange Woman, The" (Fox), Gladys Brockwell	Oct. 12	2444
"Swat the Spy" (Fox), Jane and Katherine Lee	Oct. 12	2448
"Talk of the Town, The" (Universal), Dorothy Phillips	Sept. 21	1923
"Temple of Dusk, The" (Haworth-Mutual), Sessue Hayakawa	Oct. 5	2259
"That Devil Bateese" (Universal), Monroe Salisbury	Sept. 7	1607
"Thirty a Week" (Goldwyn), Tom Moore	Oct. 26	2711
"Three Mounted Men" (Universal Special), Harry Carey	Oct. 12	2455
"Till I Come Back to You" (Artcraft), Bryant Washburn	Sept. 7	1601
"Together" (Bluebird), Violet Mersereau	Oct. 19	2606
"To Him That Hath" (World), Montagu Love	Sept. 21	1921
"T'other Dear Charmer" (World), Louise Huff	Sept. 7	1596
"Treason" (Mutual), Edna Goodrich	Oct. 19	2597
"Turn of the Wheel, The" (Goldwyn), Geraldine Farrar	Sept. 14	1753
"Untamed" (Triangle), Roy Stewart	Sept. 7	1604
"Unexpected Places" (Metro), Bert Lytell	Oct. 12	2446
"Velvet Hand, The" (Universal), Fritzi Brunette	Oct. 5	2252
"Vive La France" (Paramount), Dorothy Dalton	Oct. 5	2257
"Wanted A Brother" (General), Gloria Joy	Nov. 2	2800
"Whatever the Cost" (Plaza-Hodkinson), Anita King	Oct. 19	2605
"Why America Will Win" (Fox Special)	Sept. 21	1918
"Wolves of Kultur" (West. P. Serial-Pathe), Leah Baird	Oct. 26	2705
"Woman of Impulse, A" (Paramount), Lina Cavalieri	Sept. 28	2089
"Woman Who Gave, The" (Fox), Evelyn Nesbit	Nov. 2	2796
"Yellow Dog, The" (Jewel)	Sept. 28	2080
"Your Fighting Navy" (Educational)	Sept. 21	1912

IN THIS ISSUE

"Mirandy Smiles" (Paramount) 2890
"The She-Devil" (Fox) 2891
"When Do We Eat" (Paramount) 2892
"The Make Believe Wife" (Paramount) 2893
"Three X Gordon" (Hodkinson) 2894
"The Vanity Pool" (Universal) 2895

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.*]

"The Woman the Germans Shot"

(Joseph L. Plunkitt-Frank J. Carroll. Six reels. Release plans to be announced later)

TO begin with—the story in this picture has been constructed intelligently; and secondly, it has been produced with equal intelligence. Add to those factors the fact that the plot is based on an occurrence that has touched every human heart and you have summarized the strong case in favor of "The Woman the Germans Shot."

Based on the heroic conduct and martyr's death of Edith Cavell, the English nurse executed by the Germans in Belgium, this should not fail to be a good drawing card wherever properly handled. The picture is not gruesome, as one might be led to think by the nature of the subject. Even the shooting scene is devoid of repulsiveness, as all unnecessary details have been omitted.

The skilful construction of the story and careful handling of the direction have resulted in a production that is in keeping with the dignity of the subject—never yielding to the temptation to exaggerate and overplay the subject. Anthony Kelly wrote the story and John Adolfi directed.

The war will some day be over; the miseries it has brought upon mankind will in time sink into oblivion; the world will eventually adjust itself to the new order of things. But the unjust death of Edith Cavell, the Red Cross nurse, whose only crime was that she aided prisoners, shut up in dirt holes not fit even for animals to live in, will not be forgotten.

One more thing that will impress you deeply and make you feel somewhat proud is the revelation of the humanness of the American representative in Belgium. He and his staff fought desperately and until the last to save the nurse's life, although their efforts proved futile.—*P. S. Harrison.*

"Tongues of Flame," with Marie Walcamp

(Bluebird—Nov. 25. Directed by Colin Campbell)

FOR a logical blending of story and natural scenery, this picture could not be improved upon. One feels as having been transported in the woods, when looking at it.

Due to intelligent construction of story, which moves along at a good speed, the interest of the spectator is held steady throughout the picture. The element of heart appeal, contained in some of the situations, reaches the emotions, and contributes towards making the attraction entertaining.

The plot is based on the story, "In the Carquinez Woods," by Bret Harte. It deals with the love between a botanist and a dance hall girl. The girl had escaped from the hands of the sheriff, who had her arrested for stabbing one of her lovers. They marry in the end.

Some of the scenes show a multitude of light-shafts formed by the sun rays shining between the branches of the trees. It is a rare photographic feat, portraying an artistic skill of high degree. This is a sight of great grandeur, which will undoubtedly arouse admiration.

The forest fire is spectacular and realistic.

The picture is clean and should appeal more or less universally. —*P. S. Harrison.*

"Under the Greenwood Tree"

(Artcraft Production, with Elsie Ferguson)

IF your patrons don't get repaid for their investment in enjoyment, they will undoubtedly do so in a good sound sleep. It is as slow and uninteresting a picture as has ever been projected on the screen. It belongs to the days when the motion picture was a novelty, and when any moving object on the screen would draw the crowds and satisfy their curiosity.

Barring the first half reel, there is no action in the plot. It appears as if someone has nailed it down, the sub-titles becoming the chief motive power. The latter consist of phraseologies, written in classic style, resembling the poetic, with a touch of romance, uttered by the characters, with an appeal to the moon, waters, nature, etc.

The theme of the story is love, a principle that is considered as one of the basic elements in picture production as well as story writing. But love without the assistance of other elements, such as action of plot, heart interest, suspense, etc., does not make an entertaining picture.

The choosing of the story, for a particular player, is an art which has not been given a proper study, it seems. Many a good star has been hurt by unsuccessful selection of vehicles. This one will certainly not augment the drawing powers of such a capable actress as Miss Ferguson is.

The picture is clean. Length, 5 reels.—*P. S. Harrison.*

"She Hires a Husband," with Priscilla Dean

(Bluebird—Dec. 2. Directed by Jack Dillon)

PRISCILLA DEAN has demonstrated in "Brazen Beauty" that she can act. All she now needs is story and director. She is provided with both in this offering, the result being an interesting and entertaining picture.

Rapid action of plot and suspense, due to intelligent construction of story, are the predominating features in this attraction. You can add the element of heart appeal, contained in a few of the situations.

The heroine becomes the object of your compassion, on account of the uncongeniality of her environment. You can't help sym-

(*Continued on page* 2896)

"MIRANDY SMILES"—PARAMOUNT

Vivian Martin Upholds Tradition by Making Another Good One

SO far, no picture in which Vivian Martin appeared could conscientiously be called poor. This one is no exception to the rule.

"Mirandy Smiles" will, without any question, please your patrons, as it combines several of the emotion-affecting elements, the most predominating among them being comedy and pathos. It is the kind of a picture that puts people in happy mood and disposes them so as to be willing to tackle the most grim problems of life.

In a plot based on the book, "The Little Scrub Lady," by Belle Maniates, the heroine is introduced as a girl of poor circumstances, helping her mother and her little brothers by doing scrub work. Her beauty attracts the attention of a fine young man. Love springs between them, eventually becoming engaged.

No jealousies, or intrigues of any description, are introduced to mar the happy tone of the story, which is taken from a page in real life. Several little children and a dog have been employed instead, adding human touches, the kind that never fail to appeal.

The picture is clean and offers wholesome entertainment to all.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mirandy Judkins, a Scrub Lady...Vivian Martin
Teddy Lawrence, a Musician...Douglas MacLean
John Kennedy, the Rector.....Lewis Willoughby
Rose White, a Teacher.....Gean Gennung
The Boarder.....William Freeman
Mrs. Judkins.....Maym Kelso
Mrs. White.....Elinor Hancock
Annie May.....Frances Beech

From Belle K. Maniates' "The Littlest Scrub Lady."

Scenario by Edith M. Kennedy.
Directed by William C. De Mille.
Photographed by Frank E. Garbutt.

CATCH LINES

Romance took charge of the organ stops and Teddy Lawrence, their master, could only play the one tune, "I love you."

Douglas MacLean, hero of "Johanna Enlists," in which Mary Pickford played, is seen opposite Miss Martin in this charming romance.

Tired of the war stuff? Of the melodramatic spy play; of the same old eternal triangle done in the same old way? If you are, see Vivian Martin in "Mirandy Smiles." Mirandy's smiles are as contagious as the influenza.

Of course a lot of weddings are held in churches, but is a church usually considered a romantic spot? Mirandy found it full of romance and she didn't fall in love with the minister either.

AD TALK

"Mirandy Smiles" will be the featured attraction at the ———— theatre on ———— of ———— week and will remain for ———— days thereafter. This is a Paramount Picture and its star none other than Vivian Martin, the charming young actress who has achieved an enviable reputation through her long list of successes for this company. "Mirandy Smiles" is an adaptation from a novel by Belle K. Maniates which, in its printed form, was called "The Littlest Scrub Lady."

The story of "Mirandy Smiles" is refreshing and original in that none of the usual melodramatic or hackneyed devices are utilized to tell it. It is simplicity itself dealing with the life of Mirandy Judkins, who helps her mother as scrub girl in the Opera House in a small town of the middle West. Her love story and her activities through the day when she brings smiles and gladness into the hearts of all, make an entertainment that is unusual. That our patrons will appreciate it we haven't a doubt. There have been so many war plays, so many spy plays, so many heavy melodramas of late that a picture such as "Mirandy Smiles" is a welcome change as well as a treat.

Edith M. Kennedy, author of "Her Country First," which also starred Miss Martin, and "The Bravest Way," featuring the Japanese actor, Sessue Hayakawa, picturized "Mirandy Smiles" from the original novel. She has done yeoman work with the scenario, nor has William C. De Mille left anything undone that he should have done in the way of production. He is one of the most versatile directors at the Lasky studio in California and "Mirandy Smiles" gives ample proof of that statement. Douglas MacLean, leading man opposite Mary Pickford in a number of productions is so cast in this picture.

THE STORY

In a small middle western town, Mirandy Judkins works as scrub girl in the Opera House helping her mother, who has a large family to provide for. One day Mirandy meets Teddy Lawrence, the church organist, who invites her to come to St. Marks and hear him play. When she keeps her word and comes to the church Teddy asks Rose White, the Sunday school teacher who is engaged to John Kennedy, the rector, to take a personal interest in Mirandy. Rose is only too glad to do this. Mirandy is impressed with Kennedy's appeal to his congregation to save and give to their limit. As a consequence she asks that the church give her the choir surplices to wash in order that she may earn money. Rose gets this work for her. One day Kennedy is astonished to come upon Mirandy dressed in one of the surplices and giving a "sacred concert" before the children of the neighborhood. The proceeds net 37 cents, which she turns over to the church.

Kennedy proposes to Rose and she promises to send him a written reply. She writes a note of acceptance and pins it to the rector's surplice but it falls to the floor where it is found by Mrs. Judkin who pins it to Rose's waist and sends it home. Rose is disturbed at the minister's silence at first but is greatly delighted when the mystery is cleared by the return of the note.

Later Mrs. Judkins comes into a sum of money and she plans to take Mirandy to the country to live on a farm. Mirandy, who has grown to love Teddy, protests, because she has no liking for cows and pigs. Then Teddy tells her that the best thing for her to do is to go away to school and receive a proper education and that when she returns he will have something very important to tell her.

ADVERTISING AIDS

PAPER:—Two one-sheets (one scene, one pose of star); two three-sheets (two scenes from production between star and MacLeon); one six-sheet (picture of star in character); one rotogravure one-sheet.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia photos; one 22 x 28 sepia photo; 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. These indicate the humorous and human side of the production. There is a good scene between star and MacLean to be obtained in two and three-column size, while the other scenes in these sizes are unusually good. Four of the one-columns show star in character, the other is a line cut.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The regular one, two and three-column advertisements can be secured from Paramount on this production.

SLIDE AND MUSIC CUE SHEET are among the other accessories obtainable on this production.

SUGGESTIONS

While Vivian Martin has not attained the popularity that has come to other stars of the Paramount constellation, none can say that her pictures have ever been anything but refreshing, clean and always dwelling on the happy side of life. If you are located in a family neighborhood where you think this type of picture goes well, be sure to play "Mirandy Smiles" up in this manner and dwell on the fact that Miss Martin is always to be associated with pictures of such a type. It will certainly help to popularize both the star and indirectly and incidentally your house, for if the people get on to her style of production they will be coming again when next you display her name.

In your advertisements it would be well to mention that the picture is an adaptation of Belle K. Maniates' novel, "The Littlest Scrub Lady." There is the usual stunt with books but as the picture bears another title it doesn't fit as an advertising suggestion on this picture as well as it does on others. Play up its lighter, brighter side, its only side in fact, and let it go at that.

Cuts of a Like Character Also Furnished in Two and Three-Column Sizes

"THE SHE-DEVIL"—FOX

This Is Not Theda Bara's Style, Says Harrison

EITHER there is a scarcity of stories, or some one has blundered in selecting this one for Theda Bara. Not only is it illogical, but unfitting her particular talents as well. It belongs to the fiction class in which absurdity, inconsistency and exaggeration are the fundamental features. It is well to picturize such a story provided no attempt is made to present it as a serious thing. The latter is exactly what takes place in this instance, resulting in a product that will hardly satisfy critical audiences.

Barring the fairly speedy action of the plot, there is hardly an element contained in any of the situations that will reach any particular kind of emotions. The whole picture depends on that one element to hold the interest, but the unconvincing construction of the story, handled in a serious manner, destroys all good effect.

The heroine is introduced as a Spanish Senorita, wooed by many a young man, owing to her personal charms and exquisite beauty. Their erotic arrows, however, cannot reach her heart, which she reserves for a Parisian artist whom she met in her home town, a little Spanish village.

Destiny brings her to Paris where, by accident, she gains fame as a great dancer. She weds the artist in the end.

The heroine's Parisian activities are the most unconvincing of all. Sometimes they border to burlesque.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Lolette.....Theda Bara
Maurice Tabor.....Albert Roscoe
Apollo.....Frederick Bond
The Tiger.....George A. McDaniel
Story by Neje Hopkins.
Staged by J. Gordon Edwards.
Photographed by John W. Boyle and Harry Gerstead.

CATCH LINES

Theda Bara in her latest For super-production.

The story of a woman who raised havoc with a dozen lovers.

A woman without a conscience, without a heart, with sympathy toward none and malice toward all—the story of a "She-Devil" with Theda Bara playing the role with splendid abandon.

Produced under the direction of J. Gordon Edwards who staged such lavish productions as "Cleopatra" and "Salome."

A story of southern Europe offering Theda Bara a role which she handles splendidly. It will recall her excellent performance in Fox's "Carmen." You will enjoy this picture of Lolette—the girl who juggled with men's hearts.

AD TALK

"The She-Devil" is the title of the picture which the management of the ———— theatre will present on ———— of ———— week for a run of ———— days. As might be expected from the title this stars none other than Theda Bara. "The She-Devil" is her latest Fox Super-Production, and offers her a role quite different from anything she has undertaken of recent date. As Lolette, she appears as a girl of the mountains of Spain. She is a coquette, a siren, a veritable "she-devil," as the rest of the villagers dub her, and her various suitors squabble with one another over her affections in vain. She even takes delight in egging the men on to come to blows over her. Love never enters her heart.

At least it doesn't until the coming of Maurice Tabor, an artist of Paris, who paints her portrait and wins her affections. When he refuses to take her back to Paris with him she becomes furious, but a way soon presents itself to follow him. Another suitor, the Tiger, a notorious bandit, makes her an offering of stolen valuables thinking so to win her heart. Lolette accepts them, and then manages to evade the Tiger and make for Paris.

Here she again finds the artist and the manner in which she wins him and saves him from the bandit's wrath makes a rapid-moving story of the most interesting and unusual sort. Miss Bara puts all her energy into the playing of Lolette, and never for a moment does she suggest anything else but the coquette and siren. She is ably supported by Albert Roscoe as the artist, and by George A. McDaniel as the Tiger. J. Gordon Edwards, who directed such great Theda Bara productions as "Cleopatra" and "Salome," produced this feature and made a thoroughly artistic picture.

THE STORY

Lolette is a coquette in the lazy little village of Juanguera, Spain, and the lives of her several lovers are made miserable by her unfeeling attitude toward them. Her suitors often come to blows over her, but this only amuses Lolette. But one day she meets her Nemesis in the person of Maurice Tabor, an artist from Paris who paints her portrait. Tabor, however, departs after finishing his work, and she is infuriated when he refuses to take her with him. One on Lolette's particularly strenuous suitors is the Tiger, a bandit. He robs a treasure-laden coach, and makes an offering to her thinking to win her. She accepts the loot, but, contrary to his expectations, makes off for Paris in search of Tabor.

She creates a stir in Paris, and particularly in Tabor, who falls in love with her while she poses for another painting. The Tiger follows Lolette to Paris, and surprises her one night while she is in the theatre with the artist. To escape him she leaps to the stage and goes through a dance that soon earns her great notoriety. However, she elects to turn down all offers and departs again for Spain with Tabor.

While en route in a coach the Tiger holds them up, takes possession of Lolette's jewels, and makes Tabor a captive in his mountain retreat. For Lolette he prepares a sumptuous feast. The girl pretends to accept it all in good faith, and in so doing succeeds in getting the proud Tiger quite intoxicated. When he is powerless she binds him to his chair. She then releases Tabor, and the two make off together, leaving the enraged bandit behind.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored. Title card provided with each set.

SCENE CUTS:—Cuts for text and program pages are provided in one and two-column sizes, all indicative of the character of the production. There are five two-column and four single-column, all of them judiciously selected scenes.

ADVERTISING CUTS:—Fox has prepared a variety of one and two-column advertising cuts on this production, mats of which can be obtained free, electros at nominal price. The wording on these indicates the blase character of the production, and in some instances treats humorously on the star's character. There are four two-column and four one-column.

The Fox publicity department has also supplied a variety of one and two-column cuts in various display type which any newspaper will be able to reproduce or approach from their own stock of type. These are included in "The She-Devil" press book.

Slide and music cue sheets are also furnished on this production while the press book contains a variety of press notices and feature articles of interest. The Fox press books are all complete in every detail. If your local papers runs photoplay supplements they should take an interest in the material supplied, particularly on this production.

SUGGESTIONS

Let your public know that Miss Bara has a role different from the usual vampire part in this picture by making use of such lines as "The story of a mountain coquette who played with men's hearts until one man toyed with hers," and "The love story of a girl who scorned men." This will give a new angle on the picture, and will divide it from the others features in which Miss Bara has played the vampire.

In other respects the exhibitor is quite familiar of the best manner in which to advertise the star. The advertising suggestions in the Fox press book are worthy of notice, inasmuch as they treat the subject from a variety of angles, any one of which may be suited to the individual's theatre.

THE SHE DEVIL
WILLIAM FOX PRODUCTION

There Are a Variety of Scene Cuts in One and Two-Column Sizes

"WHEN DO WE EAT?"—PARAMOUNT

On the Whole, This Is Rated as a Very Pleasing Production

THIS is a pleasing little picture. It combines human element, action of plot, thrills and suspense, including a right amount of comedy, for a diversity.

There are one or two "jarring notes" in it, however, which could have been easily remedied had a resort been made to the plainest principles of common sense. For instance, the hero, a young bank clerk of strict principles, a person who had never in his life touched a card deck, is, with hardly any efforts on the part of the villain, induced to gamble. As is natural, he loses, and not having money to pay, steals from the bank. Now, how much more convincing it would have been had the villain been shown once or twice as tempting the hero!

As the picture is entertaining, the spectator will probably overlook this point. But why not make it right when hardly any extra expense is required, and thus disarm those who watch for opportunities to belittle this new art?

It is a clean attraction.—Released Oct. 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Nora.....Enid Bennett
James Waterson Forbes.....Al Ray
Ma Forbes.....Gertrude Claire
"Soup" McCool.....Jack Nelson
"Pug" Hennessy.....Robert McKim
Martin Grubb.....Frank Hayes
By C. Gardner Sullivan.
Directed by Fred Niblo.
Supervised by Thomas H. Ince.

CATCH LINES

An actress from a fourth-rate "Uncle Tom" show fools a pair of crooks and saves a young man from disgrace.

Enid Bennett, a star, whose youth and beauty are matchless, in her latest Paramount picture, "When Do We Eat?"

Directed by Fred Niblo, long one of the leading comedians of the stage, and now one of Thomas H. Ince's most skilled directors.

Written by C. Gardner Sullivan, the screen's most famous writer.

A joyous combination of comedy and drama of a little Mack Sennett farce and subtitles that fairly sparkle with brilliant lines—don't fail to see this new Paramount picture starring Enid Bennett.

The story of a second-rate actress in a fourth-rate road show who found home, friends, love and FOOD on a Texas farm.

"When Do We Eat?" We manage to tackle something about twice a day, but times are hard. Poor Nora who played both Little Eva and Eliza in "Uncle Tom's Cabin" hadn't looked a meal square in the face for months.

When Nora found out that they served three meals a day in jail she wanted a life sentence.

AD TALK

Thomas H. Ince will present the refreshing young star, Enid Bennett, in the Paramount picture, "When Do We Eat?" at the ——— theatre on ——— of ——— week. "When Do We Eat?" is not a satire on Hooverizing as as the name might imply. The title is derived from the plight of Nora, an actress in a very poor road company, doing "Uncle Tom's Cabin" in the Texas tank towns. Nora does not know what one square meal a day looks like, much less three until through a series of startling circumstances, she is set down in the home of Ma Forbes. Farm life agrees with her, and three meals a day work wonders.

How Nora, using her ability as an actress, brings two crooks to justice and saves ma's son from jail makes a photoplay interesting from every angle. Miss Bennett is seen to unusual advantage in the role of Nora. Her youth and refreshing beauty were never more attractively displayed than in the five reels that comprise this picture. Gertrude Claire is seen in the congenial role of Ma Forbes, while Al Ray is the son, Robert McKim and Jack Nelson give a brace of clever performances as the crooks.

"When Do We Eat?" was written by C. Gardner Sullivan, than whom there is no better known nor more skilled screen writer. His story here is a deft combination of comedy, melodrama and a little Sennett farce, the whole being welded together with some of the cleverest subtitles ever flashed on the screen.

THE STORY

Nora thinks three square meals a day an impossibility. She would consider herself lucky if she could get one, square, round or even flat. But Nora's profession refuses to net her the required wherewithal of a meal. She is a member of an Uncle Tom's Cabin company touring the Texas tanks. She plays Eliza and doubles for Little Eva, but despite all her hard work the sheriff brings an attachment against the show. Nora incurs the good man's wrath when she rolls him up in one of the drops, and in order to escape it boards a freight train bound for nowhere. When she discovers that a tramp is also a passenger on the train she jumps off and lands in a hay field. Here is another sheriff who insists that she is a bad character and puts her in the town jail.

Nora likes this because she gets a square meal, but she is saved from prison bars by Ma Forbes, a kindly matron who runs a farm and takes in summer boarders. The good home and ma's kindness—and her cooking, too—work wonders with Nora. She is perfectly happy, and not the least part of her happiness are the moments she spends with James Forbes, the son of the house, cashier in the local bank. James is a likable fellow, but just a little too puritanical to be altogether human on the surface. "Soup" McCool and "Pug" Hennessy are boarders at Ma Forbes. These two gentlemen are from Chicago, and are awaiting orders from their boss to crack the safe in the local bank.

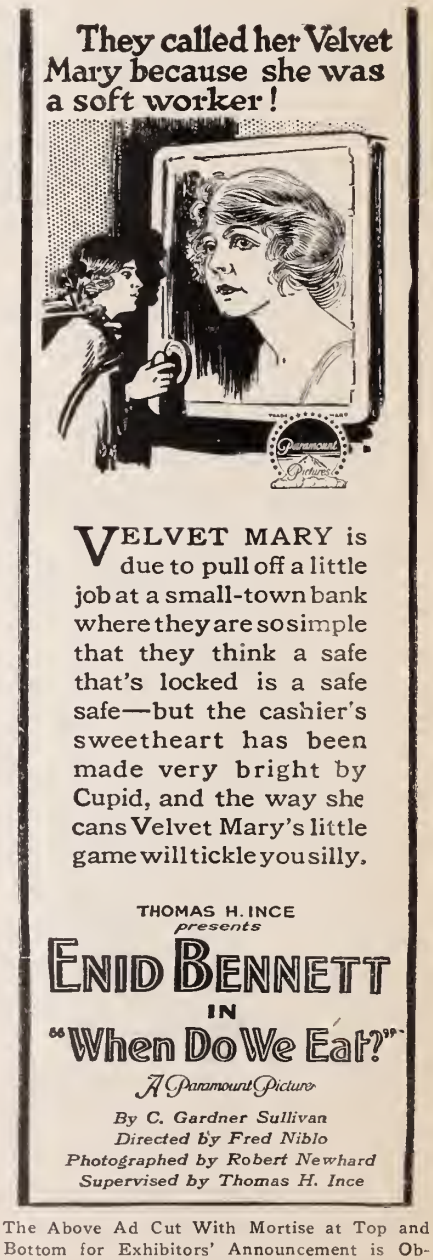
Through a coincidence they are led to believe that Nora has been sent to co-operate with them. Hennessy teaches James the fine art of poker, and exacts three hundred dollars payment which sum James takes from the cash drawer of the bank. Nora, acting her part of confederate, breaks into the bank with the crooks and opens the safe (James having given her the combination). She then gives the alarm, and the crooks are captured. The money is found on them, including the three hundred stolen by James. In this way does Nora repay Ma Forbes' kindness to her, and after this James is not slow to propose.

SUGGESTIONS

This is a combination of comedy and melodrama, although the former element predominates. In all advertising aim to bring out this lighter side of the production, as without doubt it is has the larger appeal. People seem to tire of a diet of serious and heavy plays, so when "When Do We Eat?" comes around make a little noise about its light and happy character. The story is such a clever combination of various elements that there will be no come-back.

Miss Bennett has been starring for a year now, and her youth, beauty and ability have carved for her a place of importance in the Paramount constellation. Feature her well and tie her name up with the picture by stating that it is typically her kind of story. She has done pictures accentuating the comedy angle quite regularly. You can popularize her if you drive this fact home on this production, and all others of a similar sort in which she appears. You always play Fairbanks up in his particular line, and Chaplin in his. Do this with Miss Bennett and other stars whose appearances are in a certain type of picture, or rather in a certain type of role, and you will benefit.

The name of the director, Fred Niblo, and the other members of the cast can be used to advantage.


They called her Velvet Mary because she was a soft worker!
VELVET MARY is due to pull off a little job at a small-town bank where they are so simple that they think a safe that's locked is a safe safe—but the cashier's sweetheart has been made very bright by Cupid, and the way she cans Velvet Mary's little game will tickle you silly.
THOMAS H. INCE
presents
ENID BENNETT
IN
"When Do We Eat?"
A Paramount Picture
By C. Gardner Sullivan
Directed by Fred Niblo
Photographed by Robert Newhard
Supervised by Thomas H. Ince

The Above Ad Cut With Mortise at Top and Bottom for Exhibitors' Announcement is Obtainable

"THE VANITY POOL"—UNIVERSAL SPECIAL

Here's One That Will Go Different in Various Localities

OWING to the nature of the subject—scandals and intrigues among married people, chiefly to satisfy personal spite—this picture will have a rather narrow appeal. Some people revel in this sort of topics, others, again, object to them sternly. On that account, the satisfaction it will give depends entirely on the taste of the audience to which you cater.

The fundamental idea of the story is a married man and prominent citizen's love for a poor but charmful young lady, whom he assisted financially. His enemies attempt to make a capital case out of it, but his wife, in order to save her own reputation, steps in and extricates her husband out of an uncomfortable situation.

The scene showing the woman losing her balance and starting to fall off the window, is repelling. To a great number of people, especially to the women, such a sight is sickening.

The picture is not unclean. It has been produced artistically.

An extensive review was given in issue of October 12, on page 2443.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Marna Royal.....Mary MacLaren
Gerald Harper.....Thomas Holding
Carol Harper.....Anna Q. Nilsson
Drew Garret.....Franklyn Farnum
Diana Casper.....Marin Sais
Uncle Penny.....Winter Hall
Story by Nalbro Bartley.
Scenario by Ida May Park.
Direction by Miss Park.

CATCH LINES

A picture of the high and the low in society—of the high and the low in politics—affording a contrast that has been utilized to its fullest dramatic extent.

A powerful drama of social and political life interpreted by a cast that includes five proven stars—Mary MacLaren, Thomas Holding, Anna Q. Nilsson, Franklyn Farnum and Marin Sais.

Beware the Vanity Pool! Its waters are deep and he who goes beneath the surface may never rise again!

Innocent facts contorted into a gross scandal ruined Gerald Harper's chances of becoming governor of the state—but he gained a lesson that brought him more than the executive chair.

Franklyn Farnum—Mary MacLaren—Anna Nilsson—Marin Sais—Thomas Holding. That's quite an array of talent for a single picture, isn't it? You will see them all—five stars—in the special attraction, "The Vanity Pool," now at the ——— theatre.

AD TALK

The Universal Special feature, "The Vanity Pool," will be the attraction at the ——— theatre on ——— of ——— week. The management feels confident that this offering will prove of unusual interest to ——— patrons, for all of a picture's essential elements are, in "The Vanity Pool," of extraordinary merit. The story, bearing the name of Nalbro Bartley as author, concerns the social and domestic relations of a group of really interesting people, in which the principal figures are the candidate for governor, his wife and the other woman. It cannot be said, however, that this "eternal triangle" is developed in anything but an original manner. It gives rise to a succession of dramatic situations that sustain the interest from beginning to end.

Secondly, the cast assembled to interpret the various roles of "The Vanity Pool" really deserves the term "all star." Headed by Mary MacLaren, long a favorite in Universal pictures, the cast includes such well known talent of the screen as Thomas Holding, Anna Q. Nilsson, Franklyn Farnum, Marin Sais and Winter Hall. These popular players are ably assisted by Frank Brownlee, Virginia Chester, Willis Marks and May Talbot. There is no denying the fact that this list of names is one of the most imposing ever awarded the roles in a single picture. At least five of these players have long been stars in their own right. Their union in "The Vanity Pool" only goes to show to what extent the Universal company goes in securing the best for the public.

The story was produced under the direction of Ida May Park, one of the three successful women directors in the business, and her work on this subject stamps her as possessing infinite talent and resourcefulness.

THE STORY

Gerald Harper and his wife, Carol, have been married for twenty years and their love for each other has grown cold. The only thing that holds them together is Gerald's candidacy for the governor's seat, for Carol's ambitions are to be "the governor's lady." With this more or less vain ambition, Carol works for Gerald's election by persuading her friend, Diana Casper, to use her influence with Jarvis Flint, a politician. This work consumes considerable of her time, and in return Gerald undertakes to make a few trips for her into the settlements. On one of these occasions he meets Marna Royal, the flower of an unlovely family of the tenements. She is apparently only a child, but a strong attachment springs up between the two. One day Gerald sees her in woman's clothes and, unable to resist her beauty, kisses her. She believes that this is a promise of marriage.

Diana is unsuccessful in her attempts to secure Flint's support because the politician makes unwelcome advances toward her. She learns of Gerald's innocent affair with Marna and, going to Garret, Gerald's intimate friend, says that she will expose the candidate unless he (Garret) marry her. Garret refuses and as a rseult Diana spreads the scandal. To counteract it, Garret brings Marna to the Harper household. She then learns that Gerald is married and is very unhappy. Flint lies to Marna regarding Gerald's character and, in sorrow, she returns home.

The unscrupulous Flint and the spiteful Diana meet death in a struggle. Gerald, contemplating suicide, is saved by Garret, who urges him to go away and begin over. Garret himself seems destined to look after Marna.

SUGGESTIONS

The all-star cast is the strong selling point with respect to "The Vanity Pool," although again has the Universal company stepped forward with a title that contains numerous possibilities for striking advertising. For your newspaper announcement you might dress your advertisement with a large black star, each point containing a picture of one of the five principal players—MacLaren, Holding, Nilsson, Farnum and Sais. Such a display is possible if you make use of the stills furnished on this production. In the center run the name of the picture, although the dressing of the rest of the advertisement can best be determined upon by the man who knows how much space he has to use.

Another advertisement of effective design would be produced if a swirling pool formed the background. On this you could build either a sensational or a moderate display by using figures clutching wildly and being swept around by the waters, or else again the faces of the players. This idea, or both of them, can also be carried out for lobby display in the picture line. If you have a good artist he could no doubt design you some telling displays in colors, using the two suggestions above as a basis.

But don't forget your cast, particularly if you have been in the habit of playing Universal pictures before for here you have both Mary MacLaren and Farnum to boost. Don't forget either that Holding was long leading man for Petrova, that Marin Sais was a Kalem favorite last doing the series "The Social Pirates," and that Anna Nilsson is perhaps one of the best known leading women on the screen today. In publicity stories play up these stars and you will attract attention to your attraction.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet, one 24. Paper is striking and title has been brought out effectively, as well as the fact of the all-star cast.

LOBBY DISPLAY:—The usual selection of scene and star stills in the standard sizes is furnished with "The Vanity Pool." A title card is supplied with each set.

CUTS:—One and two-column cuts prepared that they may be used in either advertising or text pages are provided on this production. Stock cuts of at least two of the stars (MacLaren and Farnum) are also on hand at the various Universal exchanges.

Slide, music cut sheet, window card and press sheet are among the other accessories furnished on the picture.

Cuts Are Furnished in One and Two-Column Sizes. The Above of Mary MacLaren Can Be Used to Advantage in Either Text or Advertising Pages. Stock Cuts of Farnum Can Also Be Secured at the Universal Exchanges Handling This Subject

Additional Advance Reviews

(Continued from page 2889)

pathizing with her, however obstinate and unruly she may be portrayed, because, underneath the surface, you discern the kind nature of the girl. She simply becomes contrary when antagonized, as she possesses a strong will power, causing her individualism to assert itself. You are rather inclined to blame her aunt for not knowing how to handle her.

"Friction arises between the heroine and her aunt. In order to get rid of her, the latter conspires to entangle the girl in matrimony.

"The heroine breaks off relations with the hero, whom she loves, because of her aunt's overpraises of him. In order to succeed in her purpose, the elderly lady adopts a different attitude. She now speaks unfavorably of the man the heroine keeps company with. The scheme succeeds, as the heroine determines to marry him, in spite of her aunt's apparent objections.

"At the day of the wedding the heroine discovers the plot. Infuriated, she runs away. She asks the first man she meets in the street to marry her for a money consideration.

"After the wedding, the husband prefers to have her instead of the money. When she reminds him of their premarriage agreement, he abducts her to the lumber camp, of which he is the superintendent. He determines to tame her, eventually succeeding, although the task proves somewhat hard. In the end it develops that her husband is none other than her first lover. The long beard was the result of his having lost the razor."

Of course there are several improbabilities in the story. For instance, to quote one of them, it seems incredible that the heroine should not recognize the familiar voice of her former sweetheart especially after the kidnapping. But picture goers invariably overlook such weak points when the picture is entertaining.

It is a clean offering and should have universal appeal. Length, 5 reels.—*P. S. Harrison.*

"Woman"

(Produced by Maurice Tourneur. Release date to be announced later)

THE artistic side of this production is beautifully developed in every detail, with realistic results. But the degree of satisfaction it will give depends almost wholly on the mode of presentation.

If presented along the lines adopted by Manager Rothapfel there is little doubt but what the picture will be a complete success.

This production is based not on a single story, but on five individual episodes, or fragmentary stories, preceded by a short Prologue and followed by an Epilogue.

The picture opens showing a lady in bad temper. Her calm husband then refers to a dictionary for a definition of the word *Woman.* The five stories treated in this offering represent definitions.

No. 1 deals with the downfall of Adam and Eve, as related in Genesis, a subject picturized many times in the past; No. 2, with Claudious, the Roman Emperor, and Messalina, his wife; No. 3, with the mediaeval love affair of Abelard, the great Monk Rhetorician, and Heloise; No. 4, with a Fable of Brittany, while No. 5 deals with a story of the Civil War days, in which a woman, allured by a Gold Watch, betrays the whereabouts of a Confederate soldier to a Northern officer, although she knew he would be shot.

Except that all these episodes are based on a common, fundamental idea—the downfall of *Man* caused by the wiles of *Woman*—they have no relation with one another. They are separate stories, each one treating the same theme under a different garb, the object of all being to strengthen the common theory. The function of the Epilogue, to which they are joined, is to disprove, by contrast, that theory.

Whether the object of the Epilogue succeeds or not is questionable. For my part, I am inclined to doubt it, for the reason that the argument advanced in favor—the part Woman has played in the present war as a Red Cross Nurse, etc., is, although strong, hardly able to offset the equally strong opposing arguments already imbedded deeply in the mind of the spectator.

Again, whether the present day picture goes will accept an entertainment built up on a group of stories treating the same subject, as if they were single reels, is also problematical. A similar theory has been employed at numerous times in the past, with hardly any satisfactory results.

But the greatest weakness of the picture lies in the fact that the spectator, being conversant with the main idea, knows exactly how each story will end. This results in the elimination of the suspense, which is almost indispensable in a picture.

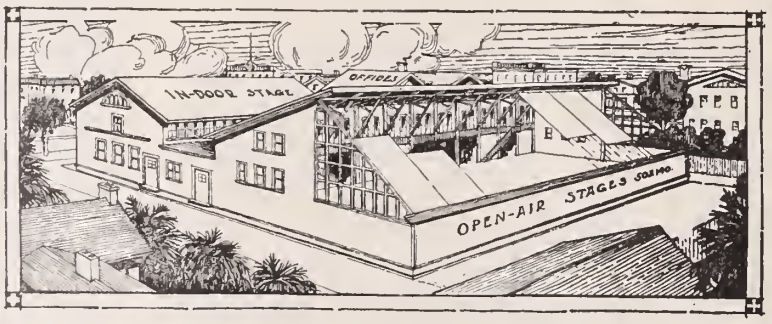
FILE IT

Just a reminder that you can lift the Complete Plan Book from the paper and file it separately. Then it will serve you faithfully in reference to any picture reviewed.

ENJOY SUMMER THIS WINTER

ONLY 30 HOURS FROM BROADWAY

OPEN AIR AND COOPER HEWITT



IDEAL WINTER HEADQUARTERS

FINEST PLANT IN THE SOUTH

RATES REASONABLE

JACKSONVILLE **KLUTHO STUDIOS** FLORIDA

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building Los Angeles, Cal.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Allender of Spokane Out For Legislature

MOTION picture interests will be well taken care of by the Washington state legislature, if J. W. Allender, manager of two Spokane houses, wins out in the coming election. Allender is a candidate to the state legislature on the democratic ticket. He is a native son of Washington, born in 1886. Mr. Allender went to Alaska in the gold rush days and after that thrilling experience, returned to Spokane and entered the motion picture business. His first experience in this line was to learn the electrical branch. He was operator for the various theatres offering that line of amusement during its infancy here, finally entering the business himself, purchasing the lease of the Lyric theatre in 1915.

In the motion picture business Mr. Allender has looked ahead to the future possibilities of Spokane and during June leased the Majestic theatre, which he operates in conjunction with the Lyric. In offering himself as a candidate for the office of state legislator Mr. Allender states that his platform should be based upon his standing in the community, business reputation, progressive and energetic policies used in civic enterprises, his clear and unreserved judgment used in the office of civil service commissioner and an advocate of good highways.

Coast Exchanges Prepare for Resumption of Business

THE first week in the history of Los Angeles film exchanges when they were not called upon to supply pictures to the exhibitors, due to the closing of nearly all theatres in Southern California, was spent in preparing for the big business rush that is certain to follow the closing order, according to the consensus of opinion of exchange managers.

Programs were arranged, and are being arranged to supply the exhibitors instantly upon word that the closing ban has been lifted. Some of the managers took inventory of stock on hand, and others brought their books up to date. Efforts were made by some to balance all past due accounts with exhibitors.

Among the exchanges that believe a land office business awaits the film industry with the passing of the influenza epidemic are David Bershon, Universal; W. H. Hepburn, Vitagraph; C. J. Marley, Triangle; B. E. Loper, Select; Guy C. Gunderson, Kleine System; Nick Steele, William L. Sherry; Ben Fish, Goldwyn; Harry Ballance, Paramount-Artcraft; Arthur Lamb, Metro; A. H. Hancock, World Film; A. R. Patten, Mutual; E. D. Tate, Pathe, and many others.

Goldwyn Prepares for Move to the Coast

ANNOUNCEMENT of the early arrival of Goldwyn stars in Los Angeles, despite rumors to the effect that the Goldwyn migration to the West might be postponed indefinitely, were received Monday night from the Goldwyn headquarters in New York. According to the announcement, Mae Marsh and her director are already on the way, and they are expected to reach the film capital the latter part of this week. Mabel Normand and Pauline Frederick, two other Goldwyn stars, are expected to follow within ten days. Madge Kennedy and her director will leave for Los Angeles about November 10, it is understood.

Samuel Goldfish, president of Goldwyn, will arrive on the Coast on November 15, according to the announcement received here this week. He will be followed by Rex Beach and Mrs. Beach, who will arrive about December 1. Abraham Lehr, general manager, who was expected to arrive about November 1, will not return to the coast until the latter part of November, it is understood.

A number of receptions are being planned for Mae Marsh, Mabel Normand and Madge Kennedy by their friends, and these stars will no doubt find it very homelike when they reach Los Angeles.

Announcement is also made that the equipment and properties of Goldwyn Eastern studios, comprising five freight cars, has already started on its Westward journey. The first carload left New York last Saturday.

It was also announced that Geraldine Farrar may not come to the Pacific Coast until next spring, as her operatic and concert engagements will keep her in the East until that time.

Dalton Inspiration for Message Abroad

DOROTHY DALTON, the Thomas H. Ince star, is said to be the inspiration for one of the most unique messages ever sent to loving mothers, sisters and sweethearts to the boys "over there."

A large photographic enlargement of her pose in the picture "Vive La France!" printed on satin, was presented by Photographer N. S. Evans to the Friday Morning Club division of the Red Cross in Los Angeles. This proved an inspiration and with it as centerpiece the women have pieced a quilt with hundreds of little blocks on which they have embroidered messages of love to which they affixed their signatures in threads of silk.

THE WEST COAST

Denver Awaits Permit to Open the Theatres

DENVER distributors and exhibitors throughout this territory are anxiously awaiting the canceling of the orders that closed all theatres and public places in the Rocky Mountain district on account of the influenza epidemic. In Denver on Wednesday there was a decided improvement in the situation, both in the number of deaths and the number of new cases, reported at fifteen and one hundred and forty-nine respectively for the twenty-four-hour period. These figures brought the total number of deaths in Denver to 211 and the total number of cases officially reported to 2,922. There is some talk of reopening the Denver theatres perhaps within a week or ten days, but the health department is anxious to avoid the error of Kansas City, where the theatres were opened too soon and had to be closed again.

Out in the state conditions show little improvement and in many towns the disease is raging unchecked. There is a great shortage of doctors and nurses. More than five thousand cases have been reported to the state authorities. In the town of Silverton there are at present six hundred cases.

Health authorities of New Mexico state that the epidemic in that state is beyond control. State officials have issued a call for doctors and nurses, the wages being $200 per month in addition to traveling expenses and $4 a day maintenance, to be paid by the state.

"The motion picture industry has sustained an enormous loss on account of the epidemic in territory tributary to Denver," said Manager A. E. Fair of the Triangle Distributing Corporation. It is hard to estimate even approximately the total loss by reason of the closing order.

"When the closing order is finally lifted, I do not anticipate any big rush on the part of the fans. I believe that the exhibitors will get back their business gradually and that within a week or two after the ban is lifted they will be showing to big crowds.

"I watched the night crowds in the downtown district last Sunday night on Curtis street, where the usually brilliantly-lighted picture houses could only be distinguished in the darkness by their familiar outlines. Part of the big crowds paraded up and down the darkened "Great White Way," seemingly lost, and then by common impulse joined the larger crowds in the lighted streets in the shopping district. All of them paraded for hours before the attractive show windows, simply because they had no place else to go. And the crowd was always the biggest before the windows which were exhibiting war pictures, proving conclusively the ever-present longing for some form of amusement."

One of the Dramatic Moments in Clara Kimball Young's Select Picture Called "The Road Through the Dark"

Mr. Fair originated a plan adopted by the local board of trade, which will prevent any confusion when business is started again. The Board of Trade has sent out a letter to every exhibitor in the territory, in which he is advised that service will be started again on the same day of the week as before. For instance, if an exhibitor in Cheyenne was running a Triangle picture Sunday, a Pathe picture on Tuesday and a Mutual production Thursday, it would only be necessary for him to wire one of the exchanges above mentioned to set in motion his whole program. If he sent his telegram to the Denver Triangle exchange, Mr. Fair would immediately telephone every other exchange, and the Cheyenne exhibitor would be saved the cost of sending additional telegrams. Ward E. Scott of Pathe is chairman of the Denver Board of Trade and H. D. Cassidy of Mutual is secretary.

With the taking over of Sherry Service by the General Film Corporation, the local exchange at 1723 Welton street has been closed, and Manager Canagy has returned to Los Angeles.

Denver exchange circles are shocked and grieved to learn of the recent death in San Francisco of R. K. Lynch, special representative of Triangle. Mr. Lynch visited Denver two weeks ago on his way to the coast. Telegrams of condolence have been sent to the New York office and to the family.

Employes of local exchanges have been heavy losers on account of the closing order, but not all of them. In several instances several have found temporary employment where they have made good. H. S. Slie, former manager of the Edison theatre at Newcastle, Wyo., is one of them. He had just completed his initial trip as a road salesman for Vitagraph when the "floo" hit Denver and everything was shut down. The order didn't bother Slie a little bit. He is also an expert undertaker and business has been mighty good in that line. He hasn't lost a day but will be ready to return when the picture business is on again.

J. M. Hayden, another Vitagraph road man, is a former tool maker. He got busy with a local company which has a big war contract, and is knocking out $8 a day.

Duffy Postpones Trip Along the Coast

FRANK DUFFY, special representative to General Manager and Vice-President Paul Brunet of the Pathe Company, because of the spread of Spanish influenza on the Pacific Coast last week, postponed his visit to San Francisco and Seattle for one week. He is making his first trip to all the Pathe exchanges in the United States since he was made special representative of the company.

After a week in Los Angeles he was favorably impressed with the way the exchanges are handling the picture business in this territory, and he remarked particularly on the close co-operation of theatres and exchanges.

"I am firmly convinced," he said, "that when the ban on all public gatherings is lifted and the theatres are again open to the public, they will play to such big business that any losses sustained during the closing period will be speedily wiped out.

"Likewise the exchangemen will benefit. It is an ill wind that blows nobody any good, and what appears to be an ill wind at the present time will, in my opinion, prove a great blessing."

After visiting in San Francisco and Seattle, Mr. Duffy will return to the East, when he will begin a tour of all the Southern Pathe exchanges, ending his trip by a swing through the Middle West.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

Latest News Around Seattle

ALTHOUGH the picture houses are closed at Camp Lewis, Wash., the 40,000 men stationed there are treated with outdoor movies. On pleasant evenings they see Douglas Fairbanks, Mary Pickford and the rest of the stars.

Film Row and all the theatres in Tacoma, Seattle and the Northwest are quiet, but a good many of the theatres are taking advantage of this Spanish flu season to paint up their houses. Film Row, Seattle, has lost a few of its men who used to swing around in office chairs. Among them are Nave, Beale, Todd, Goldman, Koerpel and Bories. They have gone to work in the famous Seattle shipyards. They have done it for patriotic reasons, although they get paid for it and they have a little time now. Some work a half day and the balance of the day they spend on Film Row watching some of the others trying to catch up with their work. The ban is about to be lifted and everything will be O. K. again.

The picture men are gaining a good reputation with the public as a whole on account of their willingness to co-operate with the government in bond drives and in showing patriotic pictures. The men in charge of the drives always place H. G. Rosebaum, J. A. Koerpel or James Clemmer of "Clemmer's theatre" on their committees.

MANAGER TALLY of the Vitagraph office in Seattle, has been made manager of Clemmer's theatre, Seattle.

FILM ROW was proud when some of her men were sent "over there," and she was just as glad to hear from a couple of them the other day. They were Sergt. Mandel Nieder, who formerly was with H. A. Johnson Supply Company, and was later on the road with a few films of his own. He seems to be getting along with bells, for when he left he was only a film man, and now he is a sergeant in a medical detachment. H. A. Johnson also hears from his son quite frequently, who has been in France for three years, and who writes that while he likes home, he wants to stay there till he brings a few Kaiserlets with him or is able to do so.

MANAGER W. A. MEAD of the Universal in Seattle, in a very short time has rolled up a large "Smileage Honor Roll." The names of some follow: W. S. Quimby, "Liberty" and "Bell," Bellingham; Jack Barbour, "Liberty," Ketchikan, Alaska; C. P. Merwin, "Broadway," Everett; J. Q. Clemmer, "Clemmer," Seattle; C. M. Biggs, "Madison," Seattle; John Hammrick, "Rex," Seattle; W. H. Thompson, "Circuit," Seattle; Ed. Dolan, "Weir" and "Dream," Aberdeen, Wash.; L. A.Drinkwine, "Palace," Tacoma; D. P. McRae, "Gem," Seattle; G. H. Reizner, "Lyric," Raymond, Wash., and "Lyric," South Bend, Wash.; G. Heyfron, "Isis" and "Empress," Missoula, Mont.; L. D. Kenworthy, "Aloha," Tacoma.

MANAGER WETHSTONE has bought the Grand at Meaderville, Mont., and expects to use Universal files.

DONALD McDONALD, son of A. H. McDonald, is managing the Eugene theatre, Eugene, Ore.

HARRY JOHNSON has re-opened the "Rex" at Logan, Utah.

E. B. LAWSON of Sutherlin, Ore., has opened a theatre there.

C. H. CHETFORD has bought the theatre in Cheney, Wash.

Lewistown House Last to Close

"THEATRE closed on account of the flu," was the brief message sent from the Judith theatre to one of the owners at Butte, this being the last theatre in Montana to close, along with the Myrtle, another Lewistown house. Lewistown was free from the "flu" until a few days ago and even now the situation is far from serious there. Helena and Bozeman were two other towns that remained open until the past week.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
--NOW BOOKING--
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
--COMING!--
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp.
Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Brentwood Company Gets Under Way

THE BRENTWOOD FILM CORPORATION, a new producing corporation, began work in Hollywood the week before the four weeks' shutdown went into effect.

The company has leased the studios of the Mena Film Corporation at 4811 Fountain avenue, Hollywood, and the first picture is under way. It is being directed by King W. Vidor. The new concern plans to do a series of feature pictures with all-star casts. Among some of the players appearing in the first Brentwood offering, "The Turn of the Road," will be Helen Jerome Eddy, formerly with George Beban; Pauline Curley, who has played with Douglas Fairbanks and Harold Lockwood; Winter Hall, who has appeared in Cecil B. De Mille productions; George Nichols, Lloyd Hughes and others. "The Turn of the Road" is an original story without a war angle. Some of the most beautiful homes in the fashionable Wilshire district will be used in some of the exterior scenes.

Bennett Picture by Zellner

"HAPPY THOUGH MARRIED," a forthcoming Enid Bennett picture from the studios of Thomas H. Ince, was written by Lois Zellner, and is the second devised by this author for Miss Bennett, the other being "The Little Brother of the Rich."

Advertise in The West Coast

Margarita Fisher With the Service Flag Presented to Her by the United States Training Camp at San Diego, Cal. Miss Fisher is Presented in Films by American

Studying the Stars

A Tip or So by Howard Hickman, Author and Director of the Latest Barriscale Feature, on Writing for Stars

HOWARD HICKMAN, motion picture director, leading man, film villain, and photoplay author, was asked by an interviewer the other day to give a few "tips" about writing for Bessie Barriscale, whose latest production, "Two-Gun Betty," was written and directed by Mr. Hickman. His brief statement, Mr. Hickman observes, applies to all stars as well as to Miss Barriscale.

"Of course the opportunities of the outside author to study the personality of the star are not usually so as mine," he began with a smile. "Being her director and having before that played opposite Miss Barriscale, or having the villain's part in some of her photoplays, gave me an opportunity to study her wide dramatic possibilities very closely. But I believe this—that with all of my seeing her act and directing her screen plays, it would have done me no good as an author if I had not studied her work on the screen. There, in my opinion, is the place to study when one wishes to write for the screen, and there is the place to learn to know each individual star. Moreover, it is within the reach of everyone, at their picture theatre.

"The off-stage personality of the star need not concern the author. The screen work of the star is the thing to study, and not any one picture—unless you intend to deliberately imitate the style of this picture, which would then be hard to sell to that star, who is probably seeking something different from the previous productions. The thing to do is to study as many different pictures of the star as possible; from the ensemble of which, form your own conception of her screen personality, and then write the story, as original a one as possible, bearing the screen personality of the star in mind."

Pickford Goes East to Attend to Legal Matters

MARY PICKFORD made a hurried trip to Los Angeles last week from Omaha, where she had been halted by a telegram that her sister, Lottie Pickford, was dangerously ill in the Sisters' hospital. She was met at Omaha by her mother, Mrs. Charlotte Pickford, and they rushed westward as fast as the trains could bring them.

Arriving in Los Angeles they found that Lottie was slightly improved. Two days later Mary started East again, and she is expected to reach New York Thursday of this week. She has gone to New York to defend herself in a suit brought by Mrs. C. C. Wilkenning, who is suing for $103,750, which she alleges is due for three years' of service as Miss Pickford's advisor, promoter and manager.

Before Miss Pickford left for the East she said that only recently Mrs. Wilkenning made an offer to compromise the case for $800. This offer was refused, however, upon the ground that there was absolutely no foundation for Mrs. Wilkenning's claim.

Miss Pickford says that she has never had a manager other than her mother, Mrs. Charlotte Pickford, who has always, and even now, handles all her business affairs. Mary further states that she was ably represented by a paid legal adviser and a personal representative during the period when Mrs. Wilkenning claims to have been her adviser, promoter and manager.

The suit will come to trial on November 15. After it is over Miss Pickford expects to be in New York about two weeks before returning to Los Angeles. In the meantime, if Sister Lottie improves rapidly enough, Mrs. Pickford expects to take her to some quiet resort for her convalescence, and she will return to New York to complete the details of Miss Pickford's new company now in course of organization.

Mrs. Pickford was called away from this work last week because of the illness of Lottie. The process of organization was also held up on account of the illness of Dennis O'Brien, Miss Pickford's attorney.

Miss Pickford stated this week that already twelve different releasing companies have approached her for contracts for any pictures that she may produce in the future. Up to the time she left Los Angeles she had not closed any contracts.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds
From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 A 2215
325-27 E. Sixth St., Los Angeles

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
MR. F. M. STEELE, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building
643 S. Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

Important Coast News Condensed

SID GRAUMAN and Rothwell Browne are preparing for a big week when Mr. Browne's first Paramount-Mack Sennett photoplay, "Yankee Doodle," is shown at Grauman's theatre when the amusement houses of Los Angeles are re-opened. The picture will be shown early in November, it is announced, unless the present epidemic causes a further postponement.

KATHLEEN KIRKHAM, who has just completed her work in Douglas Fairbanks' latest Artcraft release, "Arizona," left Los Angeles last week for Chicago upon receipt of a telegram from her sister, who is seriously ill in that city.

ACCORDING to advices received in Los Angeles this week the case of Anthony Paul Kelly, former Los Angeles scenario writer, against Henry Walthall, the motion picture actor, will come up for trial in the New York supreme court this week. The litigation concerns the recovery of $5,000, which Kelly alleges he paid Walthall to bind an option on the latter's services for a film.

D. W. GRIFFITH on a recent Monday began work on his new war drama, a stupendous propaganda production, which is yet unnamed. Robert Harron and Richard Barthelmess are to play the leading male roles. The remainder of the cast has not been announced. This new film by Mr. Griffith will be a story of the draft, and its theme will be along lines heretofore forbidden by the government, it is understood. Some of the scenes were made some time ago by government photographers at the various cantonments, and these will be woven into the story. One particularly striking feature of the production will be a scene in which huge artillery, snapped at one of Uncle Sam's best known artillery schools, will be shown. The picture will be produced under the supervision of the War Department. It is understood that it will cost approximately $50,000.

LILA LEE, one of the newest Paramount-Artcraft stars, left this week for an indefinite stay in New York. She took advantage of the four weeks' production suspension to make the trip. She had just finished a picture called "Puppy Love."

NEWS of the death of Harold Lockwood in New York last Saturday was received with much sorrow in the Los Angeles film colony. He had worked in many pictures in the film capital, and was known personally to a majority of the leading film people of the Southland. Fred Balshofer, who for many months was his manager and personal friend, and who is now directing the destinies of Julian Eltinge's new production, "Over the Rhine," was very much affected when he heard of Lockwood's death. Balshofer said he knew of no finer actor in the industry than Lockwood.

CHARLIE CHAPLIN has engaged as his assistant in directing his new comedy, Carter de Haven, well known in vaudeville circles, and who has also made some reputation for himself in pictures. Chaplin, after several weeks of painstaking study as to the proper theme for a new comedy, started work on the forthcoming release last Monday. Its setting, according to confidential information dispensed by Sid Chaplin, will be far removed from the inferno of the world war. It will be placed in a quiet village. Sid also intimates that the village may be wrecked before the production is finished, but that is a minor consideration.

Shipman-Curwood Company Is Formed

THE SHIPMAN-CURWOOD PRODUCING COMPANY, with Nell Shipman as the star, and James Oliver Curwood as the author of her stories, has been formed in Los Angeles, the contract between star and writer becoming effective Sunday, October 27. Mr. Curwood authorized the announcement that he believes Miss Shipman can interpret outdoor parts better than any star he has seen on the screen. He will write original stories, it is announced, in which he plans to create for Miss Shipman characters of tremendous scope and power. Under the new arrangement Mr. Curwood's screen releases, which now average ten releases per year, will be reduced to four or five. The announcement of the Shipman-Curwood affiliation was made this week by Ernest Shipman, president of Shipman Sales, Inc.

He's Certainly a Useful Actor!

ROBERT McKIM, the city slicker in Thomas H. Ince's photoplay, "Greased Lightning," was called upon in one scene to sell an actor banker some stock in an adding machine company. McKim had been making four minute bond speeches at theatres evenings, and the script providing no argument, he proceeded to make his Liberty Loan talk with the result he actually sold the actor a bond.

YOUR MONEY DOES IT'S MOST IN AN ADVERTISEMENT HERE

What Exchanges and Theatres Are Doing

A FISHING party, organized by David Bershon, Los Angeles branch manager of the Universal Exchange, went on a cruise just outside San Pedro last week and a mighty catch was reported. Other members of the party were Chris Glimm, manager of the Garrick theatre; Harvey Gausman, salesman for Goldwyn; Arthur B. Lamb, Metro branch manager; Roy Turney, Metro salesman, and Louis Bard, owner of the College theatre. Mr. Bershon said that aside from two cases of seasickness, the catch consisted of one bonita, one barracuda, a skipjack and several hundred deep sea trout.

ALL Los Angeles exchangemen will hold a second meeting the latter part of this week, according to announcement by Harry Lustig, Pacific Coast representative of Metro, and temporary chairman of the Exchangemen Board of Trade in process of reorganization. The meeting will be called this week, he said, in order to perfect the organization and elect permanent officers.

LOUIS HYMAN, branch manager of the All-Star Features Exchange, left last week for an indefinite stay in San Francisco. He will return to Los Angeles when the theatres are re-opened.

MEMBERS of the All-Star Features force who received an attack of influenza last week were E. R. Williams, salesman; E. R. Van Pelt, advance manager of "Hearts of the World," and Miss Hilda Ambruster, booker.

L. FRANCK, owner of the Oasis theatre at Oja, Ariz., was a caller at the Mutual Exchange last Saturday. He announced that his house was the last theatre in Arizona to close. It is located in a mining town. There were no influenza cases in the town, and he was allowed to remain open until the state health authorities requested him to close up shop.

J. L. MERRICK, Pacific Coast supervisor of Mutual exchanges, is this week recovering from a severe attack of Spanish influenza.

H. A. ASHLEY, an exhibitor of Astoria, Ore., was a visitor in Los Angeles this week. He took advantage of an opportunity to spend his vacation in the Southland.

CARL RAY, manager of the Miller theatre on Main street, announced this week that he will re-open that house with the Fox production, "On the Jump," starring George Walsh. He expects to "get the jump" on rival exhibitors by showing this picture, and as a result, he is planning for his box office receipts to "take an extra jump." All this he told confidentially to M. A. Walsh, branch manager of the Fox Exchange.

CARL RAY, manager of the Miller theatre, returned this week from a ten days' vacation at Kernville, where he says he killed one deer and caught several hundred mountain trout.

W. G. MEAGHER, auditor of the Greater Theatres Company of Seattle, spent his vacation this fall in Los Angeles, arriving in the Southern California city last week. He called upon E. D. Tate of the Pathe Exchange, who is an old acquaintance.

M. A. WALSH, branch manager of the Fox Exchange, this week announced a new plan of film inspection. Beginning next week every print returned from the exhibitor will be inspected upon its return, instead of the former plan of inspecting it when it was being prepared for shipment. In this way, Mr. Walsh says, the exchange will be enabled to determine what exhibitors have damaged the film, and such exhibitor will be called upon to pay for the damage thus discovered. "I believe that through this system we shall be protected better than ever before," Mr. Walsh said.

THE Fox Exchange is taking advantage of the few weeks of inactivity owing to the closing of the theatres in this territory, to inspect every film in the exchange, and to take an inventory of all advertising matter and posters in stock.

JOHAN JOHNSON, an exhibitor of Yuma, Ariz., was a visitor in Los Angeles last week.

CARL LAEMMLE, president of the Universal Film Manufacturing Company, left Los Angeles Saturday morning for New York. After spending nearly three weeks on the Pacific Coast, he returned to New York with an optimistic farewell. He said that the public will grow hungry for pictures during the present influenza epidemic, and when the houses throughout the country are once more thrown open, they will play to bigger business than ever before.

THE Norma Talmadge company this week went to Idlewild to film some exteriors in her first Pacific Coast production on her present trip to Los Angeles.

ARTHUR RINGER, shipping clerk of Triangle Exchange, and Frances Longo, secretary to Branch Manager Marley, were ill this week with influenza. Both were reported out of danger on last Saturday.

"THE ONLY WOMAN," by Thomas Dixon, with Clara Williams as the star, was given a preview in Los Angeles this week by Select Pictures. Fifty or more exhibitors were in attendance. They were unanimous in the expression that the picture is one of the biggest and most dramatic productions of the season. Select is anticipating solid booking on this subject.

CLAUDE HALSELL, owner of the American and Victor theatres, appeared on film row on the closing day of the Fourth Liberty Loan campaign and announced that if some exchange manager, or company of managers, would rustle $1,000 in subscriptions he would double his own $2,000 contribution to the loan. B. E. Loper of Select, and David Bershon of Universal, accepted the challenge. Thirty minutes later Mr. Halsell's check for $2,000, and subscriptions for an additional $1,000 from exchangemen and their employees, were turned over to the Liberty Loan campaign committee.

LOUIS W. THOMPSON, special representative of the Los Angeles office of the Kleine System, adopted a novel plan of securing contracts this week. When he arrived at Lompoc he learned that Manager Calvert of the Lompoc theatre, had gone fishing at Surf, a seaport village nearby. Rushing over to Surf he commandeered a small boat, went out on the bay where Calvert was fishing, secured papers for a new account and returned to Lompoc in time to catch his train for Los Angeles.

MR. AND MRS. JACK McDONALD, owners of the McDonald theatre at La Jolla, were visitors in Los Angeles this week. They signed contracts for Vitagraph's "Fight for Millions," and renewed contracts for the Select program.

WILLIAM MARTIN, well known exhibitor at San Jacinto and Hemet, two towns made famous by the recent earthquake, was in Los Angeles this week en route to Catalina Island, where he will spend his vacation until allowed to re-open his houses at San Jacinto and Hemet.

WHEN Frank Duffy, special representative of Pathe, told B. E. Loper, branch manager of Select Pictures that he would make an additional subscription of $500 to the Fourth Liberty Loan if twenty-five men on film row would also make additional subscriptions, Mr. Loper went on the war path and in one hour last Saturday secured nearly $6,000 in additional subscriptions on film row. Incidentally he located twenty-five men who were willing to subscribe again. At the end of the hour he called upon Mr. Duffy and received his check for $500.

Complete San Francisco News Condensed

ON October 18 the State Board of Health ordered all the motion picture houses in California to close as a precautionary measure against the spread of Spanish influenza. The result has been that nearly every town at once closed its theatres. However, a few have continued to run and are calling on the San Francisco exchanges to continue sending films. Those which have not yet closed are Grass Valley, Bay Point, Porterville, Lemore, Williams, Madera, Jackson and Nevada City. A peculiar situation has arisen in the case of the state prison at Folsom. The prison is still showing pictures to its inmates and these convicts shut off from all contact from the outside world are getting the full Pathe news, while free Californians are not now allowed to have their news events visualized.

THE theatres of San Francisco, with their army of stage hands, musicians, ushers, "front-of-the-house-men," and their players have accepted the situation with a philosophical smile, and the managements generally agree with Eugene Roth, manager of the California theatre, in this expression: "Since the unsettled state of the public mind had reduced audiences to a minimum, I believe that it is better that the theatres be closed, permitting the authorities to come to quarters with the influenza and clean it out; and since the closing of the theatres seems to be a necessary part of this work, I am glad it has been done. We will the sooner return to the normality of existence again."

ALL the theatres operating "combination" attractions assert that they will resume their offerings as soon as the health authorities permit. The general impression among theatrical folk is that two weeks will be required to fight the influenza to a finish. In this prediction the managers of the various film exchanges are inclined to agree.

L. REICHERT, manager of the Metro Pictures Corporation, expresses the hope that the theatres will be allowed to reopen on Sunday, November 3. He believes that the progress of the influenza will be sufficiently checked by that time to allow the theatres to resume business. San Francisco has always been a liberal town, he says, and also a strong union town. By this closing the members of several unions of considerable influence are out of jobs, and this will have its influence on bringing about an early reopening.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., says of the situation: "Everybody is hoping now that the disease is at its peak, and that it will decrease so rapidly that the theatres may re-open on November 3. Encouraging news comes from Fresno and other southern points. The affliction broke out first in the southern part of the state and it now shows abatement there. At Camp Fremont, only a comparatively short distance south of here the commandant reports that the trouble is about over. The Universal Exchange is maintaining its entire organization in order to render prompt service when the theatres are ready to resume. It is getting its books and records in first-class condition, sorting its advertising matter, repairing its lobby frames, and every reel of film (there are thousands in the exchange) is being given a thorough inspection. They are then being repaired and put through our new cleaning machine so that we will be able to give the best possible service. The theatres are utilizing the period in giving their houses an overhauling and thorough cleaning, and many of the country exhibitors are seizing upon the opportunity to take a vacation or are coming up to the city and lining up for future pictures or rearranging their service."

NEWTON E. LEVI, branch manager of the Mutual Film Corporation, says: "I believe that after this scare is over the theatres will have an era of prosperity such as they never had before. The people never before realized how important motion pictures were to their happiness nor how much they entered into the daily routine of their lives. Now as they wander by the closed motion picture house they pause to read the posters with an interest not displayed since the earliest days of this

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

form of amusement. Some of the theatres are taking advantage of this hunger on the part of their former patrons and are changing their posters every day or two. The people are beginning to look for these changes and to read every word of the displays. I am advising all places to keep their lobbies bright with new paper."

H. F. MOORE, assistant manager of the George Kleine System, says that he and Major M. J. Cohen, the manager of the exchange, are holding down the business together. Every one else connected with the firm has been laid off temporarily. They are busy "cleaning house," catching up on back work, and cleaning up posters and films. Mr. Moore says that since the shut-down his exchange has received a number of inquiries for new bookings. The situation looks particularly bright to him after the theatres resume. In fact, he looks for business to "go ahead with a spurt once the theatres re-open."

THE ALL-STAR FEATURES DISTRIBUTORS, INC., announce that they are keeping their entire force, and have seized

upon the let-up in business to clean up, not only the films, but also the accumulation of more or less "junk."

C. POST MASON, who came to the All-Star from Denver a couple of weeks ago to act as publicity man, especially in exploiting the important pictures handled by Sol Lesser, found very little need of his activities at present and he has secured a position with the Union Iron Works of this city. It is said he is timekeeper for that corporation, but he expects to return to the motion picture game as soon as it again becomes normal.

FLOYD ST. JOHN, manager of the World Film Corporation, says that he is tempted to close up the exchange until the present frame of the public mind is changed. He expresses the opinion in very vigorous language that the worst part of the scare has been brought about by auto-suggestion and that the newspapers have been in the main responsible for the number of cases of influenza and the serious results therefrom. The papers are literally scaring people to death, he says. Unless a decided change of method is employed he thinks it may be as much as four weeks before the theatres will be allowed to re-open. However, he thinks that strong pressure will be brought to bear to re-open in about two weeks, but he has little expectation that it will be successful in overcoming the scare under which the people are now suffering.

HARRY LEE KNAPP, manager of Select Pictures Corporation says: "I believe that about two weeks of energetic measures will combat the influenza and that the theatres will be able to re-open. Our organization is being kept intact, including the road service, ready to resume at a moment's notice. In the meantime we are taking it easy. The theatres are facing the situation with equanimity and some of them are recognizing that it is a blessing in disguise. The theatres are cleaning house and some of the small ones are going to be in a more sanitary condition than ever before in their history. One thing the managers feel is that their patrons are going to find out how much the motion picture means in their life. Out of this present situation a new condition may arise, which may make for longer runs in the smaller theatres. If this occurs the fans will not become satuated by going to the theatres too often and their interest may be kept at a keener edge. It seems to me there is an opportunity for exhibitors to experiment on some pictures which should have longer runs in their houses. If they can develop their business along this line they will reduce their expense, and increase their profits through the advertising value of those who have enjoyed the show."

THE PATHE EXCHANGE, INC., has retained its entire force at full pay, and while there is little to do, Manager E. O. Child feels that he cannot afford to lose any of his organization for the lively times that are bound to follow the present shutdown.

R. W. LYNCH, vice-president of the Triangle, died of pneumonia in this city following an attack of influenza, on October 21. Mrs. Lynch was with her husband during the past week, and his brother, S. A. Lynch, received hourly reports in New York from the bedside by telegraph. During the last few days of his illness S. A. Lynch talked with the sick man's physician twice daily over the long distance telephone. While the death of W. W. Lynch was not unexpected during the past few days, his great vitality made such a gallant fight that hope was not entirely abandoned until just before the end.

THE VITAGRAPH EXCHANGE this week forwarded a five-reel feature and a one or two-reel comedy to nearly every exhibitor in Arizona served by the Vitagraph as a precautionary measure for the exhibitor, in the event the closing ban is suddenly lifted. The plan was conceived by Branch Manager W. H. Hepburn, and already a number of letters have been received by him from the exhibitors thanking him for his foresight. "I felt that if the ban was lifted suddenly this plan would allow the exhibitor to open his house thirty-six to forty-eight hours earlier than he otherwise would if he was compelled to wire the exchange for a show. The plan will likewise allow him to get his house open sooner, perhaps, than a competitor, thus making him a friend of Vitagraph and the Vitagraph idea of protective co-operation.

What Butte Is Doing

EVERY theatre in Montana is now closed upon orders of local boards of health, due to the prevalence of Spanish influenza. About 2,000 cases are reported in Butte. In Stanford, Livingston and a few other cities it is reported that the crest has been passed and the disease is on the wane. It is hoped that re-opening will come before long. In order to better combat the disease in Butte orders are being considered this week to close every possible place of business in addition to the theatres and churches, such as dry goods stores, saloons, pool halls, shoe stores, etc.

NEAT little signs in front of Butte theatres tell the public of the temporary close-down. At the American one reads the following: "Closed temporarily on account of the flu. We are renovating our theatre and when we re-open you will find the American all dolled up. We are saving up the best features possible."

THE closing of the theatres has apparently affected the general business life of Butte and the situation shows what an important part the picture theatre plays in America today. There being no shows in operation there are fewer people on the streets. The restaurants are doing less business and so are the confectionery houses and ice cream parlors. In fact, it looks like a different Butte today.

W. M. HAIGHT, manager of the Orpheum at Livingston, is in the city this week on business.

GEORGE CALLADAY of the Vitagraph, is back in Butte after a trip to Bozeman and other cities in Southern Montana. He reports very good business in the way of new bookings, although of course, there is "nothing doing" just at present. He has been booking "The Iron Test" with great success, exhibitors being eager to get this new serial.

OVER in Great Falls there is a man who looks and acts the part of Bill Hart. He is Cherry Brown, and is not in the profession. When attired in cowboy regalia, with a revolver strapped to his person, he bears a striking resemblance to the star. In fact, during the recent Liberty Loan drive at a big theatre meeting Brown was said to have been introduced to the audience of film fans as the original Bill. He was given a great ovation and every one thought that the Western man who bowed to them from the stage was the genuine star. The next day they read about the "camouflage" in the press. When Brown was introduced the chairman stated that Bill Hart would next appear on the stage, but that he would not make a speech, that being the condition upon which he promised to appear.

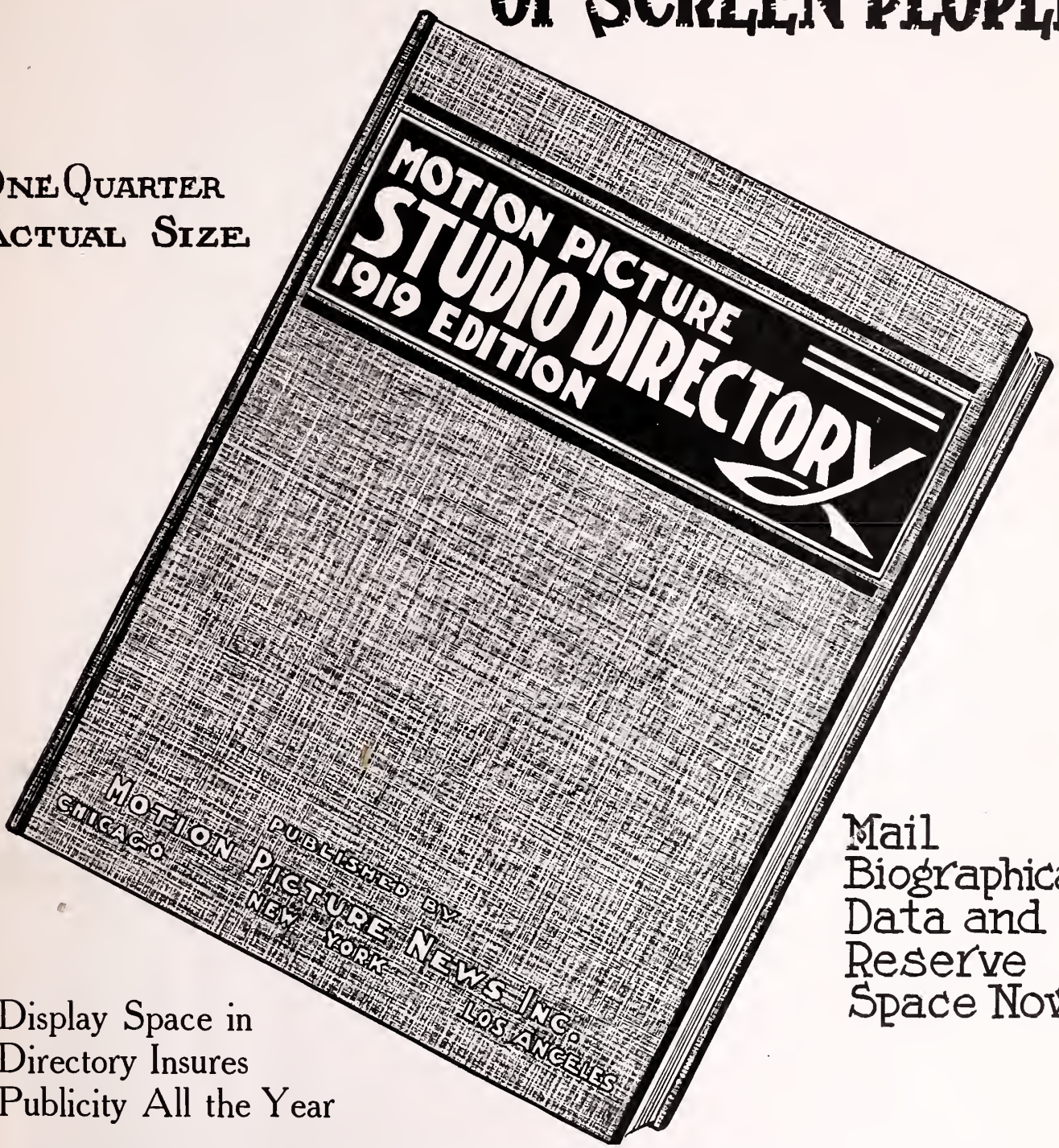
HARRY SELIG, a towering personality in the moving picture world, was in Lewistown last week on a short business call. After spending a day there he left for New York. He will stop off at Chicago to attend to the closing of the Selig studios there and a few months later he will take charge of the Greater Selig Company, which will operate from Los Angeles. His brother, Col. Selig, is the principal spirit back of the Selig Polyscope Company. Another distinction which Harry Selig has is that he is the father of Baby Marie Osborne. She is not, however, a Selig star.

Realism Comes High—But We Must Have It

MARY MacLAREN spent three days on the private exchange switchboard at Universal City recently in order to learn the correct maneuvers of the plugs and wires. She did so in order to make realistic her part of a metropolitan telephone girl in "Dearie," her newest Universal special attraction now being produced under Rupert Julian's direction. Margaret Bassett and Jessie Mitchell, the two Universal operators, acted as tutors in telephony for the star.

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

ONE QUARTER ACTUAL SIZE



Mail Biographical Data and Reserve Space Now

Display Space in Directory Insures Publicity All the Year

Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

PUBLISHED BY

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

CHICAGO OFFICE
220 So. State St.
Harrison 7667
W. M. HIGHT, Rep

San Francisco reports:

"ONE MORE WEEK!"

"America's Answer," the Government's own war film, was booked for a week at the Rialto Theatre in San Francisco.

It drew such big crowds that the Rialto management "decided to continue the engagement *one more week*"—so as to let everybody see it.

"America's Answer" is making attendance records wherever it is being shown.

Make arrangements to secure this thrilling war feature, *now*, if you have not done so already. It is one of the war films produced by the U. S. Government for the people of this country and our Allies.

War features so far produced under the Government's auspices are:

THE OFFICIAL WAR REVIEW (Weekly)
PATHÉ

PERSHING'S CRUSADERS
FIRST NATIONAL EXHIBITORS

"AMERICA'S ANSWER"
WORLD FILM CORP.

OUR BRIDGE OF SHIPS
GENERAL FILM COMPANY

UNDER FOUR FLAGS
WORLD FILM CORP.

All presented by

'America's Answer' To Continue Next Week at the Rialto

Government's Own Great War Pictures Holds Public Enthralled

BECAUSE of the large demand for seats at the Rialto this week, it has been decided to continue the engagement of "America's Answer" for one more week. The engagement positively will end Saturday night, October 5.

Few pictures have drawn the praise that has been heaped up on this, the Government's own official feature. No production has ever brought the fund of information about "our boys" that has come with this picture from battle-scarred France.

It carries thrills in every episode and a story in every scene. "America's Answer" is a comprehensive survey both of what Uncle Sam has done with "your money," and the adventures that have befallen "that boy" since he set foot on the soil of France.

The picture tells more of the great magnitude of Uncle Sam's efforts—the greatest undertaking of all time—than could be carried in reams of printed columns. It is drama in which the actors are the stalwart sons of America and the theme is the story of their daily life.

Official Seal of the People's Films

NOTE—The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

NOVEMBER 16, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD

LOUIS B. MAYER

PRESENTS

ANITA STEWART

IN A SERIES OF

Super de Luxe Productions

FIRST

VIRTUOUS WIVES

FROM OWEN JOHNSON'S NOVEL
OF NEW YORK SOCIETY LIFE

DIRECTED BY

GEORGE LOANE TUCKER

RELEASED ON AN INDIVIDUAL BASIS THROUGH
the First National Exhibitors Circuit

VOL. XVIII-NO. 20 Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

Published weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

BACON-BACKER

Present

MARY BOLAND

in

"A WOMAN'S EXPERIENCE"

By Paul Potter

Also author of "TRILBY"—"ARSENE LUPIN"

A DRAMATIC MASTERPIECE

WHAT THE BIG CRITICS SAY:

MOTION PICTURE NEWS:

Exchange men and exhibitors better be sure to look this over, for a more promising state rights feature has not been put on the market in some time. The settings and photographic work will come as a revelation.

MOTION PICTURE WORLD:
The story is strongly dramatic. Mary Boland plays with convincing skill.

BILLBOARD:
Elaborate production—intense interest of story.

VARIETY:
The action is fast.

NEW YORK REVIEW:
It is so strong—so logical in its theme.

DRAMATIC MIRROR:
Offers exceptional possibilities to the exhibitor.

EXHIBITORS' TRADE REVIEW:
Gripping as anything presented in some time.

TELEGRAPH:
Production superb.

EXHIBITORS' HERALD:
Offers an exceptionally strong state right's feature.

PLAYING PRE-RELEASE ENGAGEMENT
RIALTO THEATRE
NEW YORK

Week November 10th-November 17th

For particulars—address:

BACON-BACKER FILM CORP.

230 West 38th Street New York

Phone: Greeley 2486

Announce
the Forthcoming Presentation of
The Inaugural
RALPH INCE FILM ATTRACTION

Arthur H. Sawyer
General Manager
1476 Broadway, New York

Story by

ROY L. McCARDELL

Personally directed by

RALPH INCE

Arthur H. Sawyer Herbert Lubin
1476 Broadway, New York

Booked It Immediately After Seeing

Immediately after seeing your latest serial, "The Iron Test," in your projection room, I booked it, and have good reason to believe that the business on it will be even greater than the record-breaking business of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web," and "A Fight For Millions."

You may also book me up for "A Man of Might," the new Duncan serial that I understand is to follow "The Iron Test."

FRANK L. MUELLER,
Regent Theatre, College Point, N. Y.

Albert E. Smith
Presents

"THE IRON TEST"

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

by ALBERT E. SMITH
and CYRUS TOWNSEND BRADY
Directed by Paul Hurst

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

"The Best One So Far!"

I have found that all Vitagraph serials, commencing with "The Fighting Trail," have meant crowded houses, but your newest one, "The Iron Test," was a most pleasant surprise to me. I found it the best one so far, with an attractive and different sort of story and strong episode endings, of the sort that will bring back serial fans.

I have booked it for my three theatres.

SAMUEL SHEER, Jr.
Victoria—Palace—Hyperion Theatres, Corona, L. I.

VITAGRAPH

Albert E. Smith
President

If you want a big feature to

"THE KAISE

If you are handling big features

"THE KAISE

If you want a big cast--known names--mas

"THE KAISE

Jump the next train to New York or

Produced by S. L. Warner

These territories sold: New England, New York, New Jersey, Pennsylvania, Ohio, India , Georgia, Florida, Alabama, Virginia, North and South Carolina

For Remaining Territories:

A. WARNER
220 W. 42nd St., New York

put life into your business buy

R'S FINISH"

you will know the possibilities in

R'S FINISH"

sive story--an *ahead-of-the-times* theme, buy

R'S FINISH"

wire your representative to see it for you

Directed by JOHN JOSEPH HARVEY
With the same principles that are in
"MY FOUR YEARS IN GERMANY"

For Foreign Territory:

HILLER & WILK
Long Acre Building, New York

Photographed at the risk of life

"Ten times the grip of an average photoplay"

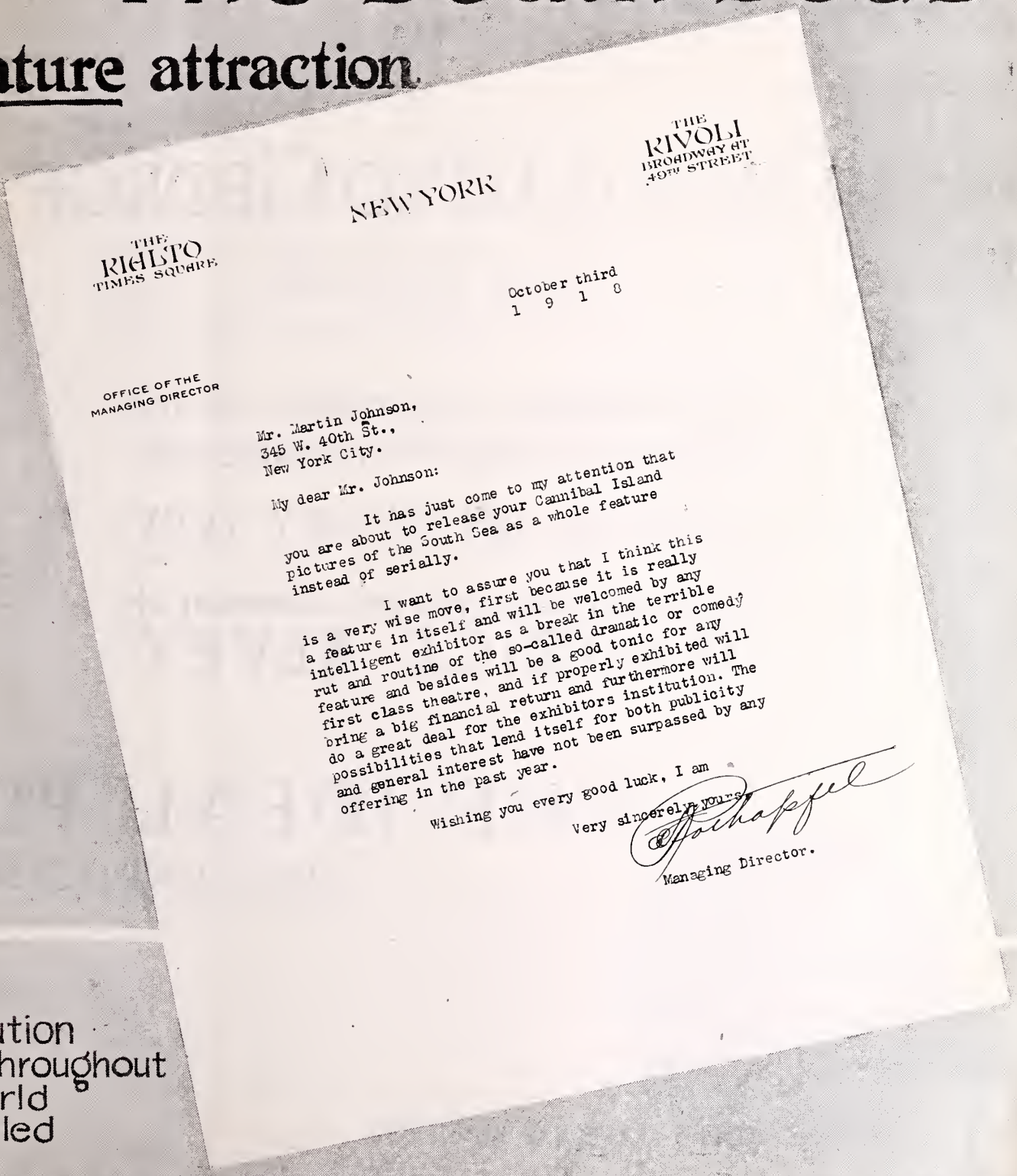
Motion Picture Classic

"Chief Nagapate the biggest handsomest and cruellest looking savage we have ever seen" Martin Johnson

Really the most interesting movies of our month weren't dramatic at all—but Martin Johnson's fascinating tour of the Cannibal isles of the South Pacific. Aside from being an intelligently photographed study of the various races of the remote Pacific isles, where meatless days aren't observed, the pictures have the lure of a Joseph Conrad tale. Here romance and adventure stood beside the camera-man. Johnson and his wife cruised alone among the islands, once almost meeting their death and finally getting away with a remarkable series of films. Mrs. Johnson, by the way, can go 'round to the movie studios any day and get a regular position. She is the dramatic suspense of the series, which we guarantee to have ten times the grip of an average photoplay.

Martin Johnson's CANNIBALS of The South Seas

a feature attraction



THE RIALTO
TIMES SQUARE

NEW YORK

THE RIVOLI
BROADWAY AT 49TH STREET

OFFICE OF THE
MANAGING DIRECTOR

October third
1 9 1 8

Mr. Martin Johnson,
345 W. 40th St.,
New York City.

My dear Mr. Johnson:

It has just come to my attention that you are about to release your Cannibal Island pictures of the South Sea as a whole feature instead of serially.

I want to assure you that I think this is a very wise move, first because it is really a feature in itself and will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first class theatre, and if properly exhibited will bring a big financial return and furthermore will do a great deal for the exhibitors institution. The possibilities that lend itself for both publicity and general interest have not been surpassed by any offering in the past year.

Wishing you every good luck, I am

Very sincerely yours,

Managing Director.

Distribution rights throughout the world controlled by

ROBERTSON-COLE COMPANY

1600 Broadway New York City

Ready for the
American
Market

DAVID LLOYD GEORGE

TEN PARTS

An impressive presentation of the life story of England's great statesman.

Written by SIR SIDNEY LOW

Produced under the sole direction of
MAURICE ELVEY

THE IDEAL FILM
76-78 WARDOUR ST.,

Cable Address: IDEFILM, TELEW, LONDON

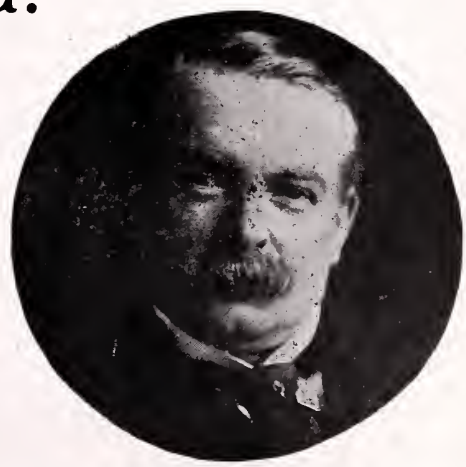
¶ More than an authentic life of England's greatest statesman—a year was spent in preparation of the picture—a highly dramatic story as well and one which will interest every live American.

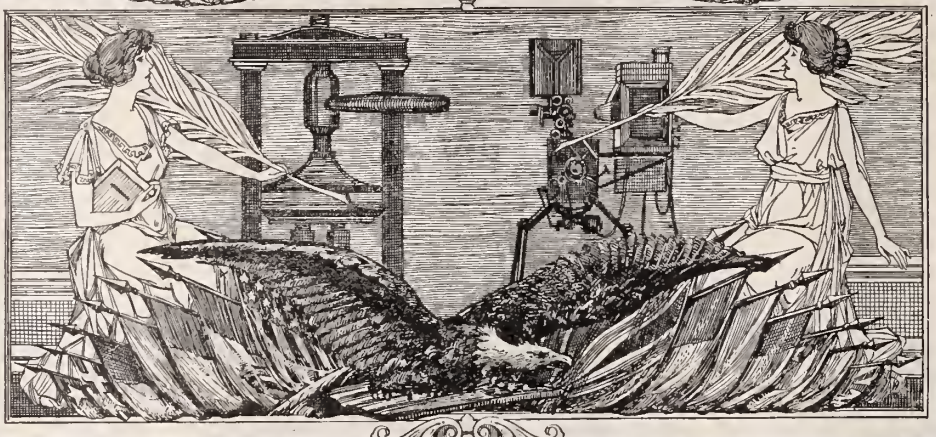
¶ Each chapter is clear cut and complete in itself and replete with tense moments and the interest never lags.

¶ The publicity and exploitation possibilities for the American market are unlimited and in the proper hands valuable government endorsements could easily be obtained.

RENTING CO., Ltd.

LONDON, ENGLAND





Pictures That Appeal To *Everyone*

Every person has his or her own individual taste when it comes to drama. The feature that charms many will fail to interest others, and the same is true of comedy. But there is one series of one-reel pictures that everyone likes —

Official War Review

containing weekly the latest, most interesting pictures taken by the official cameramen of the French, British, Italian and American Governments.

What person in this country today but what has relatives or friends in France or in Italy, fighting for Freedom? Can you conceive of anything that has a greater appeal to the people of the United States than these pictures—right now? Millions of persons look forward to each weekly Official War Review for a chance glimpse of their loved ones!

Presented by

COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman

DIVISION OF FILMS

Chas. S. Hart, Director

Distributed by

PATHÉ

AMERICAN FILM CO., INC.

Presents

Margarita Fisher- in "The Mantle of Charity"

By STEPHEN FOX
Directed By EDWARD SLOMAN

A whimsical comedy-drama breathing the spirit of youth and romance. Depicting the quaint method taken by a hoydenish society girl to reform a reformer.

Theatres playing the Fisher subjects are always enjoying capacity business. Keep *your* receipts above normal by showing all the Fisher American "Flying A" Pictures.

Produced By **AMERICAN FILM CO., *Inc.***
SAMUEL S. HUTCHINSON, *President*
Distributed by Pathe

Now Playing:
MARGARITA FISHER
in
"Money Isn't Everything"

FILM CLEARING HOUSE INC.

ASHBEL P. FITCH, *President*
130 WEST 46TH ST., NEW YORK

Now Opening Exchanges in Every Territory

FOR THE
PHYSICAL DISTRIBUTION OF THE PRODUCTIONS
OF ALL

PRODUCERS OR GROUPS OF PRODUCERS

DESIRING TO OFFER THEIR
PICTURES DIRECT TO EXHIBITORS
USING THEIR OWN SALESMEN AND KEEPING
THEIR PRODUCTIONS UNDER THEIR OWN
PERSONAL SUPERVISION AT ALL TIMES

EXCHANGES IN FULL OPERATION
DEC. 1ST 1918

FILM BUSINESS CONDUCTED BY BUSINESS MEN
ON STRICTLY BUSINESS PRINCIPLES

Attention:—

MOTION PICTURE PRODUCERS!

¶ Kalem Company solicits laboratory work of all kinds. We have the most modern equipment known to the trade and our standard of quality can not be excelled.

¶ When it is a question of price, we will *meet* those quoted by any *responsible* concern, for the same quality of work turned out by us.

¶ We do business *strictly for cash*, therefore profits made on *any* job are net, and we do not have to charge the next customer an additional profit to make up for losses previously sustained.

¶ Service and Responsibility are of paramount importance. Allow us to introduce you to Kalem service. The Trade *knows* we are responsible.

¶ If *you* have work in our line to be done and you want the *best* at *right prices,* drop us a line or call us up. 'Phone Chelsea 8770-8771.

KALEM COMPANY

235 West 23d Street New York City

William A. Brady

ANNOUNCES HIS PICTURIZATION OF LOUISA M. ALCOTT'S FAMOUS STORY,

"LITTLE WOMEN"

WILL BE PRESENTED AT THE

STRAND THEATRE

NEW YORK

THE WEEK BEGINNING SUNDAY, NOVEMBER 10

IN SIX PARTS

DIRECTED BY HARLEY KNOLES

Territorial Rights Selling

Apply:
William A. Brady
The Playhouse
New York

A

WORLD-BEATER

The
ALL AMERICAN
6-Part

Spectacular Master Drama

"Hearts of Love"

Presenting
The exquisite and gifted young star

Edna Mayo

Written for the screen by Thomas Bedding
Directed by J. Charles Hayden

Write, Wire, Call or Phone

American Feature Film Corporation, Inc.

H. A. Tansill, President

Suite 616 Candler Building
No. 220 West 42d Street, New York City
Telephone Bryant, 5896

Maurice Tourneur Triumphantly Achieves Another Success

FROM THE NEW YORK MAIL

One of the faults of the prevailing system of exhibiting photo-plays is the restriction it places on the length of their "runs." Good, mediocre and bad pictures all come under the inelastic rule that limits their display from a minimum of one day to a maximum of one week, according to the custom of the theatres in which they are exhibited. It is when such a photo-play as Maurice Tourneur's "Woman" comes along that one realizes the injustice this rule sometimes visits upon the producer.

"Woman," for instance, which Director Rothapfel is presenting at the Rivoli Theatre this week, cannot possibly exhaust, during an engagement of one week's duration, the patronage that is due it. It ought to be housed in a theatre where it could be shown continuously until every devotee of the screen drama has had the opportunity to see it. Perhaps the resourceful Mr. Rothapfel can devise a way for this to be done.

"Woman" adds another artistic accomplishment to its producer's credit.

FROM THE NEW YORK EVENING JOURNAL

At the Rivoli Maurice Tourneur's superproduction, "Woman," holds first place. In the novelty of its subject, the composition of its scenes and the exquisite artistry with which the plot is unfolded the picture promises to create much laudatory comment.

FROM EXHIBITOR'S TRADE REVIEW

Hats off to Maurice Tourneur! Once again he has made a picture that, for downright artistic value, has never been equalled. The picture ranks among the very finest that have ever been made. "Woman" should be a box office attraction of the highest class.

FROM THE MOTION PICTURE WORLD

"WOMAN"

Notable Production by Tourneur From Whittaker's Tribbute to Modern Womanhood

Reviewed by Louis Reeves Harrison

Remarkable contribution to the aesthetic movement in motion picture production, "Woman," is so entrancing to the eye and so beguiling to the thoughts and sentiments of the spectator that it lures him into a state of dreamy forgetfulness of himself and the little world in which he has been living. It can thus do without dramatic suspense, but that value is present, along with logical development, power of construction and, above all things, an atmosphere so convincing that events seem to take place instead of being presented in illustration of the final purpose.

It thus becomes one of the finest products of the year.

"Woman," more than a photoplay—a human document.
Hailed as a triumph by Daily Press and Trade Press upon its Premiere at Rivoli Theatre, New York. Last week.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCE

THE MAGIC MASTERPIECE

"WOMAN"

Written by Charles Whittaker
DIRECTED BY MAURICE TOURNEUR

Maurice Tourneur Productions

STUDIOS—FORT LEE, N. J.
SELLING AGENTS, HILLER & WILK
Longacre Bldg., 42d St. and Broadway, New York City

FROM THE MORNING TELEGRAPH

NOVELTY KEYNOTE OF "WOMAN" FILM

Maurice Tourneur's Latest Photo-Play Is Presented at the Rivoli Theatre This Week.

By FRANCES AGNEW

Novelty is the keynote of Maurice Tourneur's newest photo-play, "Woman," which is attracting the attention and inviting the argumentative comment of patrons of the Rivoli Theatre this week.

The film is unlike any other production which has ever been unfolded on the silver sheet. Its title will convey to every one a fair idea of its theme, but it could not even suggest the unique development accorded the subject by Charles Whittaker's scenario and Maurice Tourneur's direction. In filming "Woman" the author and producer have disregarded the usual scenario form and, except for the revelations made in introductory subtitles concerning the source of their idea, have presented their theme by implication and suggestion rather than by a connected story.

FROM THE NEW YORK GLOBE

"Woman," which is featured at the Rivoli this week, might better have been titled "Woman, Etc," for the action involves almost everything from the Garden of Eden down to the present war.

It is a Tourneur picture, which means that the scenes have an imaginative quality that is created by no other director. All of the episodes are steeped in poetry, and the haunting little story of Cyrene and the fisherman is perhaps the loveliest thing of its kind ever done on the screen.

FROM THE EVENING SUN

Maurice Tourneur's latest film production, entitled "Woman," is the featured photo-play at the Rivoli Theatre this week. It deals with woman's effect on history, and the idea is conveyed in a series of episodes in which Adam and Eve, Claudius and Messalina, Abelard and Heloise, a Civil War heroine, and the women war workers of the present day are the characters. **The picture abounds in beautiful scenes** and good acting by a large company.

FROM VARIETY

It's the kind of a super-picture people will talk about after they leave the theatre—and comment on most favorably. The production is not only massive, but artistic.

FROM THE NEW YORK TIMES

EVE'S DAUGHTERS SEEN IN "WOMAN"

Maurice Tourneur's Film Play Eloquent of Emancipation for Those Serving in War

The ability of Maurice Tourneur to create pictures, not just single scenes without meaning or connection, but eloquent, beautiful pictures in motion that make a poetic story come true for the time being, has never revealed itself more fully than in "Woman," the principal offering at the Rivoli this week. The magical Mr. Tourneur has taken a series of episodes from history and tradition and brought them to life on a screen.

Arline Pretty

The Appealing

Suite 1615
501 Fifth Avenue

ANTHONY P. KELLY

AUTHOR OF

"THREE FACES EAST"

A Cohan-Harris Production now playing the fourth month at the Cohan-Harris Theatre of New York.

A second company also playing at the Olympic Theatre in Chicago.

"THREE FACES EAST"

will soon be presented in

LONDON, PARIS, CALCUTTA, SOUTH AFRICA AND AUSTRALIA

Recent Original Screen Plays

Julia Arthur as Edith Cavell
"The Woman the Germans Shot"
Direction of John Adolphi
played last week at the Strand

Mitchell Lewis
"Safe for Democracy"
J. Stuart Blackton Production
playing this week at the Rivoli

Soon to be released

"THE COMMON CAUSE"

a J. Stuart Blackton super-feature

Mitchell Lewis
in
"Vengeance Is Mine"

A Frohman Production
"Once to Every Man"

In Vaudeville

one-act plays at present playing or about to play the Keith and Orpheum circuits

"They Shall Not Pass"
"The Eyes Have It"
"The Metal Mitt"

Address: FRIARS CLUB, New York City

Motion Picture News

Vol. 18 No. 20. November 16, 1918

The Week in the Film World at a Glance

We Dare You To 2923
Dealing in Personalities 2924
Quinn Comments on Kleine Stand 2925
Theatres Emerge from Dark Period 2926
Optimistic Reports from All Sections 2927
Boys Send a Message from France 2928
Hearst-Universal in Big Deal 2929
Hodkinson Writes a Letter 2931
Seek Extension for Film Cases 2931
The Complete Plan Book 2981

Other News and Features of the Week

The Reader Has His Say 2932
Industry Mobilized for Drive 2933
Picture Doughboys Voice Protest 2934
The Honor Roll 2937
Advertising the Double Bill 2938
"Kid" Matinees My Best 2946
Check Up Now 2947
Your Idea and Ours 2943
What Live Wires Are Doing 2944
Exhibitors' Box Office Reports 2950
Live News from the Producers 2953
In and Out the West Coast 2968
Releases Current and Coming 2993
Equipment Service 2969
Projection 2972
Camera Department 2975
Music 2978

Complete Plan Book

Plan Book Index 2980
Advance Reviews 2981
"I'll Say So" (Fox) 2982
"Hidden Fires" (Goldwyn) 2983
"The Squaw Man" (Artcraft) 2984
"Set Free" (Bluebird) 2985
"Marriage" (Keeney-Sherry) 2986
"Under the Greenwood Tree" (Artcraft) 2987
"Tongues of Flame" (Bluebird) 2988
"Women's Weapons" (Paramount) 2989
"She Hired a Husband" (Bluebird) 2990
"The Grouch" (World) 2991
"Too Many Millions" (Paramount) 2992

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

To Executive Heads Of Motion Picture Producing Companies

I spent four years, and a quarter of a million dollars perfecting a machine to print and develop positive film rapidly, economically, and of high quality.

I can save the Moving Picture Industry millions of dollars a year N-O-W.

You can have your share of this tremendous saving without the investment of a single dollar on your part.

You can get all details from our New York representative, Mr. Charles F. Stark. His visit will be the most interesting one you have had in a long time.

George K. Spoor

Spoor-Thompson Laboratories

1333 ARGYLE STREET CHICAGO.
NEW YORK ADDRESS-110 W. FORTIETH ST. ROOM 1403-4.

Spoor Prints

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volme 18. No. 20 November 16, 1918

We Dare You To—

WE dare you—one and all—manufacturer, distributor and exhibitor to take ten minutes off right now and read every word of the article on page 2925 of this issue by J. A. Quinn, of Quinn's Rialto, Los Angeles.

And then we dare you to—

Take five minutes more off and write or dictate a brief letter to us regarding J. A. Quinn's views.

Come on—it's a dare.

Let's start something!

We warn you right here that the article is a loud explosion from a real live bunch of dynamite. It is well worth reading.

And if you want "to start something"; if you want to dissipate the ennui of a five weeks' shut down; if you want to get things roaring and humming again—

It is well worth the five minutes to write that letter.

Come on—we'll publish them all.

Let's start something!

An "All-Star" Number

SPEAKING of J. A. Quinn's article reminds us that we have something of an all-star bill for MOTION PICTURE NEWS readers this week.

In addition to the Los Angeles showman there are signed and exclusive articles by Eugene Roth, of the California and Portola Theatres, San Francisco; George L. Carpenter, of the Paramount-Empress, Salt Lake City; Frank L. Newman, of the Regent and Royal Theatres, Kansas City; and Harold Franklin, of Shea's Hippodrome, Buffalo.

But then, this issue is no exception to the fifty-one others in a year. Last week, for example, there were S. Barret McCormick, of the Circle, Indianapolis; Sam W. B. Cohen, of the Liberty, Spokane; H. C. Horater, of the Alhambra, Toledo.

If the roster of big exhibitors who swear by MOTION PICTURE NEWS and cooperate with it were to write to Mr. Goldfish or Mr. Zukor or Mr. Fox declaring that their pictures were the greatest on the market there would be oodles of advertising and forty-eleven handsprings over the fact.

And these showmen say more of MOTION PICTURE NEWS.

Which is why the executives are learning to say, "*Use the* NEWS *alone for the big advertising splash.*"

The Cheerful Days Are Here

REPORTS from our correspondents given on pages 2926 and 2927 would indicate that the industry may once more breathe freely. Unless all signs fail Monday, November 11th, should find a little short of seventy-five per cent of the theatres open for business once more.

One of the peculiar incidents of the situation is the city of St. Paul, where the theatres were kept open during all the white heat of the epidemic, only to be closed now when the air is clearing elsewhere.

Another interesting phase of the reports during the past few weeks has been the fact that the closing of the theatres has caused a loss to merchants in the various cities that must reach into the millions.

There's a tip to live exhibitors in this result. Give it some real hard thought. Now that merchants realize that open theatres mean business for all see if you can't work out some plans for future cooperation.

Another tip to exhibitors will be found in the experience of Thomas D. Soriero in Boston and Lowell.

Exhibitor Soriero knew that his patrons would be "influenza shy" when the ban was lifted. So he just took prominent medical authorities through his theatres from cellar to roof, got their endorsement of his ventilation and sanitary safeguards, and advertised their statements—

To the tune of packed houses.

The News of the Week

JUST when the wise boys were counting Hearst out, and wondering where he would get a news pictorial release, C. F. Zittel places his name on the dotted line of a contract that gives Hearst the popular Universal Animated Weekly and Current events.

Thus making the first of two real news event of a comparatively dull week and beating the Kaiser's surrender by two days.

There isn't much else in the way of news.

The United War Drive is in full swing, New York's exhibitors have sent a tax protest to the Senate Finance Committee, W. W. Hodkinson has written an open letter, Herbert Lubin and A. H. Sawyer have thrown their hat in the ring with S-L Pictures, the Film Clearing House is alive and kicking.

Perhaps there is also news that General Film didn't take over any distribution system this week. But, at the last minute comes the news that Affiliated has taken over Mutual.

(*Editorials continued on next page*)

(*Continued from preceding page*)

Our Service Department

A CONTEMPORARY wants to know why the ban on new releases has been extended for another week.

He gets very heated over the fact—one might be led to think that he thought the advertising ban had been extended.

But a sincere desire for knowledge should not go unanswered. So we say:

The ban was extended another week because it was plain good business to do so.

The manufacturers have stood a terrible loss for several weeks; some are not in very good shape to stand it. The only prospect for relief is in continuing with decreased overhead while older pictures bring in some money.

And if the committee had listened to some of the producers the ban would have been extended, not one more week, *but four more weeks!*

Our Old Friend "Anonymous"

DO you remember that anonymous letter we published a few weeks ago from a film salesman who protested against the laying off of exchange employees during this crisis?

We have received an anonymous letter of thanks for publishing the letter, and also another anonymous communication, saying:

"Read the letter of 'Anonymous' and agree with him. But please say a good word for Goldwyn. They kept us all on the payroll here and working as hard as we could. And believe me, we'll work harder than ever now."

About "The Complete Plan Book"

WHY don't you talk more about your "Complete Plan Book" idea, boost it, ballyhoo it?" said an advertising manager to us the other day. "It's the best thing I've seen yet, and you must have two score of letters from exhibitors there."

He was sitting in our office and had just glanced over a few letters of praise that happened to be on the desk.

Then we told him:

We are trying an experiment in salesmanship. For a year we let you see in our columns some of the letters we received from exhibitors, big and little, about our Exhibitor Service Bureau; we printed scores of the testimonials that came after we started the Harrison Exhibitor-to-Exhibitor Reviews; we published many of the communications that praised our enterprise in starting the Box Office Reports; we let you read what exhibitors in the Central States and on the West Coast thought of our subeditions—trade papers in themselves—for those sections.

Of course these words "from the firing line" had their effect—or else MOTION PICTURE NEWS would not be publishing several hundred pages more of advertising in the year than its nearest competitor.

But still many of the companies keep on handing out their copy as though it were charity, with little thought to the relative value of the mediums.

So we have tried an experiment in salesmanship.

We knew you all had four weeks off to read—so we have let The Complete Plan Book sell itself, along with the rest of the NEWS.

And though we are not supposed to say anything for a few weeks, we can almost tell you now that it has succeeded.

Dealing in Personalities

"Call me Dick"

"We'd vote for him"

"From Politics to Filllums"

Robert Hustler Cochrane

IT happened at one of the Monday meetings of the Producers' and Distributors' Committee.

All our most important presidents, general managers and treasurers were comparing notes on the rental collections received that morning from the various exchanges.

Off in one corner sat Richard A. Rowland, president of Screen Classics and Metro. A worried look was in his eye—a frown on his face.

"Why so solemn, Dick?" asked one of the others.

"Oh, nothing. Only the Bufadelphia exchange sent in $700 this morning and I'm wondering whether it was for rental collections or whether they sold out the whole blame exchange, lock, stock and barrel."

WE hasten to print this picture. For a cancelation is threatened. Here it is:

"Dear Editors: Please to cancel my subscription and do it damn quick. I all times thought you were friend of picture industrious and now I read in Houston paper where 'Al' Smith is running for Governor, New York, and I ain't never seen it in NEWS. I think if Albert Smith run for Governor you and all film industrious should support him and do it big and stronger. Both because he is a picture man from start of game and because his Vitagraph pictures always make money for me. Yours truly.—Grand Hippodrome theatre, Delhop, Texas.

"P. s.—Please be sure to continue cancelling my subscription every week."

A STROLL along Broadway rewarded us. We met James E. McBride, former New York Civil Service Commissioner and now assistant to General Manager Sheehan of Fox.

"Why the hurry," we asked. "We thought all you film men were doing the loafing act these days—with the business shut down for five weeks!

"Loafing nothing!" snorted Mr. McBride. "Not while there is a charity drive and William Fox is alive and kicking. We're working like beavers on this United War Work drive—and just watch the Allied Theatrical and Motion Picture Committee go over the top.

"So long! Got to meet Theodore Mitchell at four o'clock. He's handling the publicity. Just watch us."

But all we could watch was his smoke.

R. H. COCHRANE gave us a solid hour of his time last week just to talk the weather and general film conditions.

And, as we left the Universal office, he was kind enough to say, "Call again!"

Earlier in the day we had dropped in for a talk with Fred Warren of Goldwyn, and had the good luck to meet Gabriel Hess, the likeable treasurer of that organization.

"Say," interrupted R. H., "there is one regular fellow. I like that man Hess, immensely."

From one film executive to another!!!

Quinn Comments On Kleine Stand

[Editor's Note—J. A. Quinn, of Quinn's Rialto, read the following article at a recent meeting of the Southern California Theatre Owners' Association. The large attendance present endorsed evry word, and at a later meeting, Monday, November 4, adopted the following resolution:

"Whereas, the exhibitors of this Association have in the past felt the burden of overproduction and excessive waste in the motion picture industry, and

"Whereas, J. A. Quinn, a recognized authority on production and exploitation with a wide and varied experience as a successful exhibitor has propounded to us a movement for the regulation of production and elimination of waste, and

"Whereas, said movement has been found to possess merit worthy of the support of all exhibitors throughout the country,

"Therefore, be it resolved that this Association extend to him its enthusiastic endorsement and full support of his plan for the betterment of conditions now existing."]

Editor Motion Picture News:

I READ with great interest in your issue of October 19 the letter of George Kleine, suggesting certain radical changes in the Film industry and also the reply by Mr. Johnson, which, to say the least, was very apropos and I am quite sure that everyone in the industry that really knows and appreciates conditions will agree with Mr. Johnston's criticisms.

For my part I am at a loss to figure out how a man who has been in the business as long as Mr. Kleine, could make suggestions that are not only impractical but, to a great extent, absurd.

The business was never more—and I do not believe as much—in need of good pictures as it is now. As picture critics, the patrons have become very keen and discerning and are getting more and more so every day and while they will liberally patronize a good picture they refuse to stand for the tiresome and unreasonable pictures that are unfortunately appearing, many, many times too often in the business these days.

When it comes to prescribing a remedy for the bad conditions that exist, I believe that I am in a better position to "hit the nail on the head" than most men in the business, for the reason that I have had a more general experience.

I left the management of one of New York's largest mercantile concerns about fifteen years ago with my mind made up to enter the theatrical field; and remembering my dad's advice that "when a man went into a business, he should start at the botton rung of the ladder," I decided to follow it; and with the aid of a fair voice I landed a chorus man's job in a big musical stock company, soon got small parts to play, and later, by sticking close to my knitting and incidentally the director, I became assistant director and finally director and in a comparatively short space of time, by sheer sticktoitiveness and persistency and with the co-operation of some of the best directors in the country, I acquired the art of selecting casts and putting over first class dramatic and musical stock.

Noting the rapid development of the motion picture business, I decided to swing into the exhibition end of it and since doing so I have operated nearly fifty theatres throughout the West, and have played to all classes of people, broken all records for attendance, played all night shows to packed houses, put on advertising campaigns that are known the world over; and I believe the boys in the game give me credit for being a "live exhibitor" and a worker from the drop of the hat.

AT my own expense I launched and conducted the campaign here that wiped out censorship, and my hat is in the ring *NOW* to start a movement to eliminate the rottenness in the producing system. I have expressed my views to a large gathering of Southern California exhibitors and they are all with me, and before I get through I believe I will have every exhibitor in the country with me in my efforts to cause a thorough "House Cleaning."

During the several years that I have been an exhibitor I have kept close tab on my audiences' likes and dislikes, also, as my headquarters is in Los Angeles and close to the studios, I have kept in touch with the producing end of the game and have been a constant visitor at the studios and reviewed film after film while in the rough before it was sent East.

I have also become closely acquainted with the working conditions at the studios and have had many long talks about conditions with producers, directors and stars, from the highest to the lowest, and have also become familiar with the conditions in the selling end; and I believe I am today fully conversant with the facts as they really exist and also fully awake to the necessary remedy required in the business. I am sure that those that really know the business will agree with me when I state the following facts and suggest the following remedies:

NOW in the first place I agree, and I am sure that the public agrees with Mr. Johnson, which he disputes Mr. Kleine's statement that out of 1,300 features released in 1917 there were 1,000 good ones. I think that you could hit the right figure nearer by dividing that 1,000 by ten.

Just stop and think—how many program pictures have you heard especial mention of in the past few years?

We heard a lot about "The Cheat," a five-reeler featuring Fannie Ward, that was released about three years ago, and they are still talking about it. You heard special mention of Mary Pickford's "Tess of the Storm Country" and recently of her "Rebecca of Sunnybrook Farm" and "Stella Maris." We heard a lot of favorable comment on "Revelation" with Nazimova.

These pictures not only caused favorable comment but were big box office winners and had more than enough return and extra bookings to offset the original cost of production.

Of course there are other pictures with these and other stars that have stood out and these mentioned are a few that just happened to come especially to the writer's mind at this moment.

Now in the pictures mentioned were, as we all know, artists of unquestioned ability who possess not only personality but the art of interpreting parts in an artistic manner, and it has not been their lack of ability to deliver the goods that has been at fault—it has been poor stories, bad direction, and other rank mismanagement that accounts for the fact that a comparatively small number of their pictures receive special praise.

A very striking example of how people are starving for good pictures was illustrated in the showing of "Hearts of the World"—this picture has been going over in a tremendous way with record runs with prices up to $2.00, and although it has been shown for about fourteen weeks at Clune's Auditorium in Los Angeles, a 3,000-seat house, to big crowds, it has not finished its drawing power in the city yet, especially at popular prices, so that the masses could see it. The business representative approached me a short time ago to negotiate for a second run on Broadway in my Rialto theatre, insisting, however, that I should raise my prices to scale from 25 cents to $1.50. This I declined to do.

NOW let us analyze "Hearts of the World" as a production—and ask ourselves if there is any reason the "poor public," who has been so patiently standing for the many mediocre pictures that have been inflicted on it, should be held up every time a good picture is made?

"Hearts of the World" is a pleasing, well timed, sweet love story, taking in the present war, with a tremendous publicity start on account of having some of the scenes taken in France—and a lot of trench scenes taken in Hollywood.

It was a well directed, well timed picture and D. W. Griffith is justly entitled to all the praise he is getting for it, but with all due credit to the cast, headed by Bobby Herron, whom I like very much, on and off the screen, and the public does also—just think of that picture without the characterization as portrayed by Dorothy Gish. This little lady will never be forgotten for her work in "Hearts of the World," and if you take her personality and characterization out of this picture there would be an irreparable gap.

Now I contend that we should get more pictures of an equal calibre to "Hearts of the World," not necessarily taken in France (?), and the masses, whom motion pictures depend upon

(*Continued on page 2937*)

Theatres Emerge from Dark Period

Stop, Look and Listen Still the Watchword, But Exhibitors Look for Normal Business Within Short Time— Theatres Present New Appearance

WHILE caution is the standard by which the theatres of the country are gradually emerging from their Rip Van Winkle period occasioned by the influenza, reports from the four corners of the States this week indicate that exhibitors are looking for normal business within a short time. Health boards have issued many permits to theatres to reopen, from Maine to the West Coast and the South. St. Paul appears to be the only city running contrary to form, the theatres of that city being ordered to close the week of November 4 after remaining open while the rest of the country was closed. It is reported St. Paul was the last city to close.

Reports from other cities carry the unanimous message that the conditions are rapidly coming around to normal. Theatres which have been closed, for the most part, have been redecorated and fixed up anew during the inactive period.

Richmond and Vicinity in Ring Again

After it had been reported from Richmond, Va., that the theatres there would remain closed at least another week, after being closed since October 5, it was decided upon by the authorities to lift the Richmond ban November 5. On that date all theatres were permitted to reopen and the taboo mark was taken off public gatherings. Regular performances were being given, at last reports, to large and enthusiastic audiences, which would tend to show that the exhibitors of the United States can expect to come back much stronger than they "went away."

Ogden, Utah, on November 8 expected to get back in harness November 10, but up to press time no definite announcement had been made from that city in regard to the reopenings. It was reported that the influenza situation was greatly improved, and exhibitors felt sure they would not be required to keep their theatres closed longer.

San Francisco, Cal., although optimistic, did not expect the exhibitors to reopen their theatres before November 16, and possibly not until a week later than that.

The ban on theatres in Indianapolis was lifted November 1, and practically all the houses in the state were in operation by November 6. This places Indiana in the class to resume business first, and from all indications the exhibitors expect to make up for lost time.

Milwaukee Cautious as Theatres Reopen

Reports from Milwaukee carry the news that the influenza ban was lifted in that city November 4 with prospects of big business. All exhibitors, however, have been warned against overcrowding, as has also the public. Despite this precaution it was expected that the fans would turn out big.

Most of the Milwaukee theatres have been redecorated and many alterations made, with the result that the health commissioner is said to have announced that health and sanitary conditions in the theatres are excellent. Exhibitors are of the opinion that the enforced close was a good thing for the theatres, and that business will be greatly increased.

The health department of Harrisburg, Pa., gave its permission to reopen the motion picture theatres of that place November 9. Pittsburgh and surrounding territory also reopened the same day. No reports have been received as to how the public is receiving the pictures since the shutdown, but it is not thought likely that Pennsylvania will be different from the other states in boosting business considerably.

From Wisconsin it was reported that the lifting of the influenza ban was left entirely to municipalities. Many had reopened November 8, according to advices from Madison, and it was expected the whole state would be well under way by this week. Influenza conditions are greatly improved. Lacrosse motion picture theatres were among the first in the state to reopen, getting under way November 1.

But one report was received of a city closing, and that was St. Paul, which withstood the epidemic for several weeks while other cities were closed. There has been no indication as to when the theatres of St. Paul will be reopened.

TAX ON FILM

Exhibitor Is Not to Be Taxed on Positive Film

THE distributer and not the exhibitor must bear the excise tax of 10 per cent on film rentals.

On October 31 the Senate Finance Committee in Washington changed the basis of taxation on film as carried in the Revenue Bill when passed by the House.

The House had fixed the tax on the aggregate value of the film but the Senate Committee made it "10 per cent on moving picture films containing a picture ready for projection." The distributor is responsible and the tax is based and levied on the collections received.

Section Reports

SPRINGFIELD, ILL.—Theatres of Springfield reopened Friday, November 8.

CLEVELAND, O.—The epidemic here is receding. Commissioner Rothner offered hopes of opening all theatres November 5, but disfavored zone openings. Reports indicate that the local houses cannot survive prolonged closing.

SEATTLE, WASH.—The influenza situation in Seattle is reported as much better. It was expected the shows would reopen November 9 or 10. People are still wearing their gas masks.

BUTTE, MONT.—Indications are that the influenza situation is well under control. It was the opinion of the authorities that the ban placed on theatres and public assemblages would be lifted during the week of November 10.

SAN DIEGO, CAL.—Conditions here are improving daily. The City Council conferred November 6 with military medical officers, looking to an early lifting of the ban on amusements and motion picture theatres.

SPOKANE, WASH.—The Spokane situation on November 6 remained doubtful in so far as the theatres are concerned. It was predicted the houses would not be permitted to reopen within three or four weeks from that date. Every person in the state has been ordered to wear a mask. Schools are not figuring on reopening for another month.

MADISON, WIS.—The ban has been lifted in practically all sections of Wisconsin with the exception of a few. Madison was permitted to reopen November 7. People are hesitant in a measure to enter public places, but exhibitors are striving to offset this feeling by making improvements in the way of ventilation that will remove all fears.

DETROIT, MICH.—Detroit motion picture theatres reopened November 6 by special permission of Governor Sleeper. The balance of the state reopened November 8.

CINCINNATI, O.—The complex influenza situation was the cause of postponing the reopening of the Cincinnati theatres until November 10. Kentucky suburbs will reopen this week. Dayton houses were permitted to reopen November 3.

(*Continuer on page* 2927)

Optimistic Reports Received From All Sections

Section Reports

(Continued from page 2926)

GRAND RAPIDS, MICH.—The influenza crisis has passed, is the opinion here, and the state ban was expected to be lifted November 10. Local theatres were prepared to reopen November 8.

ELGIN, ILL.—Theatres opened here November, 5.

FOND DU LAC, WIS.—The ban on motion picture theatres was lifted at noon on November 4.

LANSING, MICH.—The ban on public meetings and theatres in Michigan was lifted the week of November 5.

Rochester Reopens After Four Weeks Off

After earnest pressure on the part of theatrical men of Rochester, N. Y., the health authorities of that city lifted the ban against theatrical entertainments, to take effect on Election Night, November 5. The theatres had been closed for four weeks, lacking one day, the closing order coming from Commissioner of Public Safety Hamilton as soon as the influenza epidemic showed its head in the city. The prompt action is believed to have been chiefly responsible for keeping the epidemic well within bounds, so that Rochester escaped much more lightly than most other cities. The total number of cases recorded up to Monday, November 4, was 11,886, and the total deaths were 604. With the disease showing unmistakable signs of abating, orders for the reopening of all schools, theatres, churches, saloons, and other public places were issued.

It is understood that action of the commissioner was hastened by a visit that a delegation of theatrical men paid him last week, in which the situation was presented to him strongly and the serious loss that the theatres were facing was emphasized. Martin E. Wolff, manager of the Lyceum theatre, headed the delegation, and explained that theatres of the city were facing a weekly financial loss of well above $40,000 and that great hardship was worked upon members of theatrical companies booked to play the city. It was pointed out further that other cities, including Syracuse and Philadelphia, which had suffered far more heavily than Rochester, were allowed to re-open a week sooner than Rochester and without fatal results.

Buffalo in Full Swing Once More

BUFFALO.—The influenza ban is off and all Buffalo theatres have reopened to tremendous business, proving the statement of one leading exhibitor that it was just as well to close the house during the epidemic. It is expected that the increased business will soon make up for the losses suffered during the closing period. Health Commissioner Franklin Gram opened the town two days earlier than was expected, with the result that exhibitors had to do some tall hustling to book pictures for Friday, the opening day. Most houses opened with the films which they had been showing on the Thursday that the ban was clamped down. The motion picture houses of course, got the jump on the legitimate houses, the larger of which did not open until Monday, November 4. The two burlesque houses, the Gayety and the Garden, opened on Friday, because their attractions had been laying over in town during the closing period. The Academy, which as a rule offers stock, musical comedy and pictures, opened with pictures only, showing for three days "Italy's Flaming Front," to capacity audiences. The Palace theatre opened with first run Paramount features and for the first time in several years advertised in the local amusement sections. Manager Ira M. Mosher also boosted his admission prices from 15 to 20 cents, including the war tax.

During the closing period local houses have been thoroughly renovated and redecorated and it seems just like the reopening of a new season. All is bright and glistening and Shea's vaudeville house when it opens Monday night will unveil a new interior, consisting of new hangings, new curtain, new decorations and new carpetings.

Pennsylvania Names Counties Now Open

HARRISBURG, PA., Nov. 4.—Announcement was made by State Health Commissioner Royer today of the dates on which the influenza ban will be lifted in nineteen additional counties of Pennsylvania. With the addition of these counties, orders lifting the restrictions have now been made in 53 of the 64 counties, 34 counties having previously been notified.

Today's announcement states that beginning on Thursday noon, November 7, the closing order will cease to be effective in Bradford, Potter, Warren, Wenango and Tioga counties. Beginning on Friday, November 8, at noon, the following counties will be freed from the quarantine: Beaver, Bedford, Butler, Cameron, Clearfield, Crawford, Erie, Huntingdon, Lawrence, Mercer, Mifflin, Somerset, Susquehanna and Wayne.

There are a few of these counties, however, in which the ban remains in certain sections, namely, Hyndman borough, Broadtop and Liberty townships, Bedford county; Osceola Mills, Clearfield county; Robertsdale and Three Springs, Huntingdon county; Forest City, Susquehanna county, and Blossburg and Arnot, Tioga county.

Tampa Reopens

The epidemic conditions in Tampa, Fla., show such great improvements that the mayor issued a statement that all restrictions would be removed on Monday, November 4, unless there should be a change for the worse.

Theatres have been closed tight since October 8, and stores have been allowed to operate only between the hours of 9 a. m. and 4 p. m.

St. Paul Takes the Count at Last Minute

ST. PAUL, MINN.—The last of the big cities of the Middle West and West to keep its theatres open despite influenza has succumbed to the cause and on Sunday, November 3, Mayor L. C. Hodgson, City Health Commissioner Simon met with representatives of the Citizens Committee and decided to check the spread of the malady within the city by drafting drastic measures. For three weeks St. Paul has kept up a spirit of hopefulness that closing theatres would not be necessary and Dr. Simon published notices warning people against influenza, telling them how to protect themselves and stating that the city was "open" only because he believed St. Paulites realized the seriousness of the situation and would help themselves. During the past week, however, influenza cases and deaths caused by the malady have greatly increased in number, hence Dr. Simon's suggestion that the closing order be considered by the Citizens' body was adopted.

Sunday's meeting brought out the decision to close theatres, saloons, soda fountains, dance halls, billiard halls, bowling alleys and various other places where people might mingle and contract the disease. Monday, November 4, the mayor, health commissioner and Citizens' committeemen were scheduled to meet again and decide when the closing order should go into effect. Theatremen voluntarily offered to close their doors immediately and it is expected that "the Lid" will go on Tuesday, November 5.

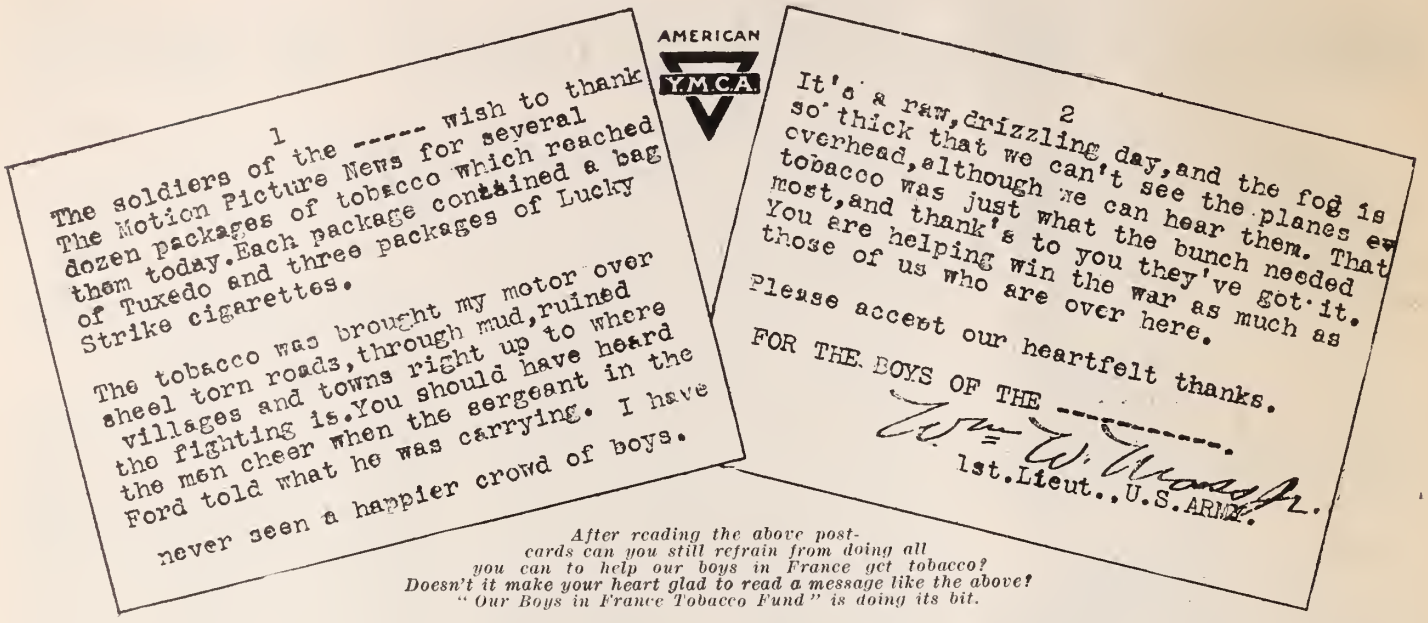
It was expected that Minneapolis theatres and other places of amusement might open Sunday, November 10, but it is possible that the placing the "lid" on St. Paul's show houses may give Minneapolis health officials reason for postponing the Minneapolis "lid lifting."

Fairbanks Gets Into War Work Campaign

It was announced last week that Douglas Fairbanks, the Artcraft star, has been appointed Special Publicity Representative for National Activities in the United War Work Campaign. With ceremonies befitting a star and publicity man, Fairbanks pledged himself to raise $25,000,000 of the $170,500,000 scheduled for the drive, which opened November 11th.

In his tour in behalf of this cause, Fairbanks will cover Washington, D. C.; Charlotte, N. C.; Spartanburg, S. C., Greenville, S. C.; Atlanta, Ga.; New Orleans, San Antonio, El Paso, Tucson and Los Angeles.

RIGHT UP TO THE FRONT LINE TRENCHES!


AMERICAN
Y.M.C.A.
1
The soldiers of the ----- wish to thank
The Motion Picture News for several
dozen packages of tobacco which reached
them today. Each package contained a bag
of Tuxedo and three packages of Lucky
Strike cigarettes.
The tobacco was brought my motor over
sheel torn roads, through mud, ruined
villages and towns right up to where
the fighting is. You should have heard
the men cheer when the sergeant in the
Ford told what he was carrying. I have
never seen a happier crowd of boys.
2
It's a raw, drizzling day, and the fog is
so thick that we can't see the planes ev
overhead, although we can hear them. That
tobacco was just what the bunch needed
most, and thank's to you they've got it.
You are helping win the war as much as
those of us who are over here.
Please accept our heartfelt thanks.
FOR THE BOYS OF THE -----.
1st. Lieut., U.S. ARMY.

After reading the above post-cards can you still refrain from doing all you can to help our boys in France get tobacco? Doesn't it make your heart glad to read a message like the above? "Our Boys in France Tobacco Fund" is doing its bit.

St. John Puts New Tax on Exchanges

Exchange managers of St. John, N. B., have been having a wild time on account of a move on the part of the authorities of St. John to impose various new forms of special taxation. The immediate result of the proposals has been the ordering of the exchange branches to move to Moncton, N. B., where the civic officials have already secured a suitable building to accommodate the offices and have guaranteed a fixed assessment for the next ten years. The decision to order the removal of exchange branches to Moncton was reached at a conference of exchange men in Toronto, who acted on reports from their respective branch managers.

St. John wants to collect a special license fee from the exchanges and to charge a fee of $1 on all reels censored by the Province when the reels belong to a corporation or person not represented in the Province of New Brunswick. No other city in Canada now requires a special license fee from exchanges, and it is feared that if St. John were allowed to gain the point many other cities of the Dominion would see the necessity of imposing an annual tax on film exchange branches in their cities.

Pathe Releases First "Win War" Film

Arrangements were made some time ago by the Division of Films, Committee on Public Information, with Pathe for a production of a series of one-reel pictures from scenarios furnished by the committee to be known as "Winning the War" series, showing the tremendous home activities directed to this purpose. The first of the series was scheduled for release the week of November 10 and is called "The United States Boys Working Reserve Solves the Great Farm Problem."

Sliter Chosen Foreign Film Commissioner—Goes Abroad Shortly

Fred G. Sliter, manager of the New York branch of the Mutual Film Corporation, has been appointed foreign film commissioner by the Committee on Public Information and sails in November for his new post abroad. His resignation as branch manager for the Mutual became effective November 1.

Mr. Sliter came to New York August 1 of this year as manager of the Mutual exchange from Albany where he had been branch manager for two years. He has been in the Mutual organization since 1914, when he became a salesman in the Albany territory. In two years he became the branch manager.

Fred G. Sliter, of Mutual's New York Offices, Has Been Appointed Foreign Film Commissioner by the Committee on Public Information

Washington Favors Picture Industry

The campaign instituted by the National Association of the Motion Picture Industry to obtain an expression of opinion from the candidates for the House of Representatives and the U. S. Senate relative to their feeling toward the motion picture industry is meeting with an enthusiastic response.

Letters are pouring in with every mail and up to the present time every expression of opinion received has been favorable. The replies received state positively and unequivocally that the writers are opposed to any legislation that would prove detrimental to the motion picture or to the motion picture industry.

These replies show conclusively the strides that have been made by the business during the last two years. When a campaign of like nature was carried on at the Congressional election two years ago numerous replies were received which were exceedingly strenuous in their opposition to the motion picture. This year the reverse is true and the replies are enthusiastically favorable.

Every Little Bit Helps a Lot in Tobacco Fund

Though the amount be small, our boys across the water will appreciate the smokes just as much as though each gift originated from a thousand dollars.

Motion Picture News this week is in receipt of a check for $1.02 which is to be added to "Our Boys in France Tobacco Fund." The following names, with their individual donations, accompanied the check: Nels Anderson, Olson and Anderson, Oakland, Neb., 25 cents; Miss Henrietta Delaterre, Oakland, 25 cents; Miss Anna Larson, Oakland, 25 cents, and the Majestic theatre, Oakland, 27 cents.

H. A. Larson is proprietor of the Majestic theatre in Oakland, Neb.

Hearst-Universal-Mutual in Big Deal

Hearst's International News Purchases Animated Weekly and Current Events from Universal and Buys Screen Telegram from Mutual—Universal Will Distribute

A COMBINATION of four of the greatest news reels in the world was effected when Hearst's International purchased Universal Animated Weekly and Universal Current Events from the Universal Film Manufacturing Company and bought the Screen Telegram from the Mutual Film Corporation.

The four will be combined and released under the title of "Hearst International News" beginning December 25th, at which time the name Pathe will be dropped from the Hearst organization as the old arrangement expires on that date.

Universal exchanges will do the distributing for Hearst's new amalgamation of news services, while the increased array of camera men will be augmented by the news gathering facilities of the Hearst newspapers and staff throughout the world.

First Issue Christmas Day

"The first issue of the 'Hearst International News' under its newly christened old name, will come on Christmas Day," said C. F. Zittel, vice-president and general manager of the International News Service Company. "The wonderful news gathering facilities of the Hearst newspapers and film organization has always been responsible, in my opinion, for the news in the news reel, and, during the time of its affiliation with Pathe, all the negatives have been supplied by the Hearst Company."

The Universal Animated Weekly and Current Events and the Screen Telegram of the Mutual Company have long held their place in the highest rank in the news pictorial field. Under the guidance of Carl Laemmle, president of the Universal Film Mfg. Company, the Animated Weekly was established six years ago and was probably the first news subject to be organized in America. Current Events was founded soon after the Animated Weekly had gained its foothold and soon became equally popular.

Carl Laemmle, one of the most noted figures in the industry, since he became the president of the Universal when it was founded back in 1912, has made of it one of the biggest releasing and distributing organization in the country, with exchanges in about forty of the leading cities of the country, so from a distributing standpoint the Hearst International News will be in a very excellent position.

Jack Cohn Was Active

Jack Cohn, generally regarded as one of the foremost editors of such service, and who in point of continuous record, is the oldest news pictorial director in the business, developed the two Universal weeklies from their infancy six years ago to the position they now hold. It is said that Mr. Cohn received a flattering offer from Hearst's International News, in connection with the transfer, to join the purchasing organization, but up to now has not decided what his future arrangements will be. It was understood that he might continue with the Universal, and devote his talents to direction of subjects for the Screen Magazine.

The Universal Screen Magazine will not be affected in any way by the purchase. It is announced that efforts will be made to greatly extend the circulation of this subject.

Its character will remain unchanged, except for the natural development of quality. The Screen Magazine is devoted to visualization of educational, industrial and scientific subjects.

Established Good Record

From the inception of Animated Weekly and Current Events it is declared that they grew very fast and soon spread their influence over the whole country. Cameramen and correspondents became established at important locations the world over, to provide the grist that filtered into the subjects. The staff at present is said to number more than two hundred expert photographers.

Not a single news event of importance has escaped the clicking shutters of the Universal men since the service got under headway. Great achievements, feats of daring and "scoops" punctuate the history of the weeklies.

The record of these exploits in many cases reads like fiction. Cameras that served Universal poked their noses into the first scenes of the war, and later dared all its hurricane of hail, according to report.

A Universal cameraman recorded the burial of the Archduke Francis Ferdinand and his consort, which was the very first spark of the world conflict. Others in the weekly service shouldered their instruments among the invaders of Belgium, France and Russia. They registered on celluloid the bombardment of Liege, Namur and Verdun, and afterwards shouldered their way back over the shell-wrecked, blood-soaked ground and wrote the visual history of the Hun's defeat.

And at home, these scouts for the Universal turned cranks in the glare of flames that painted the sky over many a munition plant torched by spies. Fires, wrecks, pageants, parades, funerals, celebrations, weddings and burials have poured in the spirit form of photography on screens for the Animated Weekly and Current Events.

It was the Animated Weekly which is said to have performed for the first time in the history of such service, the feat of putting a news event on the screen the same day it happened. Since then that achievement has often been accomplished, and the public interest has been educated to expect scenes within a few hours of their occurrence.

Screen Telegram Passes

The Screen Telegram was started by Mutual after the Gaumont franchise had terminated. It developed quite a staff of cameramen and was issued twice a week by the Mutual exchanges.

E. B. Hatrick, the man who knows more about the news reel game than any other man in the business, according to a Hearst official, and who is said to be directly responsible for the building up of the camera forces that made the Hearst-Selig and the Hearst-Pathe such potent factors in the field, will be in full charge of the new Hearst International News and he is said to be now busily engaged in planning a campaign and placing his lieutenants in a manner that will assure every little corner of the earth being covered.

This news reel, according to Mr. Zittel, will be treated from a newspaper rather than a showman's standpoint and it will be the endeavor of the International to give the people the world's most engrossing, up-to-the-minute news in an appealing, "newsy" way.

It will also contain, in animated form, the cartoons of the Hearst newspaper artists such as Hal Coffman, Tom A. Powers, Winsor McCay and Harry Murphy. It will have behind it the tremendous publicity power of the Hearst newspapers and magazines.

While in the beginning it will only be issued semi-weekly, owing to present market conditions, in the very near future, the officials declare, that it will develop into a daily.

ANOTHER

Don't Want to Miss a Single Issue

The following letter should interest you, for it expresses the opinion of the majority of exhibitors:

"We would like to state that we do not want to miss one copy of your paper, as we think that an up to date exhibitor cannot afford to be without it. It has been the cause of our securing some first class up to date plays that we have made big money out of, and it keeps you in touch with all current and coming releases."

Yours very truly,

THORLEY THEATRE,

(*Signed*) ORSON BRYANT,

Cedar City, Utah."

Affiliated Interests Control Mutual!

Chicago, Ill. *(Special).*—Messrs. Brink and Clark, who organized and represent the capital interested in Affiliated Distributors Corporation, have announced here that they completed the purchase on Wednesday of the Mutual Film Corporation. The deal carries with it the financial control of the distributing organization and will mean that all Affiliated productions will be distributed to its members through the Mutual offices.

No announcement has been made as yet concerning the policy to be followed on other Mutual productions now being distributed through that organization.

OTHER LAST MINUTE NEWS

Reports current Thursday stated that The Film Clearing House, of which Frank Hall is now the general manager, had taken over the George Kleine offices in all cities where they have been established. George Kleine last week announced that the distribution of his subjects would in future be through General Film, with Kleine representatives in each office.

The Film Clearing House deal apparently takes the discontinued offices from George Kleine's hands.

Another Thursday report declared that Col. William N. Selig had completed the sale to Exclusive Features of the negatives on Tom Mix subjects. The purchase included short subjects and two five-reelers.

War Review One-Sheets for All Post Offices

One million of the new one sheets of the Official War Review, distributed by Pathe, will be given a most thorough posting.

It will carry its message to the remotest hamlet and will be displayed in the 40,000 post offices of the United States and its possessions, in every public building, city, state and federal, and in railroad stations.

Rothapfel Engages Youths

Managing Director Rothapfel of the Rialto and Rivoli theatres in New York, has set a precedent in New York theatres by engaging forty young men without previous experience for positions as ushers. Classes of instruction are held each day, and the boys who make good are raised as their ability warrants it.

Lustig in Bridgeport

David J. Lustig of Bridgeport, Conn., is now manager of the Empire theatre in that city.

In conjunction with his managerial position he also holds the photoplay and dramatic editorship of the Bridgeport *Evening Post,* the leading evening paper in Connecticut.

Another Liberty Theatre

It was announced this week that Fort Benjamin Harrison, near Indianapolis, is to have a Liberty theatre seating 2,000. The building will be similar in construction to Liberty theatres in other large camps.

Turner Also Victim

It was reported by wire from San Francisco on November 5 that Mr. Turner, of Turner and Dahnken, died November 4.

Influenza Takes Toll of Many in Industry

During the past week two World Pictures salesmen passed away with the influenza. They were Arthur Thompson, Chicago, and Dale P. Hill, Kansas City. Under the group insurance plan recently adopted by World Pictures each family will receive a substantial sum of money from the Aetna Life Insurance Company with whom the World insured all of its employees, free of charge to the employees themselves.

Henry Lubben, mailing clerk at the headquarters office of General Film Company in New York City, was doubly bereaved during the height of the influenza epidemic by the loss of his father and mother within six days. Both parents died in the last week of October.

The funeral of Miss Christy Walker, well known in the motion picture profession as an actress of ability and promise, who died from influenza, was held from her home 601 West 137th street.

Besides her husband, Capt. H. N. Walker of the U. S. Chemical Warfare Service, stationed at the American University, Washington, and her two-year-old son, Carter Walker, Miss Walker is survived by her mother, who came on from Birmingham to attend the funeral.

One of the most recent deaths within the industry, although pneumonia is not blamed, is that of Wm. J. Shea on November 6. He was a Vitagraph player and was said to be the oldest actor in films, in point of service.

Darling Expected Home

Joseph R. Darling, representative of the Fox Film Corporation in the Far East, is expected home next month, according to word received from him this week.

Mr. Darling, who has made an extended stay in the Orient, recently left Shanghai on his way to Batavia in the interests of the Fox organization.

Harold Edel Dies of Pneumonia

Harold Edel, managing director of the Strand theatre in New York, died at 7 o'clock Saturday evening, November 2, at his home in Manhattan, a victim of influenza. His death came as a distinct shock to the motion picture industry, as it was not supposed his condition was serious.

Mr. Edel was born in Greenville, S. C., and was twenty-nine years old. He succeeded S. L. Rothapfel at the Strand when the latter left to assume the management of the Rialto theatre.

Mr. Edel is survived by a wife and child, the former of whom was ill of influenza at the time of her husband's death.

Labor Department Boosts Pictures

To encourage and promote the exhibition of motion pictures in an educational way in the schools throughout the country, the U. S. Department of Labor is sending out from its New York office a letter and questionnaire to superintendents of schools.

In regard to the work the department has undertaken, a part of the letter reads as follows: "This attempt to develop the educational possibilities of the motion picture in class-room work is under the supervision of your government. Too long has this valuable aid in the field of Americanization been neglected. The motion picture industry is ready. The next step is up to you."

Simone at Albany

Charles Simone, General Film Company branch manager at New Haven, Conn., has just been transferred to a larger office of the company at Albany, N. Y., which he will manage. Mr. Simone had been in charge of the New Haven branch several months, and is a film man of much experience in and about New York City.

Cleveland Exchanges Form Civic Committee

At a recent meeting of the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce, a standing committee was appointed called the Civic Committee. This committee will cooperate with any civic body or organization in the territory, whereby any municipal activity may be benefited by reaching the public directly via the screen. Inasmuch as the Board of Exchange Managers is affiliated with the Chamber of Commerce, and is in close touch with all exhibitors, all public matters are certain of receiving careful consideration if properly presented to this committee. W. E. Lusk, secretary of the First National Exhibitors' Company, was appointed chairman of the committee. His associates are H. A. Bandy, Goldwyn manager; George W. Erdmann, Famous Players manager; Jack Conant, General manager; C. E. Thompson, World manager, and Sam E. Morris, who, as president of the board, will act as a member in an ex-officio capacity.

Film Division Names Special Representatives

A number of special representatives of the Division of Films, of the Committee on Public Information, have been named, and have assumed their duties in connection with the Bureau of Domestic Distribution. They are: H. J. Marshall, Atlanta, Ga.; J. L. Roth, Boston; M. F. Lasker, Buffalo; M. J. Sullivan, Chicago; J. G. Conner, Indianapolis; J. P. Taylor, Salt Lake City; Ned Thatcher, New Orleans; Russell Shanihan and Sydney Spedon, New York City; Ellis A. Woolf, Pittsburg; J. F. McLoughlin, St. Louis; Frank Coffenberry, Seattle; Lee Crandall, Washington, D. C.; J. A. Needham, Cleveland.

All the cities named are centers of districts which the special representatives will cover for the picture output of the Division of Films.

Directors Host to Cinema Camera Club

The Motion Picture Directors' Association gave a chicken dinner November 5, in the evening, to the members of the Cinema Camera Club, at Castle Cave, in Seventh avenue, New York. Charles Giblyn was toastmaster. J. Searle Dawley responded for the directors and Lewis Physioc for the cameramen.

The affair was very much of a novelty in the way of decorations and favors, the surprises being many.

Sherry Service on Broadway

Sherry Service is getting to be a frequent and apparently welcome visitor on Broadway.

In one week two Broadway theatres were showing films that came through the Sherry Service. The Broadway theatre had the Keeney picture, "Marriage," and the Strand had a G. M. Anderson drama and the Burlingham travel pictures.

Hodkinson Writes a Letter

EDITOR'S NOTE—W. W. Hodkinson comes forward this week to assert that the industry is not suffering so much from the influenza epidemic as from the so-called uneconomic conditions which have been cited by various persons within the industry from time to time.

Although Mr. Hodkinson does not say anything wholly new, he nevertheless presents it in a new way, and the letter will no doubt be of interest to every producer and distributor in the business.

W. W. Hodkinson Corporation,
527 Fifth Avenue,
New York City, October 25, 1918.

Mr. E. K. Gillett, Treasurer,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Gillett:

OPEN LETTER TO THE ENTIRE MOTION PICTURE INDUSTRY.

I wish to take this opportunity of presenting the following open letter to the trade through the medium of your journal:

"The motion picture industry, particularly the producing and distributing ends, are not suffering so much from the influenza epidemic as they are from the uneconomic basis on which they are operating.

"The epidemic is merely serving to bring about readjustments which the operation of economic laws would automatically bring about at a later date and probably in a less drastic and spectacular manner than any resulting from a continuation of the shutdown.

"It is economically impossible for a dozen producer concerns to give their adequate attention to production, and as a side line to efficiently run a distributing organization that is supplied solely by their own product or such other product as is daring enough to place itself in the hands of a rival producer-distributor.

"This uneconomic condition results from two causes. First, pride of the producers who would prefer to fail trying to be "the whole industry" rather than succeed as part of some really constructive organization; and, second, even when necessity, such as the present conditions, proves the inconsistency of their methods, they do not trust each other enough to enable them to co-operate in any adequate manner.

"It is useless to offer constructive advice and criticism to this class. They want none of it. All they want is quick profits, in many cases at the expense of the other fellow, instead of being willing to co-operate and make a dollar in a constructive manner, to be divided later.

.....

"As a student of conditions in this business over a period of ten or eleven years, it is my opinion that the business only works together under pressure, and unless the present pressure is sufficient to force the distribution of the product of a half dozen or so producers into some responsible hands where there is an absolute control as to methods under which the product is presented to exhibitors, rather than by the peculiar forcing tactics of the producers themselves, it is only a question of time until natural laws and the competition of larger and more powerful interests in the business will cause the disintegration and failure of some dozen and more concerns or will cause a co-ordination of their interests according to some sane plan, so that they may exist."

Yours very truly,
W. W. HODKINSON CORPORATION,
(Signed) Wm. W. Hodkinson,
President.

Seek Extension for Film Cases

National Association Asks Bureau of Explosives to Set Time Ahead Six Months Before New Regulations Go Into Effect

FREDERICK H. ELLIOTT, executive secretary of the National Association of the Motion Picture Industry, has entered into negotiations with the Bureau of Explosives relative to having the period when the motion picture companies must comply with the new regulations of the bureau in regard to film shipping cases extended for a period of six months.

When the new regulations affecting the shipment of motion picture film were put into effect there was a provision that companies which had purchased the old style shipping cases prior to May 15, 1918, could continue to use them until December 1, 1918.

Owing to war conditions and the difficulty in obtaining sheet iron, of which material the new cases must be made, it has been practically impossible for the exchanges throughout the country to obtain the new cases. As the period of grace expires in less than a month's time, an extension has been asked for until July 1, 1919.

Following is the letter requesting the extension addressed to W. S. Topping, chief inspector of the Bureau of Explosives:

"Dear Mr. Topping:

"Referring to revised regulations for the transportation of motion picture films and a note to paragraph 43, effective November 1, 1918, which provides that shipping containers complying with rule 43a, effective October 1, 1914, and purchased prior to May 15, 1918, may be used for shipment of motion picture films until December 1, 1918: I beg to advise that on account of conditions in the metal and labor market created by war requirements, the exchanges have been unable to secure a requisite supply of the new cases to comply with specification No. 32.

"They have, however, a large number of usable cases which they purchased in accordance with rule 43a above mentioned, and they request that the authority granted by the note to rule 43 be extended so as to permit the use of these cases as are securely closed and in good condition will be used for the distribution of motion picture films.

"Trusting that the request for this extension will be promptly granted, I remain, Very truly yours,

"(Signed) FREDERICK H. ELLIOTT.
"Executive Secretary."

Owing to the short time remaining until December 1st, it is expected that the Bureau of Explosives will take prompt action on this request.

THE READER HAS HIS SAY

Submits Trailer to Help Fight Spread of Influenza

LIBERTY FILM RENTING COMPANY,
Pittsburgh, Pa.
October 26, 1918.

MOTION PICTURE NEWS,
New York City, N. Y.

Gentlemen: On October 8 my brother Isaac submitted a suggestion with the approval of General Blue of the Public Health Service to F. H. Elliot, Executive Secretary, N. A. M. P. I. —the making of a trailer to help fight the spread of influenza, as follows:

Owing to the serious aspect of the Spanish influenza at this time it is suggested that since large crowds congregate in Motion Picture Theatres, that the manufacturers co-operate in a campaign to guard the public against the spread of this epidemic.

Serious results may follow that would interfere with collecting of crowds anywhere unless precautions are taken. General Blue, of the United States Public Health Service, has suggested that small trailers of about 50 feet be made by all manufacturers and circulated immediately along the following ideas:

"Cover up each cough and sneeze;
If you don't, you'll spread disease."

And illustrate it as follows: A few feet showing men and women coughing and carelessly allowing the spread of the germs. Preceded with a title, "Don't Do This." A few more feet of film illustrating a man sneezing and spreading germs, to the annoyance and danger of his fellowmen, preceded with a title, "Or This." Then title, "If You Must Cough, Do This," then few feet illustrating man or woman covering cough with a handkerchief, and title, "If You Want to Sneeze—Don't Squeeze—Do This," with a few feet of film illustrating man or woman sneezing but covering with hand or handkerchife.

With variations to cover new ideas as they arise, which ideas would help educate the masses —so this suggestion was ignored for the reason that the theatres in various sections had been closed and the M. P. end of the Loan Advertisement was at a standstill. Nevertheless, you did your patriotic duty—nothing more.

IN THE CAUSE OF HUMANITY (if you do not consider it patriotism) you have the means of educating and benefiting our country, by making and using these trailers to educate our people how to fight the terrible disease. Fifty feet will be sufficient; they can be attached to all films used. It will help to re-open the theatres by showing what you will do, submitting copies of each trailer to General Blue, U. S. Public Health Service, and copies to Isaac Silverman, care Army Medical Museum, Seventh and B streets, S. W., Washington, D. C., both by special delivery. This will probably be the means of recommending that theatres be allowed to open—to educate the people how to avoid influenza and to keep them from worry, and help spread the word—How to Avoid Influenza.

You have the means of doing this with a nominal cost. Weeklies can use it with profit and it will be of great benefit to the industry in general.

WILL YOU DO IT?

MAYER SILVERMAN,
Liberty Film Renting Company
938-40 Penn avenue, Sixth Floor,
Pittsburgh, Pa.

Kleine "Comes Back" at Editorial Carried in Recent Issues of Moving Picture World

George Kleine has addressed a letter to *Moving Picture World*, a trade publication, in reply to that paper's recent editorial in reference to the enforced shutdown of producers and exchanges. Mr. Kleine has mailed a copy of the letter to Motion Picture News, and we publish it below:

Chicago, Ill.,
October 28, 1918.

Editor,
Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Sir:—

A mild attack of the prevalent illness and pressure of other matters have prevented my answering previously the editorial entitled "Conservation—But Not Stagnation," in your issue dated October 12, 1918, which is manifestly prompted by my letter to the Priorities Committee at Washington, and I assume that the reference to "A Chicago Distributor" is aimed at myself. Time is short and your space is valuable; I'll make this brief as possible.

Mr. Hoff says: "We hear charges of waste and lack of economy"—"Looking about the field carefully has brought us to the conclusion that these criticisms are groundless"—"Fortunately, the level-headed business men who are engaged in this industry—are conducting their affairs with a full knowledge of what they are doing, and doing it in a safe and sane manner, as the success of their work proves."

In answer, I will quote from the statement of Walter V. Irwin, general manager of the Vitagraph Company. This quotation is taken verbatim from the official report of hearings before the Committee on Finance, United States Senate, page 594 and following; the italics are mine:

"Senator Jones: 'How much has your inventory increased during the last year?'

"Mr. Irwin: 'Our inventory has not increased, and *our inventory is really fictitious.* It was necessary for us, in order to show any profits at all upon which to borrow money, in some cases to pay our tax, to inventory our negatives upon their former value, the value when we were able to sell those negatives abroad. Our balance sheet shows our negatives put in at their former value.'

"Senator Jones: 'Do you mean to say that you have been making those great expenditures in piling up goods on the shelves, as you call it, when you feel that you are never going to get your money out of them?'

"Mr. Irwin: 'Yes, sir.'

"Senator Jones: "As a business man, do you mean to tell me that you are putting your money into those things when you honestly believe the chances are you will never get your money out?'

"Mr. Irwin: 'Yes, sir. The competition in this business is so keen that the company that does not continue its expenditures, and continue a product that is in advance of the public demand, soon falls to the wayside.'"

I further quote from Mr. Hoff's article, as follows:

"It may be safely said of every going concern in the motion picture business that its affairs are so conservatively administered as the dictates of good business could demand."

In answer, I quote the following from Mr. Patrick A. Powers of the Universal Film Company, taken from his statement before the Committee on Ways and Means at Washington, in June of this year: from the official record, Revenue Bill, No. 10, Hearings before the Committee on Ways and Means, House of Representatives, page 676.

"I venture to say that the production end of the business has lost money in the last year. I don't mean that every one in the business has lost, but the production of pictures has lost money; there has been more money spent on the production of pictures than has been taken back from the public. That is due to overproduction, and money going in which did not come back through the theatres from the public."

And again from your editorial:

"The men who are guiding the affairs of the established and going concerns in this business of ours have conserved their energies and resources, protecting them from loss and injury."

In answer to this I again quote Mr. Irwin, page 599 of the Hearings before the Senate Committee referred to above:

"Our product, in order to hold these patrons, must be in advance of the public demand as to merit, as to artistry, as to acting, as to productions, as to setting, as to stories, and with the cost of everything increasing, the competition among ourselves is so great that no company can let up. One manufacturer was asked in a meeting with the exhibitors, 'If you are losing money, why do you continue in business?' This president of one of the largest manufacturing companies answered, '*We will continue in business just as long as we have 5 cents to take the subway and go down to Wall Street.*'"

Quoting Mr. Hoff:

"Conservation and Efficiency we have."

And again from the record of the Senate Committee:

"Senator Jones (to Mr. Irwin): 'To have it appear in this record that you are contending that you are deliberately investing money in a thing which you deliberately believe you will never get it out of is beyond the comprehension of at least one member of the committee.'

"Mr. Irwin: 'Senator, we must do so or quit. May I point this out to you? If you will look at our balance sheet you will see that in many instances *we have borrowed that money.*'"

Everyone who is at all familiar with conditions, knows that Messrs. Irwin and Powers have accurately analyzed this extraordinary business of production and distribution of moving picture films which invests money without any hope of recovery.

Recognizing this condition which was threatening the industry some time ago, I stopped continuous production. A business is presumably conducted for profit and while every business is subject to occasional losses, how a sane business man can continue pouring torrents of money, whether his own or funds loaned by others, into a bottomless pit, is beyond understanding.

Either the editorial ears are stuffed with cotton and the editorial eyes wear blinders, or the editorial pronouncements are not sincere.

Incidentally, the editorial mind has twice consulted Noah Webster's dictionary in this article. Had the well worn path to Webster been still further trodden, the editorial typewriter would not have mis-spelled "caudle," which means a drink and other things; when one speaks of a tail and calls it a "Caudle appendage," "Caudle" should be spelled "Caudal," not "Caudle."

Yours for the truth, wherever it hits,
(Signed) GEORGE KLEINE.

Another Exhibitor Has Trouble in Getting Any Liberty Loan Films to Show

From all sides come complaints from exhibitors that they were unable, during the Liberty Loan Drive, to secure any of the Liberty Loan films to show at their theatres to help the Loan along. Some of these have found their way into print. Below is another instance, and this exhibitor also expresses disappointment at not being able to get slides.

Piper, Ala.,
October 22, 1918.

MOTION PICTURE NEWS,
New York, N. Y.

Dear Sirs:

Referring to article in your magazine of October 26 from W. D. Martin, of Neilsville, Wis., with regards to being unable to secure Liberty Loan Films for his theatre.

We have had the same experience here. We were asked to make application for these films by the Film Exchanges that serve this territory and were booked to receive these. We were given one date, October 12, but did not receive it; we then took the matter up with the Exchange and were given date of October 19, the closing date of the Loan Campaign. However, we never received the film. It seems the film could not have been in use to any great extent as most of the moving picture theatres were closed during this period on account of the influenza epidemic; however, we were in operation here.

We also have had no success in getting slides on the Government Loans. On the Third Loan we were advised that slides would be mailed us; likewise on the Fourth. However, were never able to show them.

We wish to say, however, that through our local Minute Men we were able to more than double our quota; we also give a good deal of credit to a number of patriotic pictures which we booked and played with the idea of giving as much publicity as possible to the Liberty Loan Trailers which we proposed to attach to these features, but we were not able to show these.

We, like Mr. Martin, feel that the small town theatre is not being given justice in the matter of the above subject.

Yours very truly,
Piper Auditorium,
WILLIAM RUSSELL.

Special Showings of War Pictures

Many religious organizations and clubs, it is announced, are applying to Director Charles Hart of the Division of Films, Committee on Public Information, for special showings of "Pershing's Crusaders" and "America's Answer," the U. S. official war pictures.

One of the recent special showings of "Pershing's Crusaders" was at the second pre-convention rally of the Brooklyn Sunday School Union.

Industry Mobilized for the Big Drive

For the Current United War Work Drive with $170,500,000 as the Goal, the Motion Picture Industry Is Thoroughly Organized to Make An Aggressive Campaign

THE Allied Theatrical, Motion Picture, Music and Entertainments Committee of the United War Work Campaign was thoroughly prepared on November 11 to wage an aggressive campaign to reach the employers and employees in every branch of the motion picture industry for the limit of contributions in the current drive.

With such a phenomenal record established in the last Liberty Loan the industry has established a precedent which is hard to exceed. The slogan is not "Lend" this time. The urgent request is "Give."

This combined fund will be distributed among the several organizations which have played such a prominent and self-sacrificing part in helping to win the war: Y. M. C. A., Y. W. C. A., National Catholic War Council, Jewish Welfare Board, War Camp Community Service, American Library Association and the Salvation Army.

One Day's Pay

It has been urged that every person connected in any capacity either directly or indirectly in the motion picture business, which of course also means the musicians, operators, ushers, etc., in the various theatres throughout Greater New York, should contribute at least one day's pay toward this most excellent cause.

As in the Red Cross Drive in New York, William Fox has been appointed Chairman of the Allied Theatrical and Motion Picture team and George M. Cohan is associate chairman. Mr. Fox has again placed the Chairmanship of the Industrial Division in charge of Frederick H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry.

Mr. Elliott appointed the following divisional directors to act on the committee with him:

Directors Appointed

Adolph Zukor, representing the motion picture producers; Walter W. Irwin, representing the motion picture distributors; Jules Brulatour, representing the supply and equipment dealers; Paul Cromelin, representing the motion picture exporters; J. A. Golden, representing the motion picture laboratories; Emanuel Bernstein, representing the motion picture exchanges.

These divisional directors will appoint a captain for each department in their company. These captains will appoint assistants from their departments. It shall be the duty of the captains to distribute the subscription blanks and obtain subscriptions from every employee in their department. They will make daily reports to their divisional director, who in turn will make daily reports to Mr. Elliott as Chairman of the division. Mr. Elliott will in turn make reports to Wm. Fox, who will in turn report to J. D. Rockefeller, Chairman of the campaign for New York.

Mr. Elliott received his appointment on Friday, and on Saturday letters were sent to all the executive heads of the motion picture distributing concerns requesting them to act as divisional directors for their companies. They were requested to appoint captains of the home office, exchange, studios, laboratories, players, factory, and a captain for each branch office. In this way the entire subscription for each company will be kept intact and will not be divided as in the Red Cross Drive.

William Fox Active

Mr. Fox opened his campaign headquarters at No. 110 West 42d street, where huge floor space has been taken and hundreds of workers installed. Under Mr. Fox's leadership there has been mapped out an elaborate series of entertainments which it is hoped will realize more than one-half the amount to be collected.

On November 10 Mr. E. F. Albee presents a monster all star vaudeville bill at the Hippodrome, the proceeds of which are to be donated to the United War Work Campaign Funds. It is expected that some of the best known stage stars will participate.

A War Relics Exposition is being held at the 1st Field Artillery Armory, 68th street and Broadway, and at the 23d Regiment Armory, Bedford and Atlantic avenues, Brooklyn, under the auspices of the Allied Theatrical and Motion Picture Team, for eight days, starting Monday, November 11. War trophies gathered on the battlefields of Europe by the Allied armies for the U. S. Committee on Public Information, are shown. The entertainments are being staged by W. F. Hamilton, of the U. S. Committee on Public Information.

On Tuesday, November 12, at the Metropolitan Opera House a concert will be held, at which John McCormack, Maggie Teyte and Jacque Thibaud, will appear.

On Saturday afternoon, November 16, is a football game at the Polo Grounds between Princeton and Harvard, the proceeds to be donated to the fund. Saturday night Charles Harvey will present an all star fistic and athletic tournament at Madison Square Garden, the proceeds of this to be donated to the fund. The crowning event of that day will be the great Victory Ball to be held at the Hotel Astor. It is expected that every one who's who in filmdom and the stage will be there.

Sunday night, November 17, the Friar's Club will give a Friar's Frolic at the Metropolitan Opera House under the auspices of George M. Cohan, the proceeds to be given to the Campaign Fund.

Fairbanks Will Help

Waving in his hand a newly-received appointment as Special Publicity Representative for National Activities just bestowed upon him by John D. Rockefeller, Jr., Dr. John R. Mott, Commander Evangeline Booth, of the Salvation Army, and Mortimer Schiff, of the Jewish Welfare Board, Douglas Fairbanks climbed to the top of a giant doughnut erected in camouflage on the roof of the twenty-story headquarters of the United War Work Campaign, and there pledged himself to raise $25,000,000 of the $170,500,000 targeted for the drive which opens November 11.

Famous Players Gets Thanks from Washington

Further appreciation of the work that the Famous Players-Lasky Corporation has been and is still doing for the government in furthering its war activities is contained in two letters which Treasurer Arthur S. Friend recently received. One of these letters is from Col. F. F. Russell of the Surgeon General's Office, U. S. A., who wrote to convey the thanks of the acting surgeon general to the Famous Players-Lasky Corporation for its preparation of the film, "The End of the Road." This film was made at the Fifty-sixth Street studio a few weeks ago for the War Department's Commission on Training Camp Activities and is a companion picture to "Fit to Fight," which has been shown with salutary effect in cantonments all over the country, on board ship and at the training camps in France.

The second letter, from William H. Zinsser, Director of the Special Hygiene Division, Section of Men's Work, of the War Department Commission on Training Camp Activities, expresses thanks for the use of the Famous Players-Lasky projection room to show the film, "Fit to Fight," to Martin Conboy, Director of the Draft in New York City.

Canadians Form New Association

An association composed of the principal officials of film distributing companies in Canada has been organized with J. J. Allen of Toronto as president. The vice-president is L. E. Ouimet, president and general manager of the Specialty Film Import, Limited, Montreal, and the secretary is James Travis of Toronto, Eastern Canadian general manager of the Mutual Film Corporation.

The principal purpose of the new organization, the name of which has not been announced, is to watch legislative developments at Ottawa, the Canadian capital, and to secure a readjustment of the fifteen cents per reel per day tax which all exhibitors must now pay, regardless of size of theatre, location or other factors.

The new association will not interfere in any way with the work of existing exchange manager associations in Toronto, Montreal and other places or with existing exhibitor organizations.

Picture "Doughboys" Voice Protest

THE "DOUGHBOYS" OF THE MOTION PICTURE INDUSTRY

A BRIEF

In Behalf of the Owners of Motion Picture Theatres (Exhibitors) in the United States

Prepared for the FINANCE COMMITTEE of the UNITED STATES SENATE by the Motion Picture Exhibitors' League of the State of New York

The New York State League of Motion Picture Exhibitors, representing approximately fifteen hundred owners of Motion Picture Houses, begs to submit for your serious consideration their solemn protest against the contemplated increase in taxes to be imposed upon the already overburdened owners of these theatres.

That this step is not taken in a spirit of shirking or slacking towards our Country in its hour of need, is evident from what these same men have done in the past, in carrying their share of the increased financial burdens of the Government and in throwing themselves heart and soul and with all their resources into every Win-the-War-Movement, never with a thought of profit—and often with a direct loss to themselves.

Our protest is based on these two main facts:

1. The proposed new tax is oppressive, discriminative and confiscatory.
2. The proposed new tax will fail of its purpose to increase Government Revenue.

The new law against which we protest proposes to double and in some cases more than double the taxes now in force. These three taxes are:

1. The SEATING Tax.
2. The ADMISSION Tax.
3. The FILM Tax.

1. The SEATING tax established under the law of 1914 is a tax for revenue levied from the exhibitors (owners of motion picture houses) and was intended to make up for losses in revenue from import duties and other sources owing to the outbreak of the War. It is a flat tax based upon the seating capacity of each house. It is fair as it now stands representing the contribution on the part of these owners to the demand of the Government for increased revenue. As a matter of fact, we wouldn't think of protesting against the doubling of this tax. To pay it, we deem a privilege and a patriotic duty.

2. The ADMISSION tax of ten per cent under the law of 1917 is a tax laid directly upon the theatregoing public. On the face of it, this tax is borne by the public which is paying it at the Box Office. But, and this is very important, indirectly it has become a burden on the exhibitor (owner of the theatre) because immediately after going into effect the increased admission price reduced the attendance at the smaller houses, by twenty-five to thirty per cent and resulted in the closing of about twenty per cent of the smaller motion picture theatres in the United States.

3. The FILM tax under the law of 1917 placed a tax of one-quarter of a cent per foot on all negative film and of one-half cent per foot on all positive film. The revenue from this tax was estimated at $2,300,000. This tax was of course intended to tap the manufacturers' profits. Instead of doing so it was promptly passed on by the manufacturers and distributors to the exhibitors in an aggravated form, the exhibitors being charged a flat rate of fifteen cents per reel per day. It is a fact, and it has been admitted by some of the manufacturers and distributors that this charge of fifteen cents per reel yielded them a handsome profit over and above the film tax they had to pay. (It is but just to say that a few of the manufacturers and distributors have refrained from following this pernicious practice.) The exhibitor (owner of the picture house) was absolutely helpless against this extortion. He had no redress in law and he had no way of unloading on the public, because the prices for admission, particularly in the small houses, have reached that limit beyond which they may not be raised without running the danger of playing to empty houses. The film tax in its present form, allowing the manufacturer to pass it on to the exhibitor, is therefore a gross miscarriage of the principle of equity in taxation.

HOW THE PROPOSED NEW TAXES WILL AFFECT THE MOTION PICTURE EXHIBITORS

We submit the doubling of these taxes is oppressive, particularly so to the majority of the exhibitors who are men of small means and are, as matters stand now, often struggling for mere existence. The times, when every little Motion Picture House was considered a veritable gold mine are of the past. The ever increasing cost of production and distribution of the pictures—limitless salaries to the stars, riotous extravagance in staging, rapacity of the producers and manufacturers, financial jockeying by the big interests—have driven the prices which the exhibitor must pay for the leasing of film to almost prohibitive figures. Add to this the increase in overhead expenses such as rent, wages, salaries, light and heat, and advertising, and it becomes apparent that the owner of a small house with, let us say, a seating capacity of four hundred to six hundred, is struggling under a burden close to the breaking point. Permit us to quote from the report of the Joint Legislative Committee to investigate the Motion Picture Industry transmitted to the Legislature of the State of New York on March 15, 1917. On page nine, center of second paragraph, we find:

> "The Committee is satisfied from its investigation, that as a rule, the proprietor or owner of the small motion picture theatre, wherever located, is making an exceedingly small profit from his business, and in many cases none whatever, and that it would be an injustice to him to attempt to impose an substantial additional burden. The cost of production of motion pictures in the last two or three years, particularly the so-called special feature pictures, has increased enormously, due to the ridiculously high salaries of the so-called 'star' actors and actresses who are engaged in the production of these pictures; to the exceedingly large salaries of the directors of production of such pictures; of the officers of the various producing corporations, and to the large amounts being paid in the way of royalties to the writers of the plays."

We further submit that the taxes as they now stand are discriminative, and that instead of increasing them, measures should be taken for their distribution on a basis of equity. The seating tax and the film tax fall exclusively and directly on the exhibitor. The admission tax falls indirectly on his shoulders by lowering the attendance at the performances. When looking around for new sources of revenue it was but natural that the Government should turn its eye upon the Motion Picture Industry with its staggering figures of capital invested and profits derived. And at first glance it looks as if the legislative forces, in creating the new existing taxes, had in mind to evenly tax producer, exhibitor and the public. As a matter of fact, developments have shown that the exhibitor has, unintentionally, we admit, been made the goat for the entire amount of all three taxes.

We further submit that if the taxes as they now stand are doubled and trebled, they will become confiscatory, as far as the small exhibitor is concerned. To pay double the amount of a seating tax, to pay a flat ten per cent on rentals which would approximately treble the present tax, and to see, in addition to this, a falling off in attendance which may amount to anywhere from forty to fifty per cent, owing to the doubling of the admission tax, is more than he can possibly stand. The larger houses will survive. They would possibly find a way of passing some of the increased burden on to their public, which is financially in a position to pay higher prices for their amusements. But the small house, depending for its patronage on its immediate neighborhood and catering to the families of wage earners, could, under no circumstances, raise the price of admission over and above what it is now. For the small owner it would be a case of shutting down and losing his all.

THE FUTILITY OF THE NEW TAXES AS REVENUE MAKERS

The proposed new tax carries within itself the germ of defeating its own ends. It will fail of its purpose to increase the Government's revenue, because while raising the amount of the taxes in dollars and cents it is bound to lower the number of tax payers.

Eighty per cent of the sixteen thousand motion picture houses throughout the United States have a seating capacity of only six hundred, or less. These eighty per cent are the backbone of the exhibiting end of the Motion Picture Industry. As demonstrated on the foregoing pages, the owners of the smaller houses can positively not stand any greater burdens than what they are carrying now. The proposed new tax will legislate a majority of them out of existence. It will kill the birds that lay the golden eggs. And the egg basket of the Government will be that much emptier in revenue.

But aside from the question of revenue, there is the broader question of war time policies which should be taken into consideration. If it is true that amusement and relaxation for the masses is essential in these times of war stress and durance—and the Government has so declared—if it is furthermore true that the motion picture screen and the motion picture houses have afforded the Government heretofore unknown means on an unprecedented scale for propaganda in behalf of the strenuous prosecution of the War and in behalf of measures related thereto, such as the saving and conservation of food, appeals for help to the Red Cross, appeals for help to uplift movements—and the Government has so declared—would it then and there be a wise policy to cut the number of these motion picture houses down by fifty per cent and possibly more?

CONCLUSIONS

Drawing our conclusions from the foregoing statements and taking a survey of the entire question of taxing the Motion Picture Industry, we find ourselves confronted by what we would like to call a serious misconception as to the component parts of the Motion Picture Industry in general and as to their taxability in particular.

Being the latest comer among the new industries, and having had a more rapid development and a quicker growth than any of the old industries, it is perhaps natural that the relative values of the different parts of the Industry have as yet not been fully recognized nor correctly appreciated in their true proportions. The investment of fabulous sums of money in the creative and manufacturing end of the Motion Picture Industry, has surrounded this part of the Industry with a glamour and a golden halo, dazzling to the outsider. It has resulted in designating this part of the Industry as the substantial and essential interests and it has given to these in the eye of the general public a prepondcrance and standing which, to say the least, is exaggerated, if not wholly unwarranted. As a matter of fact, this worship of the golden calf has put into the background the other end of the Industry represented in the person of the exhibitor. It has almost put the stamp of negligible measurement upon the part which the exhibitor plays in the Industry, a part which is as vital to the success of the entire Industry as anything else. Without the exhibitors, who have invested their capital and their efforts in presenting the pictures to the masses of motion picture audiences, the entire Industry would not and could not exist. It should not be forgotten that these men, who build, or rent, and equip a moving picture show house, are the indispensable link between the creator and manufacturer of film and the great public that pays its dimes and quarters to see the film.

In other words, we have called out the brass bands and bedecked our buildings with flags and banners and have strewn flowers upon the path of that great wonderful motion picture industry as represented by the millions and millions of dollars invested in the creating and manufacturing end. But we have not given a thought to the thousands and thousands of little fellows, the exhibitors who with their all invested are bringing up the rear of the Industry.

What would we say if the people would reserve their homage and their reverence for the generals of our glorious army, for the powerful guns and for our fleets of aeroplanes, and would allow the humble doughboy, the regiments of foot soldiers, to pass by in silence? Don't we know that in the last analysis it is this humble doughboy who is carrying our message in the barrel of his rifle and on the point of his bayonet to the enemy.

And just so does the humble exhibitor, the doughboy of the Motion Picture Industry, carry the message of the silent drama on his screen to the great public of the United States. Who, then, will deny that the thousands and thousands of small owners are not just as essential and just

(Continued on page 2937)

Fullerton, Noted Ad Writer, Quits Motion Pictures

Motion pictures loses one of its best known figures in the departure of G. F. Fullerton, advertising manager for the Jenson and von Herberg interests in Seattle. His advertising of the Coliseum, Liberty, Strand and Mission theatres has attracted the attention of the whole industry, and many times we have told you in these pages the sort of campaigns that he conducts in his exploitations, and "Your Idea and Ours" has included scores of specimens of his work.

Mr. Fullerton has left the motion picture game to enter the foreign field. Seattle is one of the principal ports of the country in export business, and Mr. Fullerton believes that after the war there are going to be great things happening, and so he has gone in on the ground floor.

New Independent Concern on West Coast

The Roy Stewart Feature Film Company is a new independent organization of Los Angeles, now at work on its first subject. Cliff Smith, who directed Stewart in a number of Triangle pictures, is serving in this capacity for the new company, which has begun the filming of "A Knight of the Range."

Josie Sedgwick is playing the feminine lead and Harry V. Meter is the heavy. Many of the cowboys who appeared with Stewart in other western subjects are now playing in his support. Space for the production of this first subject has been leased at the Triangle ranch near Santa Monica.

Anti-Yellow Dog Clubs Get Girl Members

Universal Film announces that girls are now joining many of the Anti-Yellow Dog Clubs, organized throughout the country with the avowed purpose of combating disloyalists. Reports received by the national headquarters of the Anti-Yellow Dog Clubs reveal that several clubs exclusively for girls are being formed in various cities.

The Anti-Yellow Dog Clubs are taking an active part in helping to arrange bookings for the Jewel picture "The Yellow Dog," which sets forth the mission of the clubs.

Harry Millarde Titled "Some Busy Director"

The title of "Some Busy Director" has been given Harry Millarde by several of his associates.

Mr. Millarde has been with the Fox Film Corporation for the last eighteen months and directs the productions of William Fox for June Caprice and Peggy Hyland. His latest pictures with June Caprice have been "Blue Eyed Mary" and "Little Miss Innocence."

"Bonnie Annie Laurie" and "Caught in the Act," starring Peggy Hyland, were also late Fox productions directed by Harry Millarde.

MADE EPIDEMIC BOOST HIS THEATRES

Soriero Stayed on the Job and the Result Was That His Two Houses Got High Endorsement

ALTHOUGH Thomas D. Soriero had his Park theatre in Boston and and his Strand in Lowell closed along with the others during the influenza epidemic, he saw to it that the theatres were given the very highest standing in the two cities and the result was that when they did reopen they were jammed to the doors while other houses were complaining of poor business.

In Lowell Mr. Soriero wrote an open letter to the newspapers and then took the matter up with the Board of Health with the result that an examination of the theatres followed and the Strand was given a complete bill of health and praised as a perfect house. Of course, Mr. Soriero let everyone in the city know of this fact through the newspapers and his mailing list.

In Boston he went before the health board, but realizing that his plea would have more weight with the aid of Dr. York, one of the most noted medical experts in all New England, he had him appear to make the fight that eventually resulted in the theatres being allowed to reopen. Dr. York explained to the board the ventilating system and arrangement of the Park theatre and then pointed out that not one employe of the house had suffered in the epidemic. Dr. York's endorsement of the theatre was printed in all the newspapers and sent to the patrons.

Besides this by working at nights and going around the city in his auto Mr. Soriero found that many street cars were idle and got these put into service with the result that overcrowding was stopped. He offered the service of all his employes to the board of health.

In other words while other managers were taking a rest Mr. Soriero was on the job looking after the widest interests of his theatres.

C. Milliken Joins S-L Pictures

Conrad Milliken Has Become Associated with Messrs. Sawyer and Lubin in the Recently Organized S-L Pictures

MESSRS. SAWYER AND LUBIN have announced the completion of arrangements whereby Conrad Milliken has become associated with them in the development of their motion picture enterprises. Mr. Milliken was formerly vice-president of Superpictures, Inc., and the Petrova Picture Company.

From their office in the Longacre building the following statement was obtained from Mr. Milliken: "You may say for me that I am delighted with the new association and have the greatest hope of its future. My association with Messrs. Sawyer and Lubin is the result of various satisfactory business dealings in the past, during the course of which I have come to have the very highest regard for their judgment and abilities.

"I believe that each of them has much to give to the motion picture industry and to the solution of its problems. Their energy and activity have become a byword in the trade during the last year in which it has been my privilege to be in close touch with their work and plans.

"The fine projects they have in mind should commend themselves to the careful attention of every exhibitor in the country. The organization of a producing company around Ralph Ince has long been a cherished project with all of us, and in the first picture which he will direct we expect to show the exhibitors a real surprise.

"I have always entertained an unbounded admiration and respect for Mr. Ince's artistic ability and his intimate knowledge of the needs and wishes of the American exhibitor, and I am very glad of this opportunity to have had some share in the organization of his first independent effort.

"The very least that can be said of the new venture is that it is assured in advance of the personal interest and support of every exhibitor who has ever displayed a production directed by Mr. Ince, and there are few who have not done so.

"Other plans of still wider scope and significance to the exhibitor are now under careful consideration, and we will soon be able to make further announcement of the organization of several enterprises of unusual interest to the motion picture public."

Next Pickford Artcraft "Captain Kidd, Jr."

According to statements emanating from the Artcraft offices, it would be difficult to conceive of a more powerful combination of elements in the making of an exceptional motion picture than that which is responsible for "Captain Kidd, Jr.," the next Artcraft Picture starring Mary Pickford.

Rida Johnson Young is the author; Frances Marion, the scenarist, and William D. Taylor is the director. Charles Rosher is the cameraman.

The cast in support of Miss Pickford is headed by Douglas MacLean and the remaining members are declared to be the best talent obtainable.

"Captain Kidd, Jr.," is described as a delightful, wholesome comedy and is said to contain every element essential to a successful photoplay.

This shows a section of the busy headquarters of the Allied Theatrical and Motion Picture, Music and Entertainments Committee of United War Work Campaign at 110 W. 42d street, New York City

Coast Loan Total Runs High

Colony Referred to in Complimentary Terms by Loan Committee— Studios Raise Large Amounts and Stars Do Very Good Work

AN audit of Liberty Bond subscriptions made by the Central Committee of Los Angeles shows that the people of the producing colony, film exchanges and theatres, purchased a total of $1,209,850, and were responsible for subscriptions totaling $3,644,600. These totals do not include the subscriptions of members of the Comique Film Corporation at Long Beach, or the American studios.

The audit was made by Charles H. Christie, who served as chairman of the motion picture industry committee, and J. C. Jessen, who was manager of the Tanks. The subscriptions from the various studios and organizations were as follows:

Astra, $31,150; Chaplin, $63,950; Brunton, $117,500; Christie, $16,250; Brentwood, $350; Douglas Fairbanks, $46,700; Eltinge Company, $4,100; Famous Players-Lasky, $134,150; Francis Ford, $1,500; Fox, $24,000; Griffith, $89,400; Hampton, $12,050; Hayakawa, $27,850; Ince, $52,600; Laboratories, $18,000; Mary Miles Minter, $20,000; Morosco, $27,800; L-Ko, $14,750; Metro, $36,400; National, $47,050; Mary Pickford, $20,000; Rolin, $11,300; Romayne Super Films, Inc., $1,000; Sunshine, $27,600; Mack Sennett, $38,650; Theatres and Exchanges, $97,000; Lois Weber, $43,750; Universal, $122,600; Vitagraph, $50,950, and Triangle, $12,450.

Added to this sum is approximately a half million, which consists of sales made at Tank "Victory" during the first ten days of the drive, $110,000 of which was purchased there by a Glendale man who desired the souvenir receipt book of autographed photos. Tank "Liberty" sold $1,271,700; Tank "Democracy" $612,550, and members of the motion picture industry aided many of the industrial organizations in the sale of bonds.

The work of people of the film industry has been referred to by Chairman Henry S. McKee, of the Southern California Committee, and Campaign Manager Robert Molten as the most beneficial and influential. The two Tanks used outside of Los Angeles brought about a spirit of co-operation between the city and county committees and the central committee which heretofore did not exist. This in the future will be most beneficial. Players and directors were called on daily to appear at meetings, and it is estimated that more than fifteen hundred speeches were made for the Liberty Loan by film people.

Meetings at Tank "Victory" in Los Angeles were the largest gatherings of any held in connection with any war work in Los Angeles. The attendance at the smallest of the meetings was estimated at 15,000, while the largest, that of the Brunton studios, when Helen Keller, with eight other stars, appeared, is thought to have had an attendance of between 50,000 and 60,000, even though this latter meeting was held on Monday, a lightless night.

Governor Lynch of the Twelfth District Federal Reserve Bank, and Chairman Henry S. McKee are both writing personal letters to all the people of the film colony who participated in the Tank drive, or in any other way took part in the fourth Liberty Loan campaign. As the result of the exceptional work of William Duncan, he has been selected by the manager of the Four Minute Men of Los Angeles as a candidate for this honor, the first member of the film colony to be thus honored. Membership depends upon serving through three consecutive campaigns as a four minute speaker. Bert Lytell, the Metro star, as the result of his talks at Tank "Victory," was made the recipient of invitations for meetings which would have taken up all of his time night and day should he have been in position to accept. Mary Miles Minter did exceptionally good work on Tank "Liberty," being the principal speaker for this during its seventeen days of campaigning, and will, no doubt, be invited to aid the Government in a larger way in future Liberty Loan drives should there be any. Roy Stewart, manager of Tank "Democracy," and Josie Sedgwick, who aided him, have won the admiration of everyone who followed them in this work. This Tank worked through the smaller towns of Southern California, and the sales made constitute a very remarkable record of achievement.

The campaign conducted throughout the film colonly of Los Angeles by Charles H. Christie is one that reflects much credit to him. As chairman of the film industry committee, he succeeded in securing the hearty co-operation of the committees organized at all of the studios, and among the theatres, laboratories, acccsory people and exchanges, and secured a maximum subscription when the people of the industry faced the most unsuccesful conditions in recent years.

S-L Pictures Commences Production Work

Arthur H. Sawyer, who with Herbert Lubin, has formed the new S-L Pictures organization, for the making and releasing of special productions, has announced that work is being started on the first Ralph Ince Film Attraction, personally directed by Ralph Ince, which will be the initial offering under the new banner.

Plans for originating the "S-L" brand have been under way for several months, a definite policy having been outlined and carried to completion. According to Mr. Sawyer, the only films which will be made are those which have a theme big enough to assure their success on the largest scale.

"The day of mediocre films has passed," declared Mr. Sawyer, when seen at his office. "Our definite plan is to make the biggest kind of big specials for only by the creation of unusually fine attractions can public interest in the motion picture be kept up.

"'S-L Pictures' will cater to a public ever growing more discriminating, and will never attempt any fixed number of annual releases, or any other plan which would detract from the high quality of production which is vital today to win success.

"Ralph Ince, our director-in-chief, is so well known for his successes that further comment is unnecessary. For his opening picture Mr. Ince is picturizing a stupendous theme, which for the present must remain a secret," continued Mr. Sawyer.

"The star will be E. K. Lincoln, who has made a name for himself by efficient portrayal of many difficult parts, winning an ever-growing following among picture lovers. The combination of Ralph Ince and E. K. Lincoln is particularly fine, and in support there will be an all-star cast, which will be announced shortly."

Exhibitors' Box Office Reports on Page 2950

Quinn's Comment—Picture Doughboys Protest

Quinn Comments on Kleine Stand

(Continued from page 2925)

for an existence, should not have to pay more than 50 cents top to see the best of them.

I contend that "Revelation," with Nazimova, was, from an artistic standpoint and from a standpoint of timing and direction, on a par with any picture that has ever been turned out; and Metro and George Baker, the director, are to be congratulated, and I am glad to say that the prices were not raised for it at any time.

NO! By all means we must not stop production of the pictures for a moment, if we can help it, but we *MUST* stop the making of bad and mediocre pictures.

We must stop these wild-cat promotion schemes by would-be producers who are inveigling many good people to throw money away by investing in their air castles, with the result of more worthless film being thrown on the market.

We must stop the shoemaking method and pay more attention to stories, direction, casting, cutting and timing, and we must allow a sufficient time to make each picture a work of art, and if Drama—be sure that it delivers a "message."

We ought, instead of cutting out production, to start the process of elimination, and go down the line investigating the pedigrees of many so-called directors and stars who are drawing fancy salaries and never do deliver the goods.

We ought to investigate the reason that stacks of money has been, and is now being, paid to performers for weeks and months and as much as a year, while they are absolutely idle.

We ought to find out why exhibitors are so often forced to cut thousands of feet of padding and mistakes out of pictures in order to make them fit to show. The writer has, on many occasions, been compelled to cut great quantities of padding, useless close-ups, etc., and recently took 2,000 feet out of 5,000, and the Western representative of the firm, which is one of the most prominent in the business, admitted it was a much better picture for the pruning.

If we would put the right kind of an investigating committee on the job we would soon discover that barrels of money is being thrown away uselessly through the channels that I have mentioned. What the business needs is a "Doctor"—*QUICK*.

NOW as to advertising. Mr. Johnston certainly has the right idea—he is right about our desks being littered with piles of literature that only serves the purpose of helping fill the waste basket. He is right about the stacks of material sent out to the daily papers, and he is right that we should have only two journals and use more economical methods in laying out the advertising copy.

If some of these producing companies would stop trying to conquer the world and stop throwing money away telling us how great they are, and get down to earth and do consistent, conservative and truthful advertising and confine their advertising to two journals; and let the quality of the pictures and the work of the artists do some of the talking when they are released, they and the exhibitor would have a whole lot less headaches than they are having now, because they would eliminate a great amount of unnecessary waste and be able to give the exhibitor the benefit by a lower price on films. For after all it is the poor exhibitor who pays for the waste and mistakes of the producer, when he pays the inflated prices asked for the film.

Mary Pickford is on top of the ladder and draws the people because she has the *ART* and *PERSONALITY* and *ABILITY* to deliver the goods and others in the business who have the real "stuff" in them and are delivering the goods, will always get recognition from the public; but all the money in the world will not make the public patronize so-called stars and pictures that are not up to the standard.

You have started on the right line, Mr. Johnston—keep up the good work—let us continue *this* movement and it will mean not only *CONSERVATION* but the *FINANCIAL LIFE* of worthy producers and exhibitors and the *LIFE* of the popularity of the business.

I, for one, am ready and willing to give my time and earnest efforts to help accomplish this end.

Sincerely yours,
J. A. QUINN.

Picture Doughboys Voice Protest

(Continued from page 2934)

as substantial a part of the Motion Picture Industry, as the big interests who have, until now, claimed this position for themselves.

RESUME

We have tried to show and believe we have proven:

1. That the owner of the small Motion Picture Theatre is overburdened by the taxes on the Motion Picture Industry as they now stand.
2. That any increase in these taxes (excepting the seating tax) would spell ruin for thousands of the smaller exhibitors.
3. That in the proposed new legislation, stringent measures should be provided to prevent the manufacturers and distributors from passing any taxes imposed upon them on to the exhibitors.

There is no doubt in the mind of this Committee that the legislative bodies of the Government in their deliberations and decisions affecting the taxation of the Motion Picture Industry, have been guided by the desire and thought of distributing the burden of such taxation equitably and justly among the different interests concerned. But we must repeat and emphasize that the result of this taxation, such as we find it today, is far removed and utterly at variance with the original intent of the law. The big interests engaged in the creative and manufacturing end of the Industry, the self styled substantial parts of the Industry, have so far not paid one single cent, directly or indirectly, of the taxes imposed upon the Industry. On the other hand, the exhibitor, the comparatively poor owner of the small motion picture house, has not only cheerfully carried the burden imposed on him by law, but has, in addition, been forced to carry the rest of the taxation which he was never supposed to carry.

It is with a feeling of absolute confidence in the sense of justice of our law makers that we men of the backbone of this Industry are looking toward you for remedy and relief, and that we ask you to receive this memorandum and the protest it contains in the spirit which prompted us to submit it to you.

It is up to you gentlemen of the Finance Committee to say the word which will mean to thousands of moving picture house owners and their families either the continuation of a modest existence or utter financial ruin.

MOTION PICTURE EXHIBITORS LEAGUE,
State of New York.
Sydney S. Cohen, President.
Charles L. O'Reilly,
Chairman Committee on Taxation.

SAMUEL I. BERMAN,
Executive Secretary.
[SEAL]

NOTE—The words EXHIBITOR, MOTION PICTURE HOUSE OWNER, THEATRE OWNER have been used as synonyms in this brief.

The Honor Roll

Irvin Willat, who has been directing under the supervision of Thomas H. Ince, answered the call to the colors and was summoned to Camp Kearny. It has not yet been announced to what service he will be assigned.

Thomas Bandes, or rather Private Thomas Bandes, formerly assistant manager of Select's Buffalo Exchange, stopped off in New York one day this week en route from Camp Meade, Maryland, to his home town. Private Bandes paid his respects to General Manager Arthur S. Kane and other Select officials, declaring that he would be back in the Select Service as soon as he has killed his quota of Huns.

Manager W. F. Sexton of the Family theatre, Toronto, reports that his former projection machine operator, Gordon Moffatt, has been killed in action while serving with the Canadian Army in France. The soldier was the only son of a widowed mother. Mr. Sexton's own son was recently severely wounded and no further details have been supplied by the Canadian Militia Department.

Word has been received from a well-known exchange man who joined the colors last spring, C. D. Hill, formerly manager of the Indianapolis branch of General Film Company. He is now a private in the 155th Ambulance Company, 114th Sanitary train, American Expeditionary.

Exhibitor Service Bureau

Advertising the Double Bill

Even If You Have to Show Two Features, Make One of Them Stand Out in Your Advertising

LAST week, under the heading of "Your Idea and Ours," we reproduced a newspaper display that attempted to advertise a double bill equally, and remarked that "It can't be done." And that remark has brought from an exhibitor in Providence copies of the local papers with the inquiry as to what we think of that advertising. And since our series of newspaper articles were interfered with during the enforced closing and consequent lack of newspaper advertising, this is a good time to consider the advertising of double bills.

As a matter of fact, we incidentally covered this matter a couple of weeks ago when we printed an article here about advertising the whole bill, and some repetition will be found. But in the former article we spoke more particularly of advertising the lesser pictures along with the feature. We are now considering advertising two things of apparently equal worth and interest.

Now when we made the remark "It can't be done," we did not mean that a double bill cannot be advertised, but that it was practically impossible to give equal display to both pictures and expect to get over the same punch that you would have landed if you had used but one idea for your main smash. It is unfortunate that the habit of double features has grown up in some cities, but it remains that it has and therefore it is one of those evils that will have to be overcome the best way possible with advertising.

Of course the thing that induces double bills is to make the appeal for quality. In most cities this has been the way they started: There were three or four houses bidding for the same patronage and one of the theatres was getting the worst of it. The manager probably wasn't showman enough to remedy the evil so he hit upon the plan of giving the public just twice as much motion pictures as the other fellow. The result was, the others followed suit and double bills became the rule in that community. And let us say, that as a general thing, we know of nothing worse for the motion picture interests than to "feed up" the public on entertainment. The result is pretty sure to be that they will tire of motion pictures.

Now all of you are familiar with the "bargain" style of advertising. It is almost as bad as the old fake "Free" ads that used to appear in the cheaper publications, with the "Free" appearing in heavy Gothic type and then a lot of small type showing that the offer is not free at all, but that there is a string tied to it. And so the sort of motion picture advertising that is built on such lines as "Bargain Bill Today" or "Double Feature Program" is bad advertising, the sort that will not build for the prosperity of your house though it may get you in a few extra dimes over night. Remember that the only sort of advertising that really pays you in the long run is that which builds up your theatre along with drawing the public to see your current offering.

If you try to merely make this bargain appeal you can naturally get over any selling argument in your advertising, for you, in your spirit, are not trying to sell any quality of any picture, but merely quantity.

Now even if you think that you have to show two features for one admission you might as well make up your mind that you have got to pick out a selling point and use it each time you advertise if you want to get the most possible business. We know that this statement will be met with: "How can we do this when one of the pictures is as good as the other and probably if we advertised one picture the strongest we might lose the followers of the other star by not calling enough attention to him."

After all, selling motion pictures and selling newspapers are not so very different, and so let us repeat an incident we told you of a few weeks ago and in a little more detail. We were in charge of certain editions of a very sensational paper that strove for large circulation—to sell as many copies of the paper and as many copies of the different editions of the same day's paper to the same people as possible. There were two big stories and we thought that we saw a chance to get a very beautiful make-up. And so we arranged it and when the paper came from the press it was a mighty good looking sheet for that style of paper, but here were two stories played exactly the same with the same sort of headlines and the same style of cuts. It was a "splendidly balanced" affair and we felt rather proud of it until the big boss, one of the most celebrated of newspaper men came around and gave us fits.

Our excuse was that we regarded the two stories of equal importance and wanted to give them equal play. "Forget that," he replied, "and remember that so far as selling this paper is concerned there is only one big story at the time. Pick out one story and smash it! You may pick the wrong story, but go to it just the same and you will sell the paper. You have to make the people think that here is some news so big that they cannot afford to miss it. You have to give the newsboys one story to cry. When you play two stories the impression that you give the public is that you really haven't any one big story, but that you are trying to force up two so that you can make a type showing."

After long experience in newspaper circulation we have found that is true, and we believe it to be equally true of motion picture advertising.

Now on the page opposite we have reproduced the motion picture advertising and the amusement page of the Providence Sunday *Journal*. The motion picture situation in Providence, is, from the straight photoplay point of view, far from ideal. Not only does the double bill idea prevail, but at least two of the theatres follow the plan of giving you a feature and then a lot of vaudeville—certainly the worst form of bargain store stuff.

But let's look at the advertising. Strand theatre, probably the leading motion picture house, advertises Lina Cavalieri and Enid Bennet and gives the two pictures almost equal prominence. It's a pretty sort of an advertisement because it has the pictures of two pretty women, but it gets nowhere. It is good as an announcement to those who are probably coming to the Strand anyway and merely want to find out what they will see, but that is just about all. In the smallest type there are some selling arguments on the picture, but one has to hunt for them when they ought to be brought out prominently—that is, we mean one of them. *The writer should have picked the picture and then have picked the selling appeal and made that stand.*

Empire theatre has followed this idea to a considerable extent because it has devoted the whole of the design to the Hart picture. Naturally this helps sell the picture, but the display should have gone further and have played the selling argument of the production. But we can see the writer getting cold feet, for to make up for this drawing on the Hart picture he gives more type space to the other.

Modern theatre goes much further along to playing up one picture, giving bulk of the space to "Private Peat," but the use of the cuts is confusing and the one on the Marion Davies picture is meaningless and might just as well be taken to apply to the Peat picture unless the reader is familiar with the features of the fair Marion. That is the fault of the arrangement of the display, but at that the advertisement is the best of any of the double picture bill displays.

While Fay's is a combination house it always plays the pictures as the main thing and then lists the vaudeville acts to carry out the bargain idea. That is a splendid plan to follow if you feel that you have to also feed the public vaudeville along with the

(*Continued on page* 2948)

"Bargain Day" Style of Advertising Prevails in Providence

Here are four pages from the Providence Sunday Journal. Three of these are reproduced to show the character of advertising there and the other to show that the policies of the advertiser also has its effect on the newspaper. See story opposite

Newman Reviews "Best Things" He Does

By Frank L. Newman

Manager, Royal and Regent Theatres, Kansas City, Mo.

I THINK the question, WHAT IS THE BEST THING I HAVE DONE FOR MY THEATRE? covers a great many things.

First and above all, to establish a theatre in your community so that when the people mention, "picture shows" they will immediately connect the name of your theatre with photo plays. For an illustration, if a man came up to me and asked me what was the best brand of shirts, I would say "Manhattan" or collars, I would think of "Arrow," garters, I would mention "Boston." Now I am not interested in any of these brands but what I want to point out is this: that these concerns had to build up their business and gain the confidence of the people that their merchandise is the best and that is what the exhibitors should do.

Of course in a case where there is only one show in a town and if a person mentions "picture shows" it would be only natural for the people in that particular town to mention the name of this one theatre and then it is up to that one exhibitor as to whether his theatre is a success or failure.

It takes a combination of many things to bring this about and I believe that while we are closed, it is good food for thought for exhibitors to try and figure out in their own minds WHAT IS THE BEST THING I HAVE DONE FOR MY THEATRE?

Don't "Bunk" the Public

The first thought is to have absolutely the best pictures that money can buy. At times the exhibitor thinks he may slip something over on his patrons when he shows a poor picture, that is buying a cheap picture. He does to a certain extent, but there is an after effect.

The picture is what you really have to sell. We give nothing. The patrons must pay before they enter. They take nothing away with them, and if you can establish in the minds of the people of your community that at least 90 per cent of the times they come into your show that you have on a good picture. Personally I run only first-run pictures and ofttimes I have had a picture bought to run at one of my shows and after I have reviewed it, I found that it was inferior, but I did not try to show it and rely on the reputation that the theatre has enjoyed the past four and a half years. I immediately paid for this picture and laid it aside and bought another picture.

Even if I did not make the money I expected to or should do, WHAT HAVE I DONE FOR MY THEATRE? I have kept faith with the public, and I want to tell you that the public is fickle and you can give them the best shows possible and then try to slip something over on them and they will soon leave and seek other places, but if you will try at all times to give them the best, I am sure they will stay by you.

Frank L. Newman

For an example in this particular case, just recently I had to show a picture that I really did not care to show, but it was the best I could get and any number of people came out and said to me: "This is not as good a show as you usually have, but you can't always have good ones." That shows you that the patrons are excusing me themselves, knowing that I have always done my best to give them the best show possible. Ofttimes I hear with this remark, "The music was good," and I also want to say something about the music.

Pioneering with Orchestra

Eleven years ago last April when I ventured into the picture business, at that time I did not know anyone who had an orchestra in their theatre. Of course the admission price was only five cents and they couldn't hardly afford an orchestra, but still I could see that I had to have something else besides the little film I was running, to keep the public's interest. So I immediately put in a four-piece orchestra, and there were only at that time three or four theatres in that city, and of course the exhibitors gave me the laugh and said that this couldn't last. My theatre only seated ninety-nine and they said that it was impossible for me to keep up a four-piece orchestra, but they often say, "He who laughs last laughs best," and I had my last laugh.

We not only kept our business, but we increased it, and right then and there we established our theatre, because everyone loves music, and ever since that time I have always had the best orchestra I could possibly get.

Just to hire an orchestra because it is twelve men or fifteen men does not mean a thing; I have always hired the best musicians I could get, and if it means ten or fifteen dollars higher than the scale, I had them in my orchestra pit, and I believe the exhibitor who thinks he can get away without good music is making a grave mistake.

It has absolutely been proven that music can make you feel either sad or happy, in fact, it can almost control your feelings. Now in case you have on a picture and have the right kind of music played, not just simply anything, but music that will color the picture, you have made your picture sweeter, and the patrons go out of the show not knowing exactly why but your show and your picture is the best.

It is because your music has helped it so; even if your picture is not as good as you would like to have it, the patrons have not noticed it and have enjoyed the picture, where if it had not been for the orchestra possibly they would have said that the picture was rotten.

How "Little Things" Count

The exhibitor should always keep in mind that he is serving the public, and every little thing that he can do to assist them is what keeps the theatre in their minds.

You take such a small thing as giving the people the weather forecast on the screen. It is something that everyone should know, yet many people do not trouble themselves to find out, and then again, for instance, if it starts to rain and you run a slide on the screen saying that it is raining and if the patrons have a car outside with the top down, they will greatly appreciate you informing them that it is raining.

(*Continued on page* 2949)

BUT DO YOU?

You May Have Read of Them, But Are These Your Policies?

MR. NEWMAN might be said to review his career as a motion picture exhibitor in this article. In its conclusion he says that many of the items he covers have been discussed in the trade papers often, but that a majority of the exhibitors are not doing these things. And he is eminently right.

Too many of you have been content to merely read what some other exhibitor has done, say it is a good thing and then pass it by. Right now is the time for you to cast up with yourself what more you can do for your house in the future.

Read what Mr. Newman has to say about his experiences with an orchestra. If you are unconvinced that music will pay you, you will get some striking facts here.

Making Your Theatre Appeal To Women

By Harold B. Franklin
Manager Shea's Hippodrome, Buffalo

AT SHEA'S Hippodrome, we strive to make our women patrons feel that the Hippodrome is particularly operated for them. We feel that without the fair sex Shea's Hippodrome would not be possible. When you succeed in getting the women to come to your theatre with full confidence, the rest of your audience is assured. Women are the biggest boosters a theatre can have and it behooves every exhibitor to cater particularly to them. It must be remembered that the motion picture theatre appeals principally to the family—and women are naturally the predominating factor in the family.

No mother would hesitate to send her children to Shea's Hippodrome because she knows, first, that the entertainment is of the right kind, and second that nothing objectionable is ever shown. She also has confidence in the way the theatre is run. She knows that the patrons are of the best class. Shea's Hippodrome assumes the responsibility of guaranteeing a service that protects women from anything objectionable. Exhibitors should endeavor to maintain an inviting atmosphere suggesting refinement and courtesy. The employes should be carefully drilled so that their conduct may reflect the atmosphere of the theatre.

Appeal to Whole Family

The family patronage of Shea's Hippodrome is a big factor. A visit at any time to this playhouse will find a happy, interesting and enthusiastic circle. It makes mother and father feel good to see how their children enjoy the pictures and it cements the family ties. And right here we have the basis on which the motion picture bases its popularity and success. Young America, encouraged by the parents, is the keystone that supports this great industry and producers and exhibitors will do well to study the taste of this audience.

The movie is a tremendous educational factor. It is well to familiarize oneself with the women's point of view. Theatrical men who have been successful have always maintained that if a show appeals to the women folks, the rest of the audience will take care of itself. This is

Harold B. Franklin

true particularly of the motion picture theatre—a distinctly family theatre. No motion picture theatre can exist without the support of the women. It is therefore important to cater particularly to the wants of the fair sex. More so now than ever before because of the important part women will play in the future public life of the nation.

Getting Woman Interest

The great responsibility assumed by women since the war makes them a factor indeed. Instinctively every woman is a housekeeper. It is important that the theatre be kept spotlessly clean.

We always take pains in appealing to the feminine eye. The ladies' rest room is really a "rest room," and it is tastefully furnished. Fresh cut flowers in a vase in the lobby are an inexpensive nicety that is of big appeal. Know everything that goes on in your theatre and see that your ushers properly police the house so as to prevent obnoxious flirtations.

At Shea's Hippodrome we instruct our ushers never to seat a man near a girl when other seats are available. Children and elderly people are given particular attention. Those who have the space and can easily and at a little expense furnish a nursery where mothers can leave their small children in charge of a young woman garbed as a nurse. It is these little things that make your theatre more popular than the other fellow's.

The big department stores have the right idea. You will note how the department stores cater to the taste of the women—with advertising, its merchandise and in its service. Make your women patrons comfortable in every respect. Study their likes and dislikes and benefit by that knowledge by giving them. The greater part of the matinee business of almost every theatre, principally consists of women.

The Pace for Fashion

Set the pace for fashion in motion pictures if you would appeal to the best women in your locality. Don't let your show or music get stale. Keep it bright and sparkling with plenty of novelty.

Every mother knows that children must have some diversion. "Movies" is a magic word to every child. Children enjoy the action of this fairy heaven. Mothers will not hesitate to send their children to your theatre if your pictures are right and if you run your theatre properly. It is natural that women want their children to watch pictures that depict high ideals, the good in life and stories that appeal to the highest emotions. Pictures should amuse and instruct. Make the woman feel that your theatre is "Her Theatre" and she will fight jealously for you and will prove one of your greatest assets.

Goldwyn Suggests Stunt for "A Perfect 36"

Goldwyn has issued two novelties for the exploitation of Mabel Normand in "A Perfect 36." One of these consists of a herald in the shape of a corset with a circle cut out at the top so that it may be hung on the doorknobs of homes. The other is a tape measure, which is, of course, only thirty-six inches long, and which bears the legend: "Are you a perfect 36? See Mabel Normand in 'A Perfect 36.'" Goldwyn suggests that the exhibitor offer to admit free to the theatre the "perfect thirty-sixes" at a special matinee performance.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landan, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

AS a general rule we are opposed to the "block" effect in advertising. This is the practice of using bevel edged border on two sides of a display to make the whole thing stand out as if it were lifted above the general body of the newspaper type. In the bunch of advertising that comes from the Madera Opera House, Ma-

TO HELL WITH THE KAISER!
AND THE PRO-GERMANS TOO!
(Two of a Kind)
Greatest of All Kaiser Pictures
. . SEE . .
How the Germans determined to make war on the world
The Kaiser in just the place you'd like to see him
How American Aviators could capture the Kaiser
Forty Aeroplanes Battle for supremacy of the air—the largest fleet ever shown in a picture
How an American Girl puts an end to the Crown Prince
"TO HELL WITH THE KAISER"
TO HELL WITH THE KAISER
Note:—Mr Lawrence Grant, who plays the Kaiser, is the one man in the world who is the born image of the Kaiser
ALSO "FATTY" AND MABEL AND A NEWS
Will be the attraction Extra ordinary at the
OPERA HOUSE, TOMORROW AND THURSDAY NIGHTS
SPECIAL ADMISSION PRICES-Adults 39c, Children under 12 16c

dera, Cal., this plan seems to have been generally followed.

In most cases anything of the freak nature in advertising of motion pictures is bad because it serves merely to get the eye and there is rarely anything of the convincing left to actually sell the picture. There is no use to merely attract attention if you do not then have the goods. In this case the block effect has been well employed, because the writer has followed out the teaser style through the advertisement. The repetition of "To Hell With the Kaiser," first as an exclamation and then as the title of the picture, insures that everyone will read the whole display—because it is different.

WE have seen a lot of announcements of theatres, but there is none better than that of the Colonial theatre, Toledo, O., which has obtained the first run of William Fox pictures in that city. In fact

two other theatres make announcements in the same issue of the newspaper from which we clip this half-page display, but they do not stand out anything like this one.

It's the simplicity, for one thing, that makes it so striking. But we want to call your attention to the fact that the name of the theatre is impressed upon you good and strong. You cannot look at any portion of the advertisement without your attention being brought back to the Colonial.

By using the largest possible faces of the various players the theatre has gotten splendid illustrative effect. The typing of the little reading matter is good and there is plenty of white space to make it easily read.

Make your house the theatre that IS.

STANDARD theatre, Cleveland, O., used a quarter of a page in advertising "The Kingdom of Youth," and it gets a mighty good effect except for the gray background that is used. But it interferes with making the figure of Madge Kennedy stand out as it should do, especially since the face of the star runs into the Ben Day matter. It

is a mighty difficult matter to bring out half-tones against either a black or a Ben Day background.

But these are minor faults. The main thing that all of the advertising of the Standard shows is that it is willing to use liberal space and keep the theatre itself prominently before the public. You will find no two of the displays exactly alike, but week after week there is evidence that the theatre is trying to get artistry into its exploitation in different ways. There is nothing that tends to put a motion picture theatre in the leadership of public opinion as this. When you come to make the advertising itself worth while the general impression is left with the public that everything about your house it worth while.

Nine times out of ten there is great pulling power in the advertising of the Standard, but there is always quality there.

HERE is a case of the greatest simplicity in advertising and coupling up the picture with the news of the law. It is the work of the Strand theatre, Minneapolis and serves to stand out among unusual displays.

"Crashing Through to Berlin" was booked at the Strand just at the time that "our boys" were starting to get there with both feet and when the eyes of every American were glued to the front page news about them.

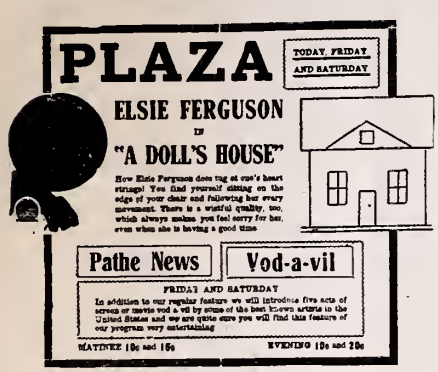
As the illustration, one of the clever drawing supplied by Universal exchanges was used, but the selling argument of the picture was dropped entirely—that is the selling "talk" was dropped. There was none needed in this case in the mind of the man who wrote the advertisement. It was a mighty good display to attract immediate attention.

But there is one failing that it has and that is: What is the picture about? That is a question that a lot of people will ask. It would have been a great deal better to have added a few lines saying that this was a complete history of the war. It's pretty clear as it is, but there are a lot of people for whom you have to literally diagram things.

The fellow who doesn't believe in advertising is the same one who calls for "Central" with the receiver down.

PLAZA theatre, Waterloo, Iowa, has evolved a most unusual advertisement on Elsie Ferguson in "A Doll's House," and certainly one that will attract the attention of every reader of the paper. There is too much black type here though the black border is permissible because it runs into the house, which is made of bits of rules. The cut of Miss Ferguson is bad because the black circle behind the face prevents the features from standing out. The advertisement would have been very much improved had the theatre used a

What Live Wires are Doing


PLAZA
TODAY, FRIDAY AND SATURDAY
ELSIE FERGUSON
IN
"A DOLL'S HOUSE"
How Elsie Ferguson does tug at one's heart strings! You find yourself sitting on the edge of your chair and following her every movement. There is a wistful quality, too, which always makes you feel sorry for her, even when she is having a good time.
Pathe News
Vod-a-vil
FRIDAY AND SATURDAY
In addition to our regular feature we will introduce five acts of screen or movie vod a vil by some of the best known artists in the United States and we are quite sure you will find this feature of our program very entertaining
MATINEE 10c and 15c
EVENING 10c and 20c

name plate instead of the black letters, and had the border run into this name plate. It would have then connected up the name of the theatre, that of the star and the title of the picture well nigh perfectly.

There's one line of the selling talk that we distinctly do not like—the one that says of Miss Ferguson: "This is a wistful quality, too, which always makes you feel sorry for her, even when she is having a good time." A lot of people don't want to come to the theatre to feel sorry, and of course while that is really not what the sentence is meant to convey, it's likely to keep away a good many more than it brings into the theatre.

Don't play "policy" too much, or you'll find it a bad gamble.

THERE are times when an advertisement can be improved by leaving out the illustrations and this one, from the Blue Mouse theatre, Detroit, is an excellent example of it. This appeared on the last day of the showing of the picture and presumably pictures of William Farnum and scene cuts had been used in the earlier advertising.

So this final display has been devoted entirely to a selling talk on the picture, with the idea of taking advantage of the word-of-mouth advertising that it has obtained. It could have been improved considerably by making the line "He invaded the city of sealed wives," the striking thing in the whole display. As we have said, we take for granted that the name of the star and the title of the picture had already been advertised. Certainly, then, the name of the picture should not be featured as the main thing. Assuredly it should not have been featured above that of the star. There is also a jarring note in the placing of the line "Last time today." It breaks into a sentence and spoils the meaning of the entire sales argument.

He Invaded the City of Sealed Wives!
MEET THESE MYSTERIOUS WOMEN IN THEIR OWN ADAMLESS EDEN. THAT MYSTERIOUS, BROODING COMMUNITY OF BROKEN HEARTS.
See
WILLIAM FARNUM
Last Time Today
FIGHT FIFTEEN MEN TO RESCUE A GIRL FROM A SHAME WORSE THAN DEATH. SEE THIS BIG SCENE AND TWENTY OTHERS.
in The Rainbow Trail
at the
BLUE MOUSE
ALSO, COMING NEXT
"The Prussian Cur"
Eight reels. Absolutely the greatest sensation ever offered the picture loving public. Watch movie page for date.

Advertising was one of the biggest agencies in putting over the Liberty Loan; it will keep you from borrowing to pay losses.

USING a space of ten inches across three columns Liberty theatre, Hartford, Conn., adopted the proper in its opening announcement—it made the theatre the dominant thing and played down the attraction only so far as the use of type was concerned. Then after this had been done the manager sat down and sold to the public the various strong points of "A Romance of the Underworld."

You will note attention was called to the fact that this picture was made from Paul Armstrongs great stage success, what a strong appeal was made to the admirers of Eugene O'Brien and attention called to

LIBERTY
NORTH MAIN ST.
Grand Opening!
Oct. 31, Nov. 1 and 2—Thurs, Fri., Sat.
HARTFORD'S NEW HIGH CLASS PHOTOPLAY THEATER
ATTRACTION EXTRAORDINARY!!
CATHERINE CALVERT and EUGENE O'BRIEN
in "A Romance of the Underworld"
A Screen Adaptation of Paul Armstrong's Great Drama of New York Life
SEE EUGENE O'BRIEN in the Part of The Young Lawyer Reformer, Never Were His Talents So Displayed.
CATHERINE CALVERT in A Romance of the Underworld
SEE The MOST VIVID COURT ROOM SCENE EVER ENACTED ON THE SCREEN.
A Great Expose of New York Life—Not as the Backbone of the Story, But as its Background
REALISTIC! ROMANTIC! VIVID!
DO NOT FAIL TO SEE THIS OPENING BILL AT THIS NEW PHOTOPLAY THEATER
MATINEES, 11c. ALL SEATS, 11c.
NIGHT—Balcony, 11c. Orchestra, 17c.

the courtroom scene. Some adjectives are used, but we are mighty glad to find that there are no superlatives.

Seeing is believing is an old adage, but remember that you are in motion picture business to make them believe first and see later.

"LAUGHING BILL HYDE" has been responsible for some of the very best motion picture advertising that we have seen and this display of the Kinema, Los

KINEMA
GRAND AT 7TH
CONTINUOUS 12 TO 11 — SPECIAL SMOKING SECTION
MATS (Ex Sats and Suns) 15-20 Loges 30 — EVES 15-20-30 Loges 50
All This Week
When in Danger, He Always Smiled—
"LAUGHING" BILL HYDE is a regular Rex Beach hero. Bold, strong, daring, human—he warms your heart, for he is a man who never quits a pal. He stakes life and liberty for a girl.
Sure, Bill Hyde is an American—there are millions like him—challenging danger with a smile, eagerly inviting the great adventure and meeting it like a man.
REX BEACH'S "Laughing Bill Hyde"
ANNOUNCEMENT
Presenting the New
KINEMA METROPOLITAN ORCHESTRA
Herbert Widoft Director
The finest and most remarkable of its kind in California—sparkling specialty numbers and brilliant solo selections
Kinema Metropolitan Orchestra

Angeles, which occupied four full columns is a striking example of them. It is also one of the best specimens of combining the cut appeal with the selling argument and the title of the picture and the author.

"When in Danger He Always Smiled" is one of the best selling lines that has ever been offered with a production. It at once conveys the idea that here is a character out of the ordinary and that one will not be called upon to look at merely brute force stuff. Then the selling argument is carried right along into the atmosphere of the present war where the Kinema tells its patrons: "Sure Bill Hyde is an American—there are millions like him—challenging danger with a smile, eagerly inviting the great adventure and meeting it like a man." It would have been an obvious thing to refer to the present conflict in that sales argument, but we don't believe that there was a person who read this display that failed to get the point. And in these days you only need to tell people that a picture breathes the real American spirit, and then they'll pack your theatre for you.

One thing that we like about all the advertising of the Kinema is that the theatre does not let you forget the theatre itself. Note the way that attention is called to the engagement of the orchestra. After one is attracted to the display on the Bill Hyde picture one is taken right into this orchestra announcement. It's good work, for no matter how big the picture may be there's no picture bigger than your theatre.

Seeing Rialto and Rivoli with Rothapfel

USE of patriotic and popular music in motion picture presentation has never been better shown that it is at the Rivoli theatre this week, where the feature is "Safe for Democracy." In fact, Mr. Rothapfel has given this picture one of his very best settings and the result is a storm of appreciation.

There are fifty-one changes of music during the feature and these range all the way from light and catchy fox-trots to "Battle Hymn of the Republic" and "Stars and Stripes Forever." The result is that every point of this patriotic and convincing picture is brought out all the stronger. It makes the presentation infinitely more impressive than it would be where you simply "play the picture."

There is a distinct surprise sprung right at the start of the performance, for everyone is expecting the usual overture. All of the lights go out and the house is in complete darkness except for the red over the exits and a few bars of "Auld Lang Syne" are played and then the curtains part revealing one of the striking John Wenger settings. There is a circular window in the back of the stage with just a little red light at the bottom suggesting the rising sun with the Rialto quartet seated on the stage. Then they begin to sing "Love's old Sweet Song," and you immediately get the reason for the bars of "Auld Lang Syne" that were employed as the introduction. The curtains close just as the last bars of the song are heard. There is no music with the quartet selection.

Then comes the overture, Suppe's "Beautiful Galatea," played with the lights all gold and then comes the double scenic number. First we have "Nature's Mischief Makers," released by Educational Films, a short bit of a picture that is full of laughs. We have the Crede that eats the eggs of the duck, then King Charles spaniels, cat and dog chums and then the monkey who is bent on overturning everything. "Whispering Flowers" and "Woodland Whispers," played without the introduction, are used for this. The second half of this scenic number is applied by "Outdoors With Beauty," one of the clever Van Scoy scenics and here "Poesia Pastorale" is used.

Then comes another one of the fanciful settings. With the lights all in soft blue the curtains part revealing another of the circular openings with a huge rock at the right and on the top of this four red lights and a big green tree at the left. Miss Gladys Rice then sings "Oh, Dry Those Tears," accompanied by harp, 'cello and organ. There is a red spot on the singer from the right of the stage and at the end of the song the stage lights come up in red.

Official War Review No. 20 comprises the Animated this week. The general title is "Along the Crimson Gash of the Western Front." First we are shown scenes in the Italian fighting with the Austrians cringing before the Italians, the big guns in action and then close-up views of the battle with the final result of a drove of Austrian prisoners. "La Forza del Destino" is used during the first of these and then a tympani rumble for the battle scenes. With pictures of the French soldiers after four years of battle come "March Heroic" with "Marseillaise" counterpointed for a few bars. "My Dough Boy" is used with pictures of feeding the American soldiers in the field and in the trenches. Then come pictures of drills with the tanks and here "Frozen Bill" is used.

Then comes the smashing finish, pictures of the British cavalry going into action. First there are three trumpet calls and then battle music and a drum roll and we see the horsemen plunge forward. This is probably the most convincing picture that has come out of the whole war for as the cavalry gallop into the battle a shell bursts in their midst and one may see three horses and their riders the victims. Then with the title, "Britain collects heavy damages" and pictures of some of the 57 000 prisoners they took we have "Rule Britannia" to the end of the picture, almost drowned in the storm of cheering.

There is a special musical prelude for the feature. The curtains part as the lights in the dome become blue and the proscenium arch red. With the fanciful setting there is an outline map of the United States with the stars and stripes radiating from it as the background. The quartet, seated in the orchestra, then sings "My Own United States" and as the end bars the title of the picture, "Safe for Democracy" is flashed on the center of the map and the feature begins.

Three choruses of "My Own United States" are used through the opening of the feature and then with the first views of the shipyard comes "Master Builder" march. With the introduction of the two tramps "Pals" is used, then the trip from "Master Builder" and the last eight bars of "Pals" again. "Love's Contentment," the theme is first employed for the first time then.

One may give here only a bare suggestion of the appropriate character of the music. For instance, in the scenes where the second son, the idler, is shown in bed we have "I Hate to Get Up in the Morning," and with the flash of the picture of the soldier son we get the last sixteen bars of the chorus of "Yankee Doodle." Then a little later when the father is the only one to congratulate the son who has married his stenographer there is a laugh added with "What's the Matter With Father?" Where the little tramp swipes the bottle of milk there are the last eight bars of "Jimmy Valentine." There is another clever arrangement of music during the time that we see the police rounding up the loafers under the work or fight order. "It's Time for Every Boy to Be a Soldier" is first used, followed by "What Kind of An American Are You?" and then four bars of "Hail, Hail, the Gang's All Here," and then with the title "I Hear You Calling Me," there are a few bars played on the bassoon.

Then when the soldier son comes home wounded we have "When You Come Back," and then "Battle Hymn of the Republic" and "When You Come Back" repeated. With the pictures of the shipyards workers calling on "gasless Sunday" we have "Keep the Home Fires Burning." There is another big laugh when the little tramp offers his arm to the servant maid and "Gee, I Wish I Had a Girl" helps it along. For the smashing finish we have "Columbia, the Gem of the Ocean" and then "Stars and Stripes Forever." The scenes themselves are patriotically appealing, but the music adds to their punch and increases the great volume of applause that the picture gets.

This ends the bill, one of the very best that the Rivoli has ever had, and certainly there is none that has been more appreciated. There is a lot of comedy in the feature and therefore no more is needed on the bill. But there are probably a lot of people that would tell you that because

THEY KNOW

Trained Forces Add Dignity to Your Theatre

ON election night we dropped into the Rialto theatre with an exhibitor who has never visited one of the Rothapfel houses. There was a throng on the sidewalk waiting to get in and the house was crowded on the inside.

As we entered the loge section there were several people in the aisle. One of the ushers asked the people to step back. One man questioned his authority, but he merely had to say that it was a rule of the house and there was prompt compliance. And it was all so quietly done that no one who was not elbow to elbow with them could have heard. Compliance was immediate.

"If that had happened in my theatre," said the exhibitor, "there would have been a fierce argument. Once I admitted them they would have demanded to stand there and not go back where they could not see. How do they do it?"

The answer is simply that the people who attend the Rialto get the Rialto spirit. They see the order that is maintained, the courtesy that is practised and they who come to the theatre day after day enter into the spirit of it. Yes, your audiences get the atmosphere of the house. And it means a lot to have everyone in the spirit with not only your presentation but with the theatre itself.

How A. J. Laurie used the front of Regent theatre, Guelph, Ontario, to boost Victory Bonds while his theatre was closed

Newman Reviews "Best Things" That He Has Done in His Two Theatres

(*Continued from page* 2940)

There has been a number of times that I have used my own car to take people home when they did not feel well in the theatre and to take them to the depot when it was impossible to get a taxi, so that they will not miss the train.

Then when a lady comes in during the day and may be carrying a grip, to have it checked at the door is a great help, and then again it may be set in the aisle and someone fall over it.

Another good idea is to have a place for the little ones, say, from three to ten years of age, to play in case the picture does not appeal to them. In my theatre I have a room that is thirty by fifty feet and have a maid attendant. We have had as many as fifty children in that play-room at a time. Right off that room we have three or four little cribs for infants when they fall asleep, so that the mother can lay the baby in one of these beds and tell the maid where she is sitting in the show, in case the baby cries, and then go and enjoy the picture.

For instance, a drink of water is very important in a show. Ofttimes in the evening, or any time you may be sitting in the picture show very thirsty, you don't like to leave and go out and get a drink, but to have someone bring you a drink. It is such a small cost to have filtered water cooled by ice coils and have a maid to carry the water in sanitary cups. You can imagine yourself in a show very thirsty, you can hardly enjoy the picture, but if someone brings you a drink it would really make you enjoy the show, where if you did not get the water you would possibly not have enjoyed yourself at all. There are many more small things that bring about just what I have mentioned, to establish your theatre in your community.

I want to tell you that I believe that is the biggest asset I have, that whenever anyone mentions "picture shows" for them to mention the name of my theatre. The exhibitor must realize that he must do everything in his power for the comfort of his patrons.

A great asset to the theatre also is to have a good looking, clean, neat girl in the box office, and one who can have a Douglas Fairbanks smile and know the worth of "yes mam," "no mam," "yes sir" and "no sir," instead of like some girls I have seen in the box office who looked like their hair had been combed the week before and chewing gum, their hands dirty, and someone comes up and asks them a question and they either say "YES" or "NO."

Then to have a doorman to greet them with a smile of welcome on his face and open the door and have a neat maid inside ask them "How far down would you like to sit, please?" it makes the patron feel at home because he is being catered to and it shows that they think something of his patronage.

The exhibitor should always watch the air in his house and not wait until a patron comes out and says, "My, how stifling the air is in there!" Beat them to it and have your exhaust fans on and keep your theatre sanitary, clean and fresh. In my theatre I keep, the year round, white linen covers on the seats. It answers two purposes; first, it is sanitary, and, second, if a lady comes in with a fine waist of some kind on or a silk dress, she feels that she can lay back against the seat without soiling her dress from the dirt on the seat. In other words, COMFORT is above all, and it takes all this to bring about the establishing of your theatre in your community and gaining the confidence of the people that your theatre is THE theatre of the town. One of the big things that has made my theatre a success is the co-operation of all my employes. I have thirty-five people working for me in my little theatre, and every one of them is working for the interest of the theatre. They are all taking an interest, as though the theatre belonged to them. It is because I have made them believe that they are part of the theatre and that it will take all of their help to make the theatre a success. Many exhibitors overlook this essential policy.

Canadian Manager Sets New Mark in Co-operation with His Town

IT is not necessary to repeat here the advice that we have given you many times that it pays to co-operate with your city in anything that it is doing, but certainly a splendid example of this has been shown by A. J. Laurie, manager of the Regent theatre, Guelph, Ontario. He showed how a theatre is able to meet every situation and we haven't the slightest doubt that as the result there is going to be greatly increased business at the Regent.

In the first place, he anticipated the influenza closing order by several days and voluntarily discontinued performances, but just at this moment the Canadian Victory Bond drive was on and he wanted to do everything possible in the way of co-operation. The first thing that he did was to devote the whole of the front of the house to advertising the loan. The various frames that usually carried the announcements of the current pictures were given over to bond posters and two huge signs were painted and placed in front of the house.

But then he went one better by placing a screen on a building opposite the Regent and at night he gave free motion picture shows to the general public. They being in the open air there was little danger of infection, and the people wanted pictures. But these pictures were shown to aid the Victory Bond drive, being practically the same ones, with a few changes that were made for the Liberty Loan drive. And still further than this Mr. Laurie advertised these showings just as if he was collecting admission.

No wonder the newspapers gave him front page space. And he, and other managers who show an equal amount of public spirit, will find that it puts them in first place in the hearts of the fans.

It is not merely a case of being loyal to your country but of making every resource work for it and at the same time for you.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"America's Answer" (Government Official-World)—"Big business seven days."

"A Nine O'Clock Town" (Ray-Paramount)—"Average business."

"'Till I Come Back to You" (De Mille-Artcraft)—"Extra big in three days' run."

"Why America Will Win" (Fox)—"Big business first day, average second, and big business third day."

"For Husbands Only" (Jewel)—"Business average for three days."

"He Comes Up Smiling" (Fairbanks-Artcraft)—"Extra big during Spanish influenza. Great cast. Good story. Will stand a return."

"On the Jump" (Walsh-Fox)—"Extra big. A crackerjack to open up with after epidemic."

"The Road to France" (Blackwell-World)—"An ordinary melodrama with some extra good shipbuilding scenes. In seven reels. Would have been better in five. Business so-so."

"Peck's Bad Girl" (Normand-Goldwyn)—"This is Mabel's type of picture but she needs a couple more good ones to live down some of the others. 'Flu' hurts business."

"A Japanese Nightingale" (Fannie Ward-Pathe)—"Beautiful settings, good story, epidemic kills business."

"Riddle Gawne" (Hart-Artcraft)—"Great picture. Hart in a little comedy. Hart's best picture. Pleased all."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MAN (Morey—Vitagraph).....Aug.	Average	"Fair." "Seemed to please. Good story, directing and acting."
APPEARANCE OF EVIL, THE (Elvidge-Mayo—World) .....Oct.	Average	"Average picture four days."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, The (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft).....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, digestion poor, star well liked." "Big." "Excellent business, story not much, Lytell popular here." "Average." "Very pleasing."
BREAD (MacLaren—Universal) .....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird).....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)..Aug.	Average	"Fair picture, average business."
CLEOPATRA (Bara—Fox)	Big	"Opened after being closed four weeks by epidemic. Business light until Saturday. Strong feature but people still nervous."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
COME ON IN (Shirley Mason—Paramount).....Sept.	Average	"Very good picture, but poor business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount) .....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Lila Lee made a good impression." "Very good picture. Great star." "Poor business three days."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good." "Pleased." "Fairly good picture. Well staged. Not Alice Brady's best. Liberty Loan and Spanish Influenza killed business."
DIPLOMATIC MISSION, A (Williams—Vitagraph).... Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount) .....Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they put her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three-day run." "Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business." "First run downtown opened extra big and continued good business during week, closing extra big."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, pictude liked." "Average." "Star not popular."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good." "Fair picture, but poor business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
GIRL FROM BOHEMIA, THE (Castle—Pathe)...Aug.	Average	"Good program picture."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star."
GOAT, THE (Stone—Paramount.).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREEN GOD, THE (Morey-Blythe-Vitagraph).....Sept.	Average	"Very Ordinary Picture."
GREAT LOVE, The (Griffith—Paramount).....Aug.	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount) Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average." "Great picture, great work."
HEARTS OF THE WORLD (D. W. Griffith Special)...	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W., packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days." "Influenza scare hurt business."
HER COUNTRY FIRST (Vivian Martin—Paramount) Sept.	Average	"A very good picture."
HEREDITY (Castleton—World) .....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average." "All star cast."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production." "Big money getter. Do not feature title." "Good, but too many German pictures now being offered."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day." "Good picture." "Good program picture; did not please at advanced prices."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was." "Average business." "Average to poor business."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture." "An excellent production; well liked." "Fair picture." "Good." "A very good picture; holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business." "Fair picture."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser; some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days." "This picture better than the average Pickford and well liked, but not big as to receipts."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run, fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days." "Very good in a three-day run at high class downtown house."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day." "Average business for two days."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe .....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture." "Some picture, boys."
MY FOUR YEARS IN GERMANY (First National)...	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased every one." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing." "Average."
ON THE QUIET (John Barrymore—Paramount)...Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong." "Great picture." "One of the best pictures ever shown on feature picture programs."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture." "Picture fine, star good, patrons more than pleased in three day run at high class downtown house." "A good comedy drama; poor business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and ditto star wasted in this production. Fatty saved the day for us." "Good picture."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business." "Picture a counterfeit."
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked." "Average business for three days."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this." "Extra big, and big through week's run." "Big to average to poor business in three days' run."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
QUEEN OF THE SEA (Kellerman—Fox).....Sept.	Average	"Usual Kellermann stuff same as her other two pictures. Fine photography, etc., that lets it out. Only average business."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox) Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture." "First good picture Hart made since 'Narrow Trail.' More like it, Mr. Hart."
ROAD TO FRANCE, THE (Blackwell-World).....Sept.	Average	"Other than patriotic sentiment this picture has not much to recommend."
SALOME (Bara—Fox)	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good, big business."
SOUL WITHOUT WINDOWS, A (Clayton—World)Sept.	Big	"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
SOURCE, THE (Reid—Paramount).....Sept.	Big	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy." "Extra good." "Good picture."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALK OF THE TOWN, THE (Phillips—Universal)Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
THAT DEVIL BATEESE (Salisbury—Universal)...Sept.	Big	"Big business." "One of Salisbury's best."
TILL I COME BACK TO YOU (De Mille—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great." "Here is a dandy; grab it." "Big picture." "Very fine production."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual) .....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house." "A piece of cheese." "Good picture, didn't draw."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner." "One of the best war films." "Fair."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe) .....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WHITE LIE, THE (Barriscale—Paralta).....Sept.	Big	"Dandy picture, classy, holds suspense until the last. Barriscale fine."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action." "Big picture to average business."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Sandy" (Jack Pickford-Paramount)—"Average business."

"The Lie" (Famous Players-Lasky)—"Just about average business for seven days."

"Blindfolded" (Hodkinson-Paralta)—"Average business."

"Old Wives for New" (De Mille-Artcraft)—"Extra big and big business for seven days."

"Western Blood" (Mix-Fox)—"Good lively Western."

"The City of Dim Faces" (Hayakawa-Paramount)—"Average business four days."

"A Doll's House" (Ferguson-Artcraft)—"Poor business."

"Back to the Woods" (Normand-Goldwyn)—"Very good picture."

"Believe Me, Xantippe" (Artcraft)—"Big business two out of three days."

"Blue Jeans" (Dana-Metro)—"Epidemic fear still holds them away. Poor print hurt, too."

"Fire-fly of France" (Famous Players-Lasky)—"Starting average and finished last two days big."

"An Alien Enemy" (Hodkinson-Paralta)—"Good picture."

"The Kaiser's Shadow" (Dorothy Dalton-Paramount)—"Average to poor business."

"The Mortgaged Wife" (Jewel)—"Very good, but they are still afraid of the 'Flu' here."

Live News from the Producers

Four American Films Active During Embargo

It is declared by one of the American Film Company's officials that the influenza period had proved quite active for their sales force despite the general close-down of business in the large Metropolitan centers. In the communities where the theatres still kept open, they continued to book the four pictures, "The Eyes of Julia Deep," "Money Isn't Everything," "Hobbs in a Hurry" and the latest Mary Miles Minter subject, "Rosemary Climbs the Heights."

In addition to this, many contracts for the entire three series of eight pictures each, featuring the three stars, Mary Miles Minter, Margarita Fisher and William Russell, are said to have been signed during the period which has been looked forward to as a completely dead term.

"Fair Enough" will be preceeded by "The Mantle of Charity," featuring Miss Fisher, and by Russell's "All the World to Nothing," as well as Miss Minter's "Wives and Other Wives," a "situation-perplexity" farce.

Three "Big V" Comedies Listed for November

The Vitagraph list of Big V Special Comedy releases for the last three weeks in November are announced respectively as follows:

"Frauds and Frenzies," featuring Lawrence Semon.

"Submarines and Simps," featuring Earle Montgomery and Joe Rock.

"Husbands and Humbugs," featuring Lawrence Semon.

The two-reel feature comedies, it is announced, are now being shown throughout the country and are said by Vitagraph to be the most popular comedy feature the company has ever put forth.

With one Big V Special being released weekly Vitagraph is said to be the only company issuing two-reel comedies each week in the year.

General Announces Two New O. Henry Films

When Broadway Star Features offer their new releases of O. Henry Stories it will be found that the subjects ready for the exhibitor are well ahead of schedule, as the directors had been gaining at the time production was temporarily suspended at all studios.

Two of the stories that may be expected are "The Ghost of a Chance" and "Buried Treasure," with Agnes Ayres and Edward Earle in the leading roles, direction by Kenneth Webb.

Fox Emphasizes Service Value

William Fox Declares That Success Lies in Giving Exhibitors More Than You Have Promised Them

Father Is Giving Peggy Hyland Some Good Advice in the New William Fox Production, "Caught in the Act"

DECLARING that "Service" in the motion picture industry too often means merely the distribution of press books, slides, lithographs and other accessories, or possibly the prompt arrival of film in a more or less usable condition, William Fox asserts that far-seeing producers are interpreting the word "Service" in its broadest sense, and appreciate that the soundest foundation for the building up of a permanent success lies in the policy of not only giving the exhibitors their money's worth, but even more than has been promised.

It is pointed out that what was perhaps a striking example of this development in the motion picture industry was the addition of Evelyn Nesbit as a star of the William Fox Standard Pictures and the securing of Madlaine Traverse as one of the stars of the Fox Excel Pictures.

As one of the Fox officials said: "The contracts for Standard Pictures, as signed by exhibitors, did not call for productions by Evelyn Nesbit. Her name was not on the list of stars who, the exhibitors were told, would make Standard Pictures. But when the opportunity came to sign this star for Standard Pictures William Fox availed himself of it—because he saw in Miss Nesbit a chance to do something for the exhibitors who had faith in him and his pictures.

"Therefore the pictures which Miss Nesbit is making are practically an out-and-out gift to exhibitors; the men who booked Standard Pictures are getting an extra star on their program.

"The same holds true of the Excel Pictures group, in which the Madlaine Traverse pictures will be released. The stars in this group, when the contracts were presented to exhibitors, were Peggy Hyland, Jane and Katherine Lee and Virginia Pearson. Now exhibitors will be able to show also pictures by Miss Traverse, thus obtaining a greater variety for their program and the benefit of any personal following that Miss Traverse may bring with her to William Fox pictures.

"In giving to exhibitors two stars more than they had bargained for William Fox is exemplifying the rule—long established in our business—that when you give the exhibitors just a little more than what you have promised them you are building up a permanent success based on real service."

Carl Laemmle Returns From Universal City

WHEN Carl Laemmle returned to New York City from the West Coast trip he told of the fire that had threatened to destroy Universal City. He declared that, except for the Spanish influenza, Universal City was in the finest condition he had ever known it to be in.

Mr. Laemmle was particularly enthused over a production that has just been completed with Dorothy Phillips as star.

"There was one film that surpassed anything I have seen in months," said Mr. Laemmle. He was referring to the latest production featuring Dorothy Phillips. The title has not been definitely decided, but at present it is identified as either "Carry On" or "Until We Meet Again."

"I sat through fifteen reels of the film," declared Mr. Laemmle, "and I could have sat through fifteen more with the keenest pleasure. Our people are due to have a terrible time cutting that film down to eight or nine reels. It is positively the greatest war film, to my mind, that has ever been produced, bar none."

Mr. Laemmle's general survey of conditions was optimistic in the extreme. He was delighted over the showing of loyalty exhibited by the working force of the company.

Director, Star and Producer Photographed Together. Marshall Neilan Is the Director, Blanche Sweet the Star and Harry Garson the Producer, and All Are Interested in Blanche Sweet Productions

"Unpardonable Sin" Completed

Messrs. Garson and Neilan Coming East with Blanche Sweet to Give "The Unpardonable Sin" a Broadway Run

A LONG Broadway run is planned for Harry Garson and Marshall Neilan's production of "The Unpardonable Sin," starring Blanche Sweet.

Word has just arrived from the West Coast that the trio will leave Los Angeles immediately and that the much heralded production is completed. According to announced schedule, it is planned to give a special performance of the production before the Government officials at Washington, D. C.

After the Washington showing it is believed that a private showing will be promoted in New York City, where the newspaper men and other critics will be invited. From the enthusiasm already recorded as displayed by Messrs. Garson and Neilan, nothing will be overlooked to give this production the promoting and exploitation which they believe it deserves.

It is declared that several of the finest New York theatres have already been offered for the first run, and the sponsors expect the first run to be a long run and a successful run in the metropolis.

Distributing arrangements are not announced as yet, but upon the arrival of the trio from the West Coast it is expected that something definite will be made known as regards the distributing arrangements of "The Unpardonable Sin."

This is the first Blanche Sweet production that has been completed in a long time, and she plays two parts in the picture. Walter Beery portrays the part of Colonel Klem, a German officer, who imposes "Kultur" upon Belgium. Miss Sweet is "Dimmy," who left Los Angeles for Belgium upon hearing that her sister was in trouble.

After receiving help in England, Dimmy arrives at the Dutch border, but discovers that her passport is useless. While attempting to slip over the line at night, she attracts the attention of a German officer named Klem, who is one of the men who mistreated Dimmy's sister, Alice, at the convent, and mistakes her for her sister, although he cannot recall where he has seen her.

Dimmy meets Noll Winsor, who has been searching for her and who promises to help her. On his next trip into Belgium he succeeds in getting her across the line, but Klem discovers them, and, still unable to recall where he has seen Dimmy, decides that she is a spy, and has her subjected to the German method of searching suspects.

From here on the many tense situations develop, until Dimmy finally foils the machinations of the German Government and is re-united with her sweetheart and sister.

Former Senator Praises "Wolves of Kultur"

L. A. Sheridan, manager of the Des Moines branch of Pathe, arranged a special private showing of the early chapters of "Wolves of Kultur" for Governor W. L. Harding, who is the honorary head of the Council of Defense; Senator Young, who is the chairman; G. H. Messenger, superintendent of banking; Thomas Fairweather, Mayor of Des Moines, and other influential men of the city and state.

Senator Young was declared to be unqualified in his praise of the feature and furnished a list of all of the members of the Council of Defense in Iowa that they might be informed of the propaganda value of the serial.

Metro Gives Ida Darling an Important Part

Ida Darling, well-known stage and screen player, has been engaged by Metro for the part of the German spy in their screen version of "The Man Who Stayed at Home," in which King Baggot is seen in the leading role.

Miss Darling has played with Irene Fenwick, Bert Lytell, George Cohan, Billie Burke and Marguerite Clarke and supports Norma Talmadge in her two latest productions.

R. C. Bruce Is Back with Twenty Pictures

Robert C. Bruce arrived at the offices of Vice-President Hammons of the Educational Films Corporation Nov. 4 on his annual visit from the Pacific Coast to the distributing headquarters of his northwestern scenics. Mr. Bruce carried with him twenty new one-reelers and a tale of a recent trying experience in the Cascade Mountains, which had delayed his coming about a fortnight.

He will devote the next month in the East to titling and editing the new material. A taste of its quality has already been seen in "Tales of the Tall Timber" and "A Wee Bit Odd." Some of the most interesting "takes" were in the Yellowstone and Jackson's Hole regions of the Rockies, the remainder being principally in California, Oregon and Washington.

Another daily worker in the Educational's film room is Director George D. Wright, of the New Mexican Topicals, which he is rapidly getting ready for early exhibition.

President George A. Skinner has taken the first print of the Coal Picture to the Educational's laboratory in Wilkes Barre, where he is engaged on the final revision of Director William Parke's multiple-reeler.

Artcraft Announces Next Griffith Picture

"The Greatest Thing in Life" is the title of D. W. Griffith's newest Artcraft production which the master of screencraft has just completed at his California studios and which will be the next Griffith release on the Artcraft schedule.

The cast is made up of regular Griffith players, for the most part identical with those who have been featured in all the recent Griffith productions. Lillian Gish has the leading feminine role, with Robert Harron opposite as the young American. Elmo Lincoln appears in the role of an American soldier hero, while the remaining parts are in the hands of Adolphe Lestina, David Butler, Edward Peil, Kate Bruce and "Peaches" Jackson.

"Coal" Picture Will Be Shown to Officials

William Parke finished the Educational's "Coal" picture October 28, and the production will be exhibited for the approval of the Federal Fuel Administrator and the heads of the fuel industry throughout the country.

It will subsequently be seen at a trade showing and will then be pre-released at one of the Broadway theatres prior to its general distribution to the motion picture houses. The definite title will shortly be announced.

O. F. Spahr Reports Sale of Many Motiographs

According to General Manager Spahr of the Enterprise Optical Company of Chicago, the closing of theatres all over the country on account of the influenza epidemic has proved a benefit instead of a detriment to his business.

During the shut-down two Motiograph De Luxe machines have been installed in each of the following places: Akron, Ohio; Stigler, Okla.; Saranac, Mich.; Chelsea, Okla.; Danville, Ill., and Famour theatre at Chicago. One machine was installed also at the Noyes School at Evanston, Ill.

In addition to this it is reported that the H. K. Barnett Supply Company of Dallas, Texas, has sold and installed in Y. M. C. A. huts in the State of Texas fifty Motiograph machines and received an additional order from the Y. M. C. A. for thirty.

While Mr. O. F. Spahr, general manager of the Enterprise Optical Co., was attending the recent New York Convention of the motion picture industry, he received personally from the New York headquarters of the Y. M. C. A. an order for one hundred additional Motiograph machines.

The Enterprise Co. had previously furnished the Y. M. C. A. army huts of the United States cantonments between five and six hundred machines. The Y. M. C. A. are now arranging to ship Mazda equipment of Motiograph type to Philippines.

O. F. Spahr, General Manager of the Enterprise Optical Company, Chicago

"The Wildcat of Paris" Is Being Heralded in Advance As One of the Most Clever Priscilla Dean Features Made by Bluebird. It is Expected to Make Good Without a Struggle

Goldwyn Special Gets Big List

Marcus Loew Gives "For the Freedom of the East" Seventy Days' Blanket Booking on His Metropolitan Circuit

IRA M. LOWRY'S patriotic production, "For the Freedom of the East," a drama of the defeat and rout of the Hun in Siberia, featuring the screen's only Chinese star, Lady Tsen Mei, has been given seventy days' booking on the Marcus Loew circuit, comprising New York City and nearby communities.

Officials of Goldwyn Pictures Corporation, distributors of "For the Freedom of the East," regard this is a striking testimonial to the wide appeal of this subject.

A contract for immediate playing dates was signed because, to quote the Loew bookers, "'For the Freedom of the East' is one of the best pictures ever made for the average American."

The production was booked at sight for a full-time showing on the Loew metropolitan circuit after the Spanish influenza shutdown had interrupted a pre-release showing at the Stanley theatre, Philadelphia, where it is declared thousands were turned away in the four days "For the Freedom of the East" was shown.

During the month of no releases twenty Goldwyn offices throughout the United States are said to have proved by bookings that this offering is to be one of the big productions of the winter and spring seasons. Goldwyn believes it is not too much to predict for it a success equal to that of "For the Freedom of the World," another Lowry production.

Goldwyn is advising exhibitors to book "For the Freedom of the East" at once, thereby assuring themselves of playing dates, before all prints of the production are again in use. This will, they say, avoid the situation which arose with "For the Freedom of the World," which was asserted to be so popular that, though the production is months old, some theatres have as yet been unable to get requested repeat dates, according to reports emanating from the Goldwyn offices.

Metro Engages Real War Heroes for Film

TWELVE wounded British and Canadian soldiers, who came to New York to boost the Fourth Liberty Loan drive—all men said to have participated in some of the severest fighting of the war—took part in the hospital scene for the forthcoming Screen Classics, Inc., production, "Wilson or the Kaiser?" by Maxwell Karger, which is now in course of production under the direction of Charles Miller.

The scene was made to represent one of the numerous Red Cross convalescent hospitals in England and many realistic touches were said to have been suggested by the interested "Tommies" themselves, such as the pinning of chevrons or decorations and other honors over the cots of the men who had won them. It was the first time that they had ever taken part in the making of a motion picture, except when filmed by the photographers who make the battlefront pictures.

Many of these men possessed, besides the numerous stripes which denote the number of wounds they have sustained, decorations of various kinds for valor and bravery shown on the field.

Altogether it was described as a scene both stirring and original, and Director Miller says that whenever the opportunity presents itself he is going to corral this young band of war heroes for his productions.

Serial Drive by Pathe Forces

Huge and Well Organized Campaign for Business on "Wolves of Kultur" Serial Planned by Pathe

PATHE believes in drives, in other words, in concentration. When the entire sales force concentrates superhuman efforts on one particular subject, and steadily hammers away at that subject for several weeks, they feel that there can be only one result.

For four complete weeks commencing November 3, every Pathe district manager, every Pathe branch manager, every Pathe salesman, every Pathe booker, every Pathe home office executive concerned with sales, has been instructed to "drive" on the Western Photoplay Company's patriotic serial "Wolves of Kultur," featuring Leah Baird, Sheldon Lewis and Charles Hutchison.

Pathe officials assert that former drives have been tremendously successful, and that the drive on "Hands Up," the Western serial featuring Ruth Roland and George Chesebro, resulted in booking records eclipsing every Pathe serial record to date.

Pathe in its sales drives is emulating many worthy examples set by the Liberty Loan Committee, the Y. M. C. A., the Knights of Columbus, the American Red Cross, etc. Drives are intended to be decidedly American in character and spirit and to typify the keen sense of "Yankee Hustle," and when carried out by Sales Manager Quimby it is declared that they cannot fail to go over the top.

During the Spanish influenza epidemic the Pathe sales force has had time to generate quite a lot of superfluous sales energy, it is said, and now that the ban is being lifted in various territories these men are going out with a will and a vim almost equal to the intensive spirit which carries the boys in France and Belgium over all obstacles, according to the Pathe publicity department.

Frank Keenan, Star of Pathe's "The Bells," Visited the Photographer to See How He Looks in "Everyday Life"

While it was unfortunate for "Wolves of Kultur" that the release date of episode No. 1 fell the very week when the influenza epidemic was at its worst, and when at least 90 per cent of the motion picture theatres in America had closed their doors, this sales drive from November 3 to 30 is expected to make up for all time lost during the quarantine.

"Just imagine," said one Pathe official, "somewhere near 250 keen, alert, aggressive, hustling American film salesmen all concentrating for four complete weeks on one specific subject! When the subject is such a serial as this patriotic fifteen episode continued photoplay 'Wolves of Kultur,' there cannot be any doubt as to the result of this sales drive."

Film Clearing House Prepares to Distribute

FRANK G. HALL, newly appointed supervising director of the recently organized Film Clearing House, Inc., announces that the company will immediately start the opening of exchanges in the various territories.

"Our exchanges will only supply the actual service connected with the physical distribution of pictures," declared Mr. Hall.

"No sales force will be maintained by the exchanges, the producers or groups of producers putting their bookings in charge of their own salesmen. Film Clearing House, Inc., will have no producing companies of its own, neither will it have any interest in, nor affiliation with them.

"It will maintain efficient business organizations in every territory for the handling of film, advertising matter, etc., and for the recording of bookings and making of collections for rentals, and it will supply offices and equipment for the sales organizations representing the different companies whose film it handles.

"But the pictures will at all times be under the actual control of their owners and a strict accounting of all bookings and all moneys will be made to the owners every week."

Among the other men prominent in the new organization is Ashbel P. Fitch, well-known New York lawyer and director of many large corporations. Mr. Fitch is president of Film Clearing House, Inc.

Colonel Jacob Ruppert, whose name has become prominent in sporting circles through the ownership of the Yankees of baseball fame, is one of the Board of Directors, while another familiar name on the board is that of William M. Seabury, one of the organizers and general counsel of the old Motion Picture Board of Trade, and, until recently, general counsel of the National Association of the Motion Picture Industry.

Walter N. Seligsberg, who has represented many leading film executives is one of the company's attorneys.

Film Story Credited with Wide Circulation

It is estimated by Louis B. Mayer that Owen Johnson's story of "Virtuous Wives," produced in motion pictures for distribution by the First National Exhibitors' Circuit as the first of the Anita Stewart special productions, has had a greater circulation in magazine and book form than any other screen adaptation of the year.

In addition to its box-office value on this point, Mr. Mayer stated that the combined advertising and publicity given to the story by the magazine and book publishers constitutes one of the greatest campaigns in the annals of merchandising popular fiction.

The story first appeared in *Cosmopolitan Magazine*. It was heralded by a national advertising campaign, which embraced newspapers, competing magazines, billboards, and countless special window displays in the stores of hundreds of book and magazine dealers throughout the country. It then ran serially, for ten months, occupying the major space and treated as the featured story in each of those issues.

"Successful advertising is the result of repetition, according to the generally accepted theory which practice has pretty well proven to be correct and a fact," said Mr. Mayer. "On the estimated basis of approximately five readers to a copy of a magazine, *Cosmoplitan* gave the story of "Virtuous Wives" each month, a total reading circulation of 7,500,000.

"Repeating this every month for almost a year gave an approximate total equivalent to three-quarters of the entire population of the United States."

"The Bells," Next Pathe, After Embargo

"The Bells," starring Frank Keenan, an Extra Selected Star Photoplay, which was pre-released at the Rialto, New York, and held from regular issue by the cessation, will be the first Pathe feature released after the period of discontinuance.

Margarita Fisher, Who Helps Make American Productions a Success. Her Latest Is "Fair Enough"

Educational Films Is Releasing a Most Interesting and Well Paying Series in the George D. Wright Films of Mexico. On the Left Is the National Theatre in Mexico City, Never Completed. In the Center Is President Carranza, and at the Right Is a Part of the Mexican Army on Parade

Sol Lesser Gets Official Film for California

Sol L. Lesser, chairman Division of United States Official War Films of the California State Council for Defense, will handle the distribution of "Under Four Flage," the third war feature picture of the Division of Films, Committee on Public Information. Mr. Lesser has also handled the California distribution for "Pershing's Crusaders" and "America's Answer," the first two war pictures in the Government's "Following the Flag to France" series. The World Film Corporation, which handles the general distribution of "America's Answer" and "Under Four Flags," exempts California, Michigan, outside of Detroit, which is under the direction of the Michigan War Preparedness Board at Lansing, and North Dakota, which is handled by the North Dakota Council for Defense, at Bismark.

Goldwyn Concentrates on Service Department

During the period of no new releases Goldwyn's service men took advantage of the lull in activities, and it is announced that many new and novel promotion campaigns were conceived and prepared for forthcoming Star Series releases.

Previously issued advertising material was hauled from the filing cabinets and stock rooms and an analysis made of the merits and value of the literature issued. Reports from exhibitors also were carefully reviewed, and now, when every exhibitor in the country is determined to make up for lost time and forge ahead stronger than ever, it is declared that Goldwyn's Service Department is in a position now to offer even a better and more intensified service than heretofore.

Export and Import Co. Has Metro Rights

Sidney Garrett, president of J. Frank Brockliss, Inc., announces that the Export & Import Company controls the Metro subjects for the whole of the continental Europe, Brazil and Argentine, and all communications for those territories should be addressed to them.

World Announces "Just Sylvia" November 18

The resumption of releases by World Pictures will be made on November 18, on which day this company will present "Just Sylvia," with Barbara Castleton starring and Johnnie Hines featured. Others prominent in the cast are Jack Drumier, Gertrude Berkley, Anthony Merlo and Theresa Maxwell Conover. The story was written by Harry O. Hoyt and scenarioized by Hamilton Smith. It was directed by Travers Vale.

On November 25, Montagu Love will be the star in "The Grouch," which was written by Forrest Halsey. Dorothy Green is the heroine of this picture play dealing with the mystery of the Great Dismal Swamps. Oscar Apfel directed the picture. Prominent in the cast are Albert Hart and Margaret Lindon.

A Modern "September Morn." Alla Nazimova, Metro Star, Ready for a Shower in "Eye for Eye," Directed by Albert Capellani

Adolphe Osso Secures Larger Offices

Adolphe Osso has taken larger offices in the Brokaw Building, 1457 Broadway, New York, and has added a new department for publicity and personal representative.

Mr. Osso is only twenty-five years old and came from France a few years ago to become manager of the agency of Oscar Osso for the Society of Dramatic Authors, Playwrights, Composers and Publishers of Music of France.

M. Leonce Perret, Albert Capellani, and Mme. Alice Blache are among those who have placed the handling of their affairs in Mr. Osso's hands. Dolores Cassinelli, star of "Lafayette, We Come," has also selected Mr. Osso as her personal representative.

Perret's next production starring Miss Cassinelli and E. K. Lincoln, and entitled "Stars of Glory," will be handled by Adolphe Osso. Among the picture rights he has already sold are: Maurice Maeterlinck's "Bluebird," Anatole France's "Thais," "The Marionette" by P. Pierre Wolff—in which Clara Kimball Young starred—"The Savage Woman" by Francis de Curel, in which Clara Kimball Young starred; "Elevation" by Henry Bernstein, sold to William A. Brady; "The Torches" by Henry Bataille, sold to Lester Lonengua and Messrs. Shubert.

Two Releases This Week by W. H. Productions

W. H. Productions Company announces the release this week of two subjects, one of the series of twenty-six single-reel Charlie Chaplin comedies entitled, "A Busted Johnny," former title, "Making a Living"; also another one of the series of two-reel Shorty Hamilton western comedy-dramas, entitled "Shorty's Clever Ruse," former title, "Shorty's Strategy."

Several territories are still open on the Hamilton series.

"A Busted Johnny" marks Charlie Chaplin's first appearance on the screen, and is declared to be one of the most distinctive and interesting Chaplin pictures.

"Shorty's Clever Ruse" is a two-reel western, with Shorty Hamilton as a cowboy.

Why Dixon Wrote "One Woman"

By Warren W. Lewis

WHAT are the views of Thomas Dixon, the man who wrote the internatonally known story from which Select Pictures adapted its great special attraction, "The One Woman"?

They are the views of a master mind; of a mind that gave to the world such products as "The Birth of a Nation," "The Leopard's Spots," and many other thrilling stories of human life. It took twenty years for Thomas Dixon to give the world "The One Woman."

A few days ago Thomas Dixon leaned back in a chair at his New York office and told why he wrote "The One Woman." The story treats with the situations of home life, and that is why he wrote it. He wanted to discuss home life from every angle.

Surprising as it may seem, "The One Woman" is not fiction; neither is it a story of Mr. Dixon's own life. When the book was first circulated there was a storm of criticism from every section of the country. Hundreds of Mr. Dixon's acquaintances immediately recognized what they thought was a faithful portrayal of his own career.

Mr. Dixon, like Frank Gordon in the story, was once a clergyman, an ordained minister of God. During the childhood of Mr. Dixon his father brought him up with the idea of making him a minister. Mr. Dixon was born in North Carolina and attended the schools in that state.

He studied everything from botany to politics, and was so successful in the latter estate that before he reached his twenty-first birthday he was elected to the legislature of North Carolina. Before that time, however, he attended Wake Forest College. Later he was a student at Johns Hopkins University, where he was a classmate of President Wilson.

Even while he was studying for the ministry Mr. Dixon was making a close study of Socialism. It was because of his close interest in this subject, and because of the fact that in 1898 he left the ministry, that people declared "The One Woman" to be a story of his own life.

But nothing could be further from the truth. "The One Woman" is merely a story of life as Mr. Dixon has seen it and studied it. That there is more truth than fiction in this masterful theme is evidenced by the fact that "The One Woman" is based on the actual experience of the late Rev. George D. Herron, a Socialistic preacher who married a beautiful woman and later fell in love with a wealthy member of his congregation. He left his wife and contracted a marriage with the new woman.

This man's marriage with the new woman was a marriage by proclamation—Free Love. It is the theme that furnishes the plot for "The One Woman."

As "The Birth of a Nation" dealt with the situation between the North and South at the close of the Civil War, so does "The One Woman" deal with Mr. Dixon's conception of Socialism. He has lectured on the subject, and has written short numbers for magazines and newspapers. All his life

Thomas Dixon, the Writer

Mr Dixon intended to become a writer, but he believed that the time for a man to write was after he had lived the part of his life that furnishes the romance for a story. Before he even wrote his first novel, he wrote and published six volumes on religious topics. Shortly after that he took up fictional writing.

Mr. Dixon doesn't wait for inspiration before writing a novel. His themes are bigger than themes that writers obtain through mere inspiration. All of his books are written the way he wrote "The One Woman" and "The Birth of a Nation." He takes from fifteen to twenty years to study his subject. It takes about a year to gather actual material. The writing is simple. It took Mr. Dixon a little longer than six weeks to type the pages for "The One Woman."

There are few writers who have the courage or ambition to work twenty years on a subject that they can put on paper in six weeks!

Mr. Dixon doesn't always work. He has his hours for play as well as any other man. His family occupies part of his time. The author of "The One Woman" is a family loving man. He has two sons and a daughter. One of his sons is now in the aviation corps. His daughter is married, while his other son is in charge of Mr. Dixon's winter home, a beautiful island of three thousand acres in North Carolina. Three months of every year Mr. Dixon and his family live on this island.

The other nine months Mr. Dixon lives in New York. He has a home on Riverside Drive at 160th street.

Mr. Dixon does his writing in New York. It is two years since he has published a book, but his latest, "The Way of a Man," will make its appearance about next January. The first copy went to his publisher the day the writer interviewed Mr. Dixon at his New York office. It is a story of modern feminism and the feminist movement. It discusses the changes that modern economics will bring to a woman's life. In a way "The Way of a Man" will be a sequel to "The One Woman."

In writing "The Birth of a Nation," as in writing "The One Woman," Mr. Dixon knew and studied his characters. He knew his subjects in "The Birth of a Nation" because he lived the life that he wrote about. His own father—a Baptist minister—was a leader of the Ku Klux Klan.

His personal friend, the Rev. Herron, was the man whose deeds furnished the material for the plot of "The One Woman."

Metro Discontinues Its Albany Exchange

Metro Pictures Corporation announces that in the future all of its business that has been handled from Albany will be taken care of by the New York and Buffalo offices of the company, the Albany branch having been discontinued October 22.

Mr. E. M. Saunders, special representative of Metro and Screen Classics, Inc., who has recently been on an extended tour of different cities in upper New York State in the interest of his companies, concluded the arrangements.

The change, Mr. Saunders declares, will work to the advantage of not only Metro and Screen Classics, Inc., but to the exhibitor as well, as the division of territory between these two big offices will bring the buyer in closer touch with the producing companies.

Peggy Hyland Films Next in Los Angeles

With five William Fox stars already in Los Angeles, it is probable that this number soon will be increased to six, as Peggy Hyland is expected to stage her next Excel Picture at Hollywood. It was written by Evelyn Campbell.

Harry Millarde, who directed Miss Hyland in her latest picture, "Caught in the Act," is expected to leave in the near future for Los Angeles.

William Fox stars already in Hollywood are Gladys Brockwell, Tom Mix, Madlaine Traverse and Jane and Katherine Lee. Miss Brockwell is engaged in filming "Shadows of Her Past" and Miss Traverse is at work on "The Danger Zone," her first Excel Picture, which will probably be released in December.

"Our Bridge of Ships" Shows Notables

An Illinois exhibitor, according to the General Film Company, said: "The marked local interest in 'Our Bridge of Ships,' the official war picture which drew big houses here, could be ascribed to two causes. One was the fact that the picture showed the tremendous scale upon which ships are being turned out, and the other the fact that our people were able to get a close-up view of the men who have been responsible for the success of the shipbuilding program, President Wilson, E. N. Hurley and Chas. M. Schwab."

Dustin Farnum, In Scenes From His First United Feature, "Light of Western Stars," Adapted From the Novel by Zane Grey. Mr. Farnum's Next Picture For This Company Will Be Entitled "A Man in the Open"

World Film Predicts Era of Prosperity

Immediately on receipt of the glorious news that Turkey had collapsed and that Austria was pleading for a cessation of hostilities, World Pictures took steps to observe the attitude of the public towards the theatres in New York City. The officials of the company said that they felt that here would be found an indication of how soon the motion picture producers as well as the exhibitors, might expect the full tide of prosperity for amusement enterprises that it was felt would come with the termination of this world-wide struggle.

World Pictures learned that, notwithstanding the deterrent influence of the influenza epidemic, the theatres in New York recorded an increase in box office takings of an average of four hundred per cent over the week previous. One ticket agency said their business reached on Friday $3,000 on the day, whereas a week ago they did less than $200 on the day.

Some of the theatres, in fact, seventy per cent of the theatres, on Saturday night had their standing room only signs out for the first time in many months.

"If this is the experience of theatres with the elimination of Turkey and Austria from the war, what will be the effect when Germany will be compelled to surrender unconditionally?" said one official.

Experienced showmen who have been connected with the theatre for many years are unanimous in the belief that we will have for the next three or four years the greatest era of prosperity for amusements ever known in the history of the world.

Universal Films Declared Popular at Manilla

Aguedo De Jesus, former poster manager of Universal at Manilla and now a sailor in the United States Navy, visited Universal headquarters and told the officials how their pictures were taking in the Philippines.

"The Filipinos love the movies," he said. "You ought to have been in Manila when 'The Kaiser, the Beast of Berlin,' came to town. The picture stayed a week and the people just packed the theatre to see it. The box office receipts were over 1,500 pesos every night."

Advertising Drive for United

J. A. Berst Announces Plans of a Proposed Campaign of National Publicity for the Three United Stars

J. A. BERST, president of United Picture Theatres of America, has not allowed the enforced and unfortunate period of temporary quiescence to which the motion picture industry has fallen heir to check the energy and determination which has characterized and brought to success more than one of his enterprises in the past.

This is declared to be evidenced by the announcement that United has completed arrangements for a national publicity campaign which is expected to embrace every channel of exploitation calculated to promote the vogue and popularity of United stars and attractions with the public.

As an evidence of the sincerity of United's president's efforts, it is declared that United's nation-wide campaign has as its salient feature not, as might be expected, the direct exploitation of the United co-operative plan but, instead, the exciting of general public interest in its stars, a subject calculated both to be of universal appeal to the picture theatre patron and thus directly advantageous to the exhibitor.

To this end the campaign embraces both outdoor and newspaper and magazine as well as other fields of special publicity.

Arrangements are said to have been concluded by United for a remarkable billboard display in the following cities and their approaches, in all of which prominent locations have been secured: New York, Chicago, Boston, Pittsburgh, St. Louis, San Francisco, Los Angeles, Seattle, Cleveland, Detroit, Kansas City, Cincinnati, Denver, Washington, Philadelphia, Baltimore, Dallas, Buffalo, and Minneapolis among the principal cities, and ultimately will embrace all cities of prominence.

Strikingly attractive portraits of United Stars, Kitty Gordon and Florence Reed, with Dustin Farnum in characteristic cowboy costume, form the outstanding feature of what the United described as one of the finest and most remarkable attention-compelling twenty-four-sheets the lithographers have ever produced.

Fails to Exploit Authenticity of the Film

M. M. PROCHET, of the Italo-North American Commercial Union, has written a letter of protest to the First National Exhibitors' Circuit complaining about the text of the advertising copy used to exploit "Italy's Flaming Front."

His complaint is based on his opinion, formed by official knowledge, that exhibitors who are showing the production are not paying sufficient tribute to its authenticity in their local campaigns.

He quotes from the text of an ad used by the Parkview theatre of Johnstown, Pa., which in part reads: "Six reels of Italian scenes taken by a photographer incorporated in the army. The films are official inasmuch as they were taken with the consent of the Italian Government." This text was published in Italian and is Mr. Prochet's translation.

Commenting upon it, he wrote: "It seems to me that outside of misrepresenting the facts, this does so at a detriment to the value of the film. The scenes referred to were all taken by a military photographer (not by a photographer who was incorporated in the army), and the pictures are not "official insofar as taken with the consent of the Italian Government, but are a direct emanation of the Italian Government. They were taken by an official, recognized branch of the Italian army and handled and sent abroad by the Government itself."

Mr. Prochet makes the recommendation to First National that it suggest to all of its exhibitor-members the value of featuring strongly the fact that it is a genuine official pictorial document from the Italian Government and not merely "authorized by the Supreme Command."

This he defines as meaning only that individuals unattached in any capacity to the Italian army had been permitted to invade back areas with motion picture cameras and obtained negative to which the Supreme Command found no objections from a military standpoint.

B. A. Rolfe, President of the B. A. Rolfe Productions

Health Service Announced in Short Reels

The K. W. S. Distributing Company, Inc., of New York City, announces that it is producing a series of films under the title of "Healthograms," each one giving some hygienic advice calculated to benefit humanity.

It is stated that these health hints will be based on information supplied by prominent physicians, but that the health aids are portrayed in pictures which are given rather a humorous turn so that they may amuse as well as give valuable advice.

These Healthograms are to be released as "four-minute reels" in the very near future, according to the K. W. S. Company.

Gift Book Illustrated from Film Feature

For what is declared to be the first time, scenes from a motion picture production are being used to illustrate a de luxe Christmas gift book.

While movie stills have been utilized in getting out popular editions of novels, it is said that Dodd, Mead and Company's forthcoming edition of Maurice Maeterlinck's "The Blue Bird" marks the first instance of photoplay scenes being given an artistic position of honor.

Twenty-four scenes from Maurice Tourneur's production of "The Blue Bird" are utilized in the exquisite holiday edition of the fantasy.

Thomas Bedding Handling "Hearts of Love"

"Hearts of Love," starring Edna Mayo, is handled by Thomas Bedding, formerly identified with "Civilization," "Cabiria" and "My Four Years in Germany."

H. A. Tansil is president of the American Feature Film Corporation which produced "Hearts of Love." The New York offices of the corporation are in the Candler Building.

Pioneer Film Announces State Rights Sales

According to the Pioneer Film Corporation the territories for "Wives of Men" are selling fast and they declare that it looks as if this attraction with Florence Reed starring in one of her greatest roles, will prove a big success from the box-office standpoint.

Herman Rifkin of the Eastern Feature Film Company of Boston have not only purchased the New England rights for "Wives of Men" but for "The Still Alarm" as well.

Maurice Less, general manager and president of The Lyric Film and Supply Co., bought the Indiana rights on "Wives of Men"; Arthur S. Hyman Attractions of Detroit, has just closed a deal for "Wives of Men" for the Michigan territory and the Strand Features of Detroit has purchased the rights to the same territory for "The Still Alarm."

Harry Millarde, director for William Fox

Florence Reed Cast for First United

Tribune Productions, Inc., declares that the cast for Florence Reed's first picture for United is one of the strongest ever engaged for the support of any screen star.

It includes William Desmond, himself a star with releases current on Broadway; Alec Francis, well known on both the speaking and the screen stage; Robert Fraser, of Ben-Hur fame; Marcelle Rousillon, recently seen in Ethel Barrymore's support, and other capable artists to interpret the parts under John M. Stahl's direction.

The scenes of Miss Reed's latest picture are laid in Paris. Some exquisitely remarkable settings are promised, and for the exteriors access was obtained to an exclusive estate.

COMPLETE PLAN BOOK ON PAGE 2981

Tourneur Will Produce in California

Maurice Tourneur has just announced his intention of going to California for the winter, making his next three or four productions on the Coast. Mr. Tourneur will leave with his staff immediately after completing "My Lady's Garter," the adaptation of the late Jacques Futrelles' detective mystery romance now in course of filming.

It will be this director's first visit to the Coast. Mr. Tourneur has been producing in America for four years, all of his activities having been confined to the East.

"I am not making the trip particularly on account of unfavorable conditions, such as may be due to a possible coal shortage and so on," says Mr. Tourneur. "I want to work on bigger subjects in a bigger way and I believe that California offers the right opportunity."

The distribution arrangements for "Woman," "My Lady's Garter" and forthcoming Tourneur productions are in the hands of Hiller & Wilk, Inc.

Taylor Secures Studio at Los Angeles

Charles A. Taylor Studios, Inc., is the name given a new firm organized by this well-known man of theatrical circles, who is author of a number of stage productions and has been identified with the film industry for the past two years or more.

He has leased a studio at 1745 Allesandro street, Los Angeles, and here is producing a film at present titled "The Girl and the Horses." Considerable mystery surrounds the filming of this picture, as the name of the star is being closely guarded.

Frank Mayo has been brought out from New York to play the opposite lead, and others in the cast are George Gebheart, Dell Boone and Claire McDowell. Charles A. Taylor is author of the story and is personally directing the production.

B. L. James and William E. Fildew are in charge of the photography. James Tynan has been engaged to direct the publicity and advertising.

Gloria Joy Is the First Star of Mission Productions, Recently Formed on the West Coast

Katterjohn Films Pledge Consistent Productions

In the production of Katterjohn Films for the coming year, it is asserted that special attention is to be given to the development and treatment of the stories produced, to the providing of exactly the locations or sets called for by the script, and to the selection of the players who will interpret the various roles.

These three points are said to have long been a particular hobby of Monte M. Katterjohn, the active head of the new producing organization, and in the special productions which he is about to undertake he announces the fullest exploitation of his ideas along these lines.

Pre-Leases Announced for Stewart Film

First National announces that on the first Anita Stewart production the advance reports from the exchanges indicate that the pre-release contracts for "Virtuous Wives" will be extremely great in number and that the majority of them will be for extended runs, with an almost unprecedently small number of one-day bookings for the first ninety days.

"Virtuous Wives" is proving to be one of the best commercial titles of the year, according to reports received from a number of exchanges as a comment on their early contracts for the first special Anita Stewart production made by Mr. Louis B. Mayer.

General Makes Changes in Several Cities

James B. Kelly of the Dallas branch, General Film, has two "posterettes," who are Blanche Corley and Catherine Rogers. Manager Foland of Kansas City has also a poster girl, Miss Rose Probasco.

As the work behind the counter, handling lithographs, etc., entails considerable activity, the girls wear overalls. They are enthusiastic over their duties and are said to be proving very efficient.

Sol Davis, who has been with General Film Company five years, has just been appointed assistant manager of the Dallas office.

Metro Boasts of No More Attractive Star Than May Allison. She Is to Appear Next in "Thirty Days"

Mabel Julienne Scott, Wm. Davidson and Paula Shay in "Ashes of Love," Graphic Production

Goldwyn Announces New Release Schedule

GOLDWYN announces that the fact of its releasing a Rex Beach and Geraldine Farrar production only two weeks apart immediately after the embargo is lifted will greatly stimulate business for the theatres.

"Two productions of such powerful box office calibre are certain to prove effective in again restoring theatre patronage to high-tide proportions in all localities," says a Goldwyn official.

The new release dates and the productions and stars scheduled are:

November 17: Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont.

November 24: Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn.

December 1: Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

December 8: Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf; directed by Clarence G. Badger.

December 15: Rex Beach's great international comedy-drama, "Too Fat To Fight"; directed by Hobart Henley.

Tom Moore in "Thirty a Week" had its only American pre-release showing at S. L. Rothapfel's Rialto theatre before the recent ban on new releases and is declared to have scored a big success.

Government Activities in "Over the Rhine"

Government sanction has been gained by Fred Balshofer to take many scenes at March Field, Riverside, California, for his forthcoming production, "Over the Rhine," starring Julian Eltinge.

So at sunrise one morning Mr. Eltinge, his two cameramen and Fred Balshofer, the director of the picture, arrived on the field just as 102 superb specimens of American aeroplanes, fresh from the Wright-Martin and other equally famed factories, piloted by their respective commanders, were marshalled into battle array.

Next Joyce-Vitagraph Is "Everybody's Girl"

"Everybody's Girl" will be the first Vitagraph release after the embargo. This is a Blue Ribbon feature starring Alice Joyce and is an adaptation from O. Henry's story entitled "Brick Dust Row."

It is directed by Tom Terries and is the first of eight productions in which Miss Joyce will be presented by Vitagraph during the current year.

Other Blue Ribbon features in which she will be seen are "The Cambric Mask," "The Lion and the Mouse" and "The Captain's Captain."

Caruso's Screen Debut After Embargo

With the lifting of the embargo on releasing, Famous Players-Lasky offers Enrico Caruso in his screen debut, "My Cousin."

Edward Jose directed the production and the story is by Margaret Turnbull.

Other productions scheduled for release the same day are Billie Burke's newest Paramount picture, "The Make-Believe Wife," and Bryant Washburn's first Paramount offering, "The Gypsy Trail." Miss Burke's vehicle is an adaptation by Adrian Gil-Spear of Edward Childs Carpenter's story.

Ralph Ince Attraction in Work

The First Ralph Ince Film Attraction to Be Released Under the S-L Banner Is Now Being Produced

AFTER many months of careful preparation the first Ralph Ince Film Attraction to be released by Messrs. Sawyer and Lubin of the recently organized S-L Pictures, is in work.

Mr. Ince, in talking over the new organization with some friends, said recently: "I have now come to the point toward which I have aimed consistently through years of hard endeavor. Such success as I have had is crowned with new hope of bigger things to come. No conditions could be better than those under which I go on with my new work.

"Heartened by the enthusiasm of my friends and the confidence of my financial backers, every ounce of effort I can command will be brought to bear on the new productions.

"The exhibitors may feel assured that everything I have to give of intelligence, imagination and hard work will be in their new productions. And particularly I wish now to invite the severest criticism of my friends, the exhibitors.

"He who criticizes my work with the fiercest honesty and severity will be my best friends, for it is only from the exhibitor who has his ear constantly to the ground that I can hope to gather criticism of constructive value for future work.

"I am peculiarly pleased by the addition to our circle of Mr. Conrad Milliken, formerly vice-president of the Petrova Picture Company. I have worked under Mr. Milliken's management when he was associated with McClure's and have come to rely greatly on his friendship and judgment.

"We have complete sympathy in our ideas in regard to the purely creative side of the work, and I have the greatest respect for his vision of the broader aspects of the industry. I am glad that he is to have so much to do with the forging of our picture plans.

"In E. K. Lincoln we have captured a star of the first magnitude. His first appearance in motion pictures was under my direction and I have always entertained a very high opinion of his abilities and purposes. I have watched his work for a long time with keen interest and feel that he has few, if any, rivals in sustained interpretation of all that is fine and virile in American young manhood.

"The powerful theme of the story selected for the first picture in which Mr. Lincoln is to play the leading part, gives us both one of the unusual opportunities in which director and actor rejoice and it remains now only to deliver our best wares to the exhibitor whose confidence and approval is our single aim. The exhibitor is our judge."

"Keep the Home Fires Burning" Universal

AFTER months of preparation, the American Defense Society and Universal Film Mfg. Company announces the completion of a super film presenting a narrative of America's war and peace power.

The film shows, in effect, how the nation accomplished the military and industrial salvation of humanity in its struggle against Hundom, and how it is equipped now to achieve infinite good for the world.

"Keep the Home Fires Burning" is the title of the production. It is declared to be a great spectacle, and the very first of what may be called victory films. It is, in effect, the screen story of America's conquest.

The picture will be issued as an official message of the American Defense Society, with the heartiest support of that organization and all its executive leaders.

Several nationally prominent men are said to have originated the basic ideas of the production. They collaborated for weeks during their vacation in devising the general plan of what they hoped would be an epical review of the nation's rise to world leadership, and then enlisted the film experts and Defense Society into the undertaking. The work of production started immediately.

It is said that cameramen and film scientists were dispatched to many parts of the country to collect scenes and spectacles for the film, and that more than a hundred cameras were employed.

"Keep the Home Fires Burning" was made at the Universal studios by Harry Levey, manager of the Industrial Department of the Universal Film Manufacturing Company, under the direction of the American Defense Society.

Parsons Returns to Coast

"Smiling" Billy Parsons, general manager and treasurer of the National Film Corporation of America, has started back to the West Coast to resume the production of his Capitol comedies and supervise other production activities at the National studios.

While in New York Mr. Parsons closed his metropolitan offices. The Robertson-Cole Company is now handling all National interests, as well as controlling the world releasing of the National's forthcoming Billie Rhodes and Henry B. Walthall series.

"Far Flung Battle Line" Shows Many Airmen

"The Far Flung Battle Line," No. 12, released by Pathe the week of Nov. 17, shows the armored dreadnaughts that speed over the water and rise like great birds into the sky.

This collection of official pictures is called "British Flying Ships," and indicates how the training of naval air men, as shown in previous pictures, reaches perfection for the perilous and hazardous work.

Bedding Handles New Organization

It was announced this week that Thomas Bedding has assumed charge of the New York offices and business of the American Feature Film Corporation, Inc., of Greenville, S. C. As general sales manager of that company he will be found in Suite 616, Candler building, 220 West Forty-second street, New York, handling the foreign rights of a new production, "Hearts of Love," starring Edna Mayo.

"I am staking my twenty-five years' reputation and experience in the motion picture business," said Mr. Bedding, "on the future of this picture. As you know, I have been identified with some big offerings—'Cabiera,' 'Civilization,' and 'My Four Years in Germany' among them. 'Hearts of Love' is in their class. Edna Mayo, Gladden James, Frederick Truesdell and Fred Hearn are in the cast.

"For the United States and Canada 'Hearts of Love' will be released on the General Film program. My present business is to dispose of the foreign rights.

"I have already had several bids and offers for rights in various parts of the world and this before the picture has been publicly shown.

"'Hearts of Love' is entirely an American picture; American in theme and sentiment; made with American money; directed and acted by Americans.

"H. A. Tansill is president of the American Feature Film Corporation. The main offices are at Greenville, S. C., and the company is financially strong.

"'Hearts of Love' will be followed by other big productions."

Pantages Praises Serial, Pathe's "Hands Up"

Pathe is proud, so it is stated, of the record made by the Ruth Roland serial, "Hands Up," and declares that it has not only broken the records made by other Pathe serials in bookings, but that Alexander Pantages, head of the big circuit bearing his name, writes under date of October 25 as follows:

"The Pathe serial, 'Hands Up,' is a very elaborate and well staged production, containing many exciting episodes. Your star, Ruth Roland, makes a big appeal. I like her in this picture very much. 'Hands Up' is playing first run in all my theatres and until the influenza epidemic had broken our serial records everywhere."

Brady's "Little Women" at Strand Theatre

At the Strand theatre in New York City the William A. Brady production of Louisa M. Olcott's story, "Little Women," is shown. Harley Knoles directed the picture and the cast shows that Jo will be portrayed by Dorothy Bernard, Meg by Isabel Lamon, Beth by Lillian Hall, and Amy by Florence Flinn. Henry Hull of "The Man Who Came Back," will play John Brooke, and Conrad Nagel of "Experience" and "The Man Who Came Back," will play Laurie.

Paramount-Artcraft Will Have Twelve Specials

Paramount-Artcraft specials will number twelve instead of nine because of the success the Famous Players-Lasky Company considers those already issued have enjoyed.

"The Hun Within" and "Private Peat" are pointed out as two exceptionally successful productions and Maurice Tourneur's "Sporting Life," the third Paramount-Artcraft special will be released November 24.

Two other specials have already been completed. They are "The False Faces," a picturization by Thomas H. Ince of the thrilling story by Louis Joseph Vance, and "The Silver King," a screen version of the most successful melodrama in the history of the stage.

In "The False Faces" Henry B. Walthall has the leading role of "The Lone Wolf," while in "The Silver King" William Faversham is starred, with Barbara Castleton as his leading support.

The sixth Paramount-Artcraft special will be a John Emerson-Anita Loos production titled "When the Boys Come Home."

"Huns" Object to Anti-Yellow Dog Clubs

Emphasis was given to the Anti-Yellow Dog Club movement and indirectly to the Jewel Productions film, "The Yellow Dog," last week by a report said to have been received from some one on the Western front.

Germany is declared to have made this campaign in America the subject of special notice.

It is said that many of the Huns take notice of the movement with editorial statements published in the paper, *America in Europe*, which is printed in English and left behind by the Germans in their retreat from Northern France.

The remarks appear under the title, "The Boy Detective to the Rescue." They ridicule the organization of American boys into Anti-Yellow Dog Clubs to combat German propaganda and disloyalty in this country.

Alice Joyce Recovers and Returns to Studio

Alice Joyce has recovered from her recent illness and has returned to the Vitagraph studio.

Her next release will be "Everybody's Girl," and this will be followed by "The Captain's Captain." In addition to these, she has also recently completed work in a Robert W. Chambers story, "The Cambric Mask," and is now in the midst of work on the early scenes of "The Lion and the Mouse."

During the height of the influenza and pneumonia epidemic in New York Miss Joyce was taken ill, and it was feared she might be a victom of one or both of the dread afflictions. She was only ill a few days, however, and soon was well enough to take a trip to Virginia, where she has fully recovered her strength.

Henry Walthall Could Not Escape the Camera Man When He Signed a Contract Recently with Robertson-Cole. The Contented Looking Man at the Right Is Walter Hoff Seely, and the "Witnesses" Are W. W. Aronson and "Smiling Bill" Parsons

Walthall Signs with National

National Film Corporation Contracts for Exclusive Services of Henry B. Walthall—Released Through Robertson-Cole Company

THE National Film Corporation of America has signed a contract with Henry B. Walthall for the exclusive services of the star for an extended period. The definite signing of Mr. Walthall follows close upon the deal by which the Robertson-Cole Company takes over the National Film Corporation interests, handling for the entire world the eight Billie Rhodes pictures, as well as the forthcoming series of Walthall dramas.

According to present plans Walthall will make four or five dramatic pictures during the next twelve months. William Parsons, general manager and treasurer of the National Film Corporation, declares that Mr. Walthall will receive one of the highest salaries of any individual male star in the motion picture world. Several stars may receive greater remuneration through the fact that they own their own producing organizations, but Mr. Walthall will take first place among salaried stars, declares Mr. Parsons.

The film star has just scored a personal hit in the spoken drama, "The Awakening," at the Criterion theatre in New York, and Mr. Parsons declares that every metropolitan critic commented enthusiastically upon his remarkable performance.

Mr. Walthall will return immediately to the National coast studios to begin work on his first feature of the series.

Walthall scored one of his first big hits in Griffith's "Judith of Bethulia," the first American feature production, and he followed it with his famous depiction of the little colonel in that screen classic, "The Birth of a Nation."

Musical Score Completed for "Common Cause"

The music score for "The Common Cause," the production of J. Stuart Blackton, which is soon to be released through the Vitagraph distributing organization, has been completed and was played for the first time last week.

Commodore Blackton and a party of invited guests, which included a number of prominent musicians, heard the music played by its composer, Manuel Klein, in the home office projection room of the Vitagraph distributing organization at 1600 Broadway.

Mr. Klein, who is said to be one of the best known musicians and composers, was director at the New York Hippodrome for ten years, and he was selected by Commodore Blackton as the man to give "The Common Cause" a musical setting commensurate with what he considered the importance of the production.

From the offices of the Vitagraph distributing organization comes the announcement that plans are maturing.

Billie Rhodes to Have World Exploitation

The Robertson-Cole Company, which lately has acquired a number of important fcatures for world-wide distribution, is planning an exploitation campaign covering two hemispheres for Billie Rhodes, the new star of the National Film Corporation.

Last week announcement was made that the Robertson-Cole Company had concluded a deal whereby it will handle for the entire world, including the United States, the National's series of eight Billy Rhodes pictures, along with the Henry B. Walthall pictures to be produced by the same concern.

Robertson-Cole have immediately started outlining a big campaign across country and through other lands. One of the first steps will be a special New York presentation for the trade.

The first Billie Rhodes picture is "The Girl of My Dreams," to be followed by a circus girl story. Miss Rhodes has completed the second production.

E. K. Lincoln Will Star in S-L Pictures

Arthur H. Sawyer and Herbert Lubin have announced that E. K. Lincoln will be starred in a series of big specials under their S-L Pictures trademark, production starting this week on the first, which will be a Ralph Ince Film Attraction, personally directed by that creator of film spectacles.

"The combination of E. K. Lincoln and Ralph Ince is a formidable one, which should bring forth money-getting productions," declared Mr. Sawyer.

"Mr. Lincoln has now a place of esteem in the eyes of the public, who remember him as the star of 'For Freedom of the World,' 'Lafayette We Come,' and many other successes."

Mr. Lincoln stated that he felt particularly gratified at being associated with S-L Pictures, and under the direction of Mr. Ince.

"Big films are the only thing today," declared Mr. Lincoln. "I have always wanted to be associated with an independent producing organization which had the courage to break away from any certain scheduled number of releases, and whose aim was solely to put out films of stupendous importance. Mr. Sawyer and Mr. Lubin both have the right idea—not to make many, but to make good pictures.

"The part which I play in the first special, which we are just starting, offers me the biggest opportunity I have ever had to portray American manhood in its ideal form. We are all bound to secrecy as to the topic of the picture. I can only say that its theme is far-reaching and of international importance, and I think it is the greatest scenario I have ever read.

"Years ago I was under Mr. Ince's direction in the Vitagraph studios. I have always been an ardent admirer of his artistry and I consider him one of the greatest directors of the day. He has a fine perception for the dramatic, a keen insight into human nature, and the most perfect sense of the fine points of detail that I have ever observed in a director."

Ince Will Soon Occupy His New Studios

According to report from the Pacific Coast, the new studios being erected for Thomas H. Ince at the former home of the producer, Culver City, will soon be ready for occupancy, and it is possible that Thanksgiving will see the companies and the executives installed there safely.

The present quarters of the Ince people at the old Biograph studio, near Pico street, Los Angeles, have been outgrown and it was essential to secure more commodious quarters. The Culver City plant will be easily accessible, it is said, and afford all the room needed for any purpose.

Blackton Will Announce Distribution Shortly

In response to many requests received by J. Stuart Blackton concerning his new feature, "Safe for Democracy," which was the principal attraction at S. L. Rothapfel's Rivoli theatre, Commodore Blackton states that details of his distribution plan for this production will be completed and announced shortly. The run of the picture at the Rivoli was a pre-release showing, and no release date has yet been set.

"Safe for Democracy," which is founded on the "work-or-fight" law, was just completed by Commodore Blackton, and its first screening was immediately booked by Mr. Rothapfel. Mitchell Lewis is starred, and the supporting cast includes Ruby de Remer, Ida Darling, Helen Ferguson, John C. Wade, John H. Goldsworthy, Sidney D'Albrook, Gus Alexander, Eugene Strong and Aubrey Beattie.

Big House for "Belgium, Kingdom of Grief"

"Belgium, the Kingdom of Grief," was shown to a full house at the Institute of Art and Science in Brooklyn, according to report.

They engaged the picture for their members for two shows, the next one to be on November 30. It is said that several thousand members had to be turned away for lack of seats for the first showing.

Everybody is declared to have expressed themselves as very highly pleased with the film. For about two weeks in advance all seats were sold and those who wished to buy seats for the showing had to be turned away as there were no more seats to be procured, it is said.

Mary Boland, in "A Woman's Experience," Bacon-Backer Production Booked at the Rialto

A Man's Experience Getting "A Woman's Experience" Into the Rialto

During the coming week the Bacon-Backer production, "A Woman's Experience," will hold stellar position on the screen of New York's Rialto. This announcement is interesting in more ways than one. In the first place the Bacon-Backer pictures are independent and, as Gerald F. Bacon of that producing company rightfully opines, if S. L. Rothapfel sees fit to go out of his way and secure a picture produced by such a company, then indeed is it worthy of consideration from other big men of the country. And in the second place this little announcement leads to a statement of the manner in which "A Woman's Experience" was booked.

Mr. Bacon knew very well that he had a good picture and he felt more certain of it when the trade press came out and told him the same thing. So one day Mr. Bacon called up Mr. Rothapfel and told him that he had a picture to show him and Mr. Rothapfel dared him to come around with it.

So Mr. Bacon did. Mr. Rothapfel had a bad cold. Mr. Bacon felt uneasy. "Mind you," he said to the News, "when a man's feeling good, I'll stake my product at odds but you know, when you see a man red eyed and sniffling with the influenza at its height, you sort of have the feeling that you are going in to attend your own funeral. That's how I felt."

And Mr. Rothapfel sat back in his chair and the picture was run. At the end of the first reel the manager straightened up. It had gone five hundred feet or more and he was quite chipper. When the second reel was done he turned to Mr. Bacon and said, "Jerry, you have a great picture!" Mr. Bacon knew he had, but he didn't expect this from a man with a cold at the end of the second reel. But Mr. Rothapfel isn't the kind to say a thing's great when it isn't. So Mr. Bacon brightened up. The funeral was turning into a celebration after all.

When "A Woman's Experience" had run its length Mr. Bacon was given the choice of either the Rialto or the Rivoli for either one of two weeks. He picked the Rialto for the week of November 10. And he went out feeling unusually warm around the heart.

Why shouldn't he? A booking in one of Rothapfel's theatres for an independent company is worth much and, while Mr. Bacon isn't saying much, he knows full well that there are men of Mr. Rothapfel's judgment and ability in other cities, men who won't allow a good thing to pass by without an effort.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building Los Angeles, Cal.

Hollywood Hookum

NOV. 16, 1918 NEWS MORE NEWS

Mae Marsh is here.

Unusually warm for October.

Elegant sunshine for filming.

Doug. Fairbanks was seen with a full-grown beard.

Julian Eltinge is contemplating a trip to New York.

Clif. Robertson, Goldwyn casting director, is in town.

Charley Chaplin threatens to make another picture, beginning next week.

Bill Hart's expected home next week from the gay and festive East.

Tip to press agents: Why not have the stars pose in some of their new style Flu masks.

Bill Russell is not in town this week for the very good reason he is motoring in Yosemite Valley.

Roy Stewart Feature Film Company has become a member of the big family of film makers out here.

When we all began kidding about the wheatless days and meatless days, and all the other 'less days, we never dreamed it would come to the showless days, but here we are, so why worry about it?

Fears were entertained this week that Bert Lennon was ill, for he had not invented a "sensation" for nigh on to ten days—and just then the 'phone rang, and Bert's raspy voice began disheveling the delicate mechanism.

Inasmuch as Miss Gordon completed a production on Monday, and was not to return to the studio until Friday, it is presumed the publicity department will say something about "Kitty's back." We have just emptied the waste-basket.

If an order is ever issued providing that all employes at the Griffith plant shall wear masks, Bill Keefe claims he'll be the handsomest man of the organization, providing, of course, the mask is large enough, and every one of HOOKUM'S staff concur with him in this statement.

In the Lasky Studio publicity department it was said this week the quality of Hollywood HOOKUM had been materially lowered for the publication had not in many weeks contained the names of K. McGaffey and A. Hull Shirk. The supposition is that HOOKUM is now as good as it ever was.

The secret is out. A HOOKUM sleuth this week discovered how Jack Cunningham can turn out five reel continuities hourly, daily, weekly, as he sees fit. (Inside stuff to scenearioists—Jack has two mills, both Underwoods. When the bearings of one get hot, he shifts the yellow sheet into the other, and but a second's time is lost. Try this on your next continuity.)

J. "Pep" McGowan couldn't find a man who would make a high dive for him, as all candidates said they would rather be affected by the tail end of the work or fight order in preference to doing such stunts, so J. "Pep" did it himself, and had it not been for the water being shallow and he wearing a large amount of hair off the top of his head on the nice soft sand, he would have performed the dive perfectly. As it was, he secured another good excuse for having his head shaved.

NOTICE TO READERS

HOOKUM did not cease publication, and this is therefore fair warning that it shall continue in its duties of enlightening the world. One edition slipped a cog, owing to a number of Flu germs congregating in the sanctum and making publication impossible. The entire staff, including the devil, having regained usual health by the aid of the sunshine of California (Chamber of Commerce, please note the boost). But HOOKUM hereby goes on record with a definite statement. When one has the Flu, ones knows that he has had the Flu. The man who says he thinks he has had the Flu, can therefore be put down as a poor guesser. The office cat will swear to any of the above statements.

GRIFFITH EXPLAINS

In the hope that a definite statement from the greatest authority on matters of filmdom might be secured to forever settle the momentous question confronting screen fans and film workers, Mr. David Wark Griffith was this week asked by HOOKUM to tell why the wheels of vehicles appear to turn backward. The noted producer condescended to investigate and make an exhaustive report, said report coming to HOOKUM office this week.

"The best way to retreat," Mr. David Wark Griffith said, "is to go forward. This I believe applies to the question you gave me to solve, and also to conditions 'Over There.'"

This answer by Mr. Griffith indicates he has given the subject deep consideration, and we refer all future inquiries to his reply. The question is settled.

Let Bert Do It

When in doubt call on

BERT GIBSON

Producing Director—Scenario Writer

The one man who can supply the "punch" you feel is lacking in your forthcoming production. Let him reconstruct that "pet" scenario which for some reason or other, falls flat. Occasional resort to his library of "Original," "Special" or "Flash In" Scenes will always "save the day."

Motion Pictures Made Anywhere. Camera-men Furnished. Multiple Set Studios to Rent. Complete Directory of Locations Available. Commercial Laboratory Work. Liberal Production and Release Contracts.

REMEMBER: Bert will—

Collaborate with you as Scenario Writer, Producer or Director. He will undertake to handle your own cast,—with or without "kid gloves"; or his versatile "Feature Player" Cast with its gallery of "Gibson Kiddies" is at your service for the asking.

Address all communications to

BERT GIBSON

Knickerbocker Theatre Building

or Metropolitan Opera House Studios.

All Phones: Bryant 1274

BROADWAY NEW YORK CITY

Always Serves

The Complete Plan Book

Is at Your Service

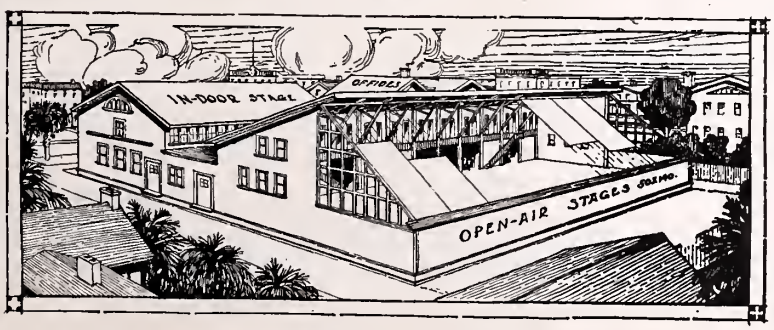
Fifty-two Weeks

In Each Year

ENJOY SUMMER THIS WINTER

ONLY 30 HOURS FROM BROADWAY

OPEN AIR AND COOPER HEWITT



IDEAL WINTER HEADQUARTERS

FINEST PLANT IN THE SOUTH

RATES REASONABLE

JACKSONVILLE KLUTHO STUDIOS FLORIDA

In and Out of West Coast Studios

By J. C. Jessen

About Metro Players

Bert Lytell, Metro star, and one of the leaders of the film industry in the Fourth Liberty Loan campaign in Los Angeles, this week received his appointment to the officers' training school at Fort McArthur, Waco, Texas, where he will go soon to try for a commission. Lytell recently finished his latest film-play for Metro, titled "The Spender." During the filming of this play he worked at nights for the success of the big Liberty Loan, appearing in theatres and anywhere he was needed. His address to the thousands of people gathered at tank Victory on Metro night was a notable appeal. He is one of the best-liked stars in the Los Angeles film colony, and his friends expect him to return with a captaincy or even a major or colonel's commission. Mrs. Lytell, who is known to the theatrical world as Evelyn Vaughan, will remain on the family ranch at Napa. She expects to do her bit by becoming a farmerette.

Edwin Carewe, director, and his brother, Finis Fox, also a writer, returned to the Metro studios this week from the East. Mr. Carewe was the director of the late Harold Lockwood. When Lockwood died recently in New York, Mr. Carewe was selected to direct the pictures of Viola Dana, who is expected to arrive soon on the Pacific Coast. It is an odd coincidence that as soon as he was given this work Miss Dana's husband, John Collins, died of influenza. According to reports reaching the Pacific Coast Miss Dana has the malady in New York.

Fox Studio Doings

Jane and Katherine Lee, the William Fox child stars, have arrived in Los Angeles, and they are at the Hollywood Hotel with their mother, Mrs. Irene Lee. They will not begin making their first picture on the coast until the influenza ban is lifted, and that is expected to occur sometime in November. Arvid E. Gillstrom, who has directed the children in their three last pictures in the East, is also in Los Angeles. He will handle the megaphone in the new picture.

The title of the new Madlaine Traverse picture now being produced at the Fox studios is "The Danger Zone." Scenes in the picture have been taken in the Majestic Theater, the courthouse, and the Midwick Country Club will also be shown in the scenes. It is announced that the production will be finished within the next two weeks.

Because he was behind in his schedule the Henry Lehrman comedy production continues in full force at the Fox-Lehrman comedy lot. Mr. Lehrman has four companies at work this week.

Henry Lehrman, of the Lehrman Sunshine comedies, this week announced that he had engaged an orang-outang by the name of Joe, who will appear before the camera in the role of a laugh-getter. He is cast for a part in "The Fatal Marriage," a new comedy. Joe is called upon to express his opinion of a German in this production. According to those producing the film Joe expresses this opinion to the satisfaction of all patriotic Americans.

Fred Fishback has completed a new Henry Lehrman Sunshine comedy in which Mack Swain is the star. It is a satire on western drama. Ethel Teare is the leading woman.

Paramount-Artcraft

Director-General Cecil B. deMille has started the only new production now in the making at the Famous Players-Lasky studio. No name has been selected for this. Elliott Dexter will play the male lead, and Gloria Swanson has been engaged to play opposite. Others in the cast are Sylvia Ashton, Julia Faye and Theodore Roberts.

Work will be resumed shortly on the Bryant Washburn Paramount subject which was stopped when the star, his director, Donald Crisp, and leading woman, Margery Wilson, were all three taken ill with influenza.

The Norma Talmadge Select Company is now at work at the Lasky studio making "The Heart of Wetona." Sid Franklin is the director, and Tom Meighan leading man.

Ethel Clayton this week finished her latest screen effort, and it has been titled "Mickey Van." It is a detective story, and was directed by Robert Vignola. The theme was provided by Carolyn Wells. Emery Johnson is the leading man, and other members of the cast are Noah Berry and T. N. Geldert. Miss Clayton will now begin her four weeks' vacation.

Universal Newsettes

Ruth Clifford this week completed her newest Bluebird production titled "Home James." It is a light comedy-drama and was directed by Elsie Jane Wilson. The story was written by Gladys E. Johnson and Katherine Carr prepared the scenario. Members of the cast included Al Ray, cousin of Charles Ray, playing opposite the star; Lee Harry Holden, Margaret Cullington, Clifford Gray and John Cossar.

"Riders of Vengeance" is the temporary title of the latest western melodrama to be completed by Harry Carey for Universal. The picture was directed by Jack Ford, while the story was written by the star and director and put into scenario form by Eugene P. Lewis. The leading feminine role is played by Seena Owen, former Griffith star. The supporting cast is composed of Joseph Harris, J. Farrell McDonald, Alfred Allen, Jennie Lee and Clita Gale.

Allen Holubar, Universal director, was this week made an honorary member of "Fragments of France," a club organized in Los Angeles by returning Allied soldiers. He was given this honor because of the popularity of "Carry On," a film-play produced under his direction.

The real name of Dorothy Phillips was Dorothy Gwendolyn Strible before she married Allen Holubar, her director, according to her own announcement this week. She says she assumed the name of Dorothy Phillips to fool her friends when she made her debut with a Baltimore stock company, and that she has used the stage name ever since. She will soon complete her new picture "Destiny" at the Universal studios.

Here and There

Mission Productions, Inc., whose organization was recently announced, will by the end of the week have completed the first picture which features Little Gloria Joy, child actress of six years, who has had a number of releases. Sherwood Macdonald is in charge of directing this little star, and the company's first offering will be "Send Him Away with a Smile." Doris Lee, who has played opposite Charles Ray in a number of Ince productions, was loaned by the Ince studios for the lead in this picture playing opposite Charles Spere. Important character parts are taken by Frank Whitson and Eugenie Forde.

One of the strongest casts selected by any west coast film company is that picked by General Manager Harry Garson for the Clara Kimball Young Select picture, "Cheating Cheaters," adapted from the stage play of the same name by Max Marcin. Jack Holt will play opposite Miss Young, Nocholos Dunaew will take the part of Tony, and other principals engaged are Edwin Stevens, Tully Marshall, Frank Campeau, Anna Q. Nilsson, Fredrick Burton, Mayme Kelso, Eleanor Hancock, Joseph Singleton, W. A. Carroll and others. Alan Dwan, who for the past severtal months has been directing Douglas Fairbanks, will be in charge of the direction of this and future releases of Miss Young.

Madge Kennedy, Goldwyn star, has left New York and will arrive in Los Angeles the latter part of this week, it was announced by local Goldwyn connections last Tuesday.

Equipment Service

Now Is the Time

while many of the theatres of the country are closed to

RENOVATE

It is hard while things are going full swing to stop and make repairs.

Musical Equipment
New Projectors
Current Control Devices
New Screens
Ticket Selling Devices
Vacuum Cleaners

and other permanent equipment which needs renewing can be put in at this time, with the result that when conditions are normal again you will be able to offer your patrons better entertainment than before, as well as supplying yourself with an added advertising talking point.

Call upon us at once if we can be of service in recommending equipment.

Remember the "NEWS" is the SERVICE paper of the trade and is always ready to help all branches of the industry to the utmost.

Ask for advice today

MOTION PICTURE NEWS

Projection Music Laboratory Studio Theatre

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments
7. —Camera Lenses
8. Carbons
   Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

The Grand
Road Attractions
Legitimate Plays

The Empress
Photoplays Exclusively

The Queen
Vaudeville and
Photoplays

Geo. A. Bleich
Amusement Enterprises

Main Office: Empress Theatre Building

Geo. A. Bleich
Owner

Owensboro, Ky. Oct 22nd. 1918

Motion Picture News

New York

Gentlemen;-

Let me express my appreciation of the "Plan Book" department of the News. It is the most splendid aid ever offered for the intelligent billing of pictures.

Yours truly,

Geo A. Bleich

Just One Reason Why Motion Picture News Dominates the Field

Equipment Operating Projection Questions Answered

80

A Method of and Apparatus for Neutralizing Distortion in Optical Projections*

By Dr. Daniel F. Comstock

IN the art of optically projecting upon a screen a magnified image of a photograph or other transparency, it has become the custom to place the optical lantern above the level of the point upon the screen which coincides with the middle of the picture, in order that the lantern may occupy less valuable space in the theatre or hall than the point immediately opposite the screen, which is usually required for seating purposes.

It is also customary to place the screen in an upright position substantially perpendicular to the normal line of vision for the average spectator. When the projector is situated above, or to one side of, the normal to the screen surface, the resulting obliquity of incidence of the projected beam produces a distortion effect on the screen known as the "keystone" effect, so called because a rectangular figure at the object, or transparency, is distorted, in the projected image, to a figure resembling an inverted keystone. This keystone effect is due to the fact that all parts of the screen where it intersects the rays are not equidistant from the projection lens, or, in other words, the central ray is not normal to the screen; and since the rays of the beam leaving the projector diverge from the projector, the image on those parts of the screen more remote from the projector will be magnified to a greater extent than those parts nearer the projector. Moreover, the sharpness of definition also suffers from this obliquity, as will be pointed out later.

By the method and means described in the following paragraphs, however, the keystone and other distortion may be counteracted without substantially impairing the definition. In ordinary practice the transparency to be projected upon the screen is placed perpendicular to the optical axis of the projecting lens, and a little farther away from the lens than its principal focus, and the light from an electric arc or other illuminant is passed through the transparency and the lens. Under these circumstances, assuming for the moment a perfect lens, an ideal or mathematical image is produced in space in a plane perpendicular to the optical axis of the lens and a considerable distance in front of the lens. If a screen is placed so as to coincide with this image plane, a perfect, enlarged image, geometrically similar to the transparency itself, will be formed on the screen.

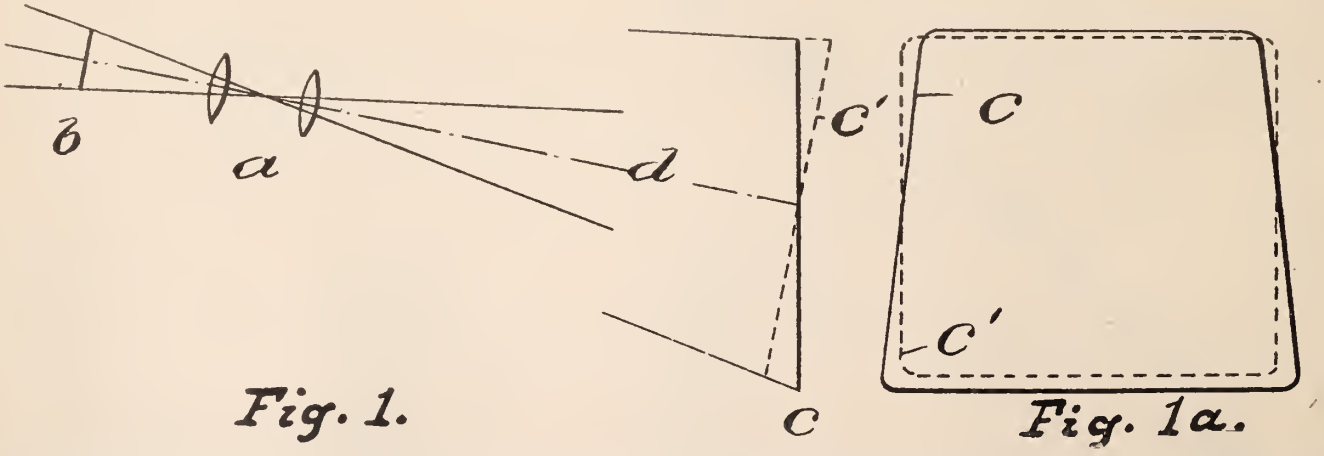


Fig. 1. Fig. 1a.

Strictly speaking, there is no other point in space where a true image is formed, and if the screen is placed at any other position along the optical axis, or if the angle it makes with the optical axis is changed by the slightest amount, that is, if the screen is tipped, there will appear no true image on the screen, and the pseudo image which is formed will be indistinct, and will lack what is technically called "definition."

Practically, however, the case is somewhat different, since no lenses are perfectly corrected, and since the eyes of the spectators are at considerable distances from the screen, and it is therefore impossible to detect minute losses of definition in the image beyond a certain limiting point. The screen can, as a matter of fact, be moved through considerable distances without appreciably changing the distinctness of the picture projected thereon, and it can also be tipped to considerable angles without changing appreciably the distinctness of the picture.

There exists, therefore, a considerable region of space in which it is possible to get a practically distinct picture on the screen, and since throughout this region the appearance of the screen as regards distinctness of picture is not changed, it is appropriate for practical purposes to speak always of the image as if it were on the screen no matter what the position of the screen throughout the above mentioned region of space may be. This region of space before and behind the plane of best definition in which it is possible to get sufficiently distinct pictures on the screen regardless of the position of the screen, or in which it may be tipped through moderate angles, will be called throughout this exposition "the image region," and the sufficiently sharp picture on the screen will simply be called "the image."

Although the image on the screen does not change appreciably in distinctness throughout this image region, even with moderate screen obliquity, the size and shape of the image on the screen does not remain the same when the screen is moved.

If the screen is perpendicular to the optical axis and is moved in the image region from a certain point to a point more remote from the lens, the image on the screen will become larger in the same proportion as the distance from the lens is increased, and if the screen is tipped in the image region about an axis perpendicular to the optical axis, the image on the screen will be distorted. The most noticeable characteristic of the distortion when the screen is oblique is the "keystone" effect mentioned at the beginning.

Just as there is an image region, as above described, surrounding the mathematical image in space, so there is a corresponding region surrounding the plane transparency, or object, in which the object can be moved parallel to itself along the optical axis, or slightly tipped, without appreciably changing the distinctness of the image on the screen. Since, in distinction to the image, the plane transparency, following the technical terms of optics, is called the "object," I will call this region of space by analogy "the object region."

* U. S. Patent No. 1,272,623.

The magnitude of the object region is in general very much less than the magnitude of the image region, and since both of their limits are determined by the positions at which the blurring of the image is noticeable, it is clear that both regions have very imperfectly defined boundaries. The magnitude of the image region corresponds to what is known in optical technology as "depth of focus." My method of overcoming the distortion known as the keystone effect can now be put in general terms.

This type of geometrical distortion of the projected image is substantially that which occurs in common practice when the screen is not perpendicular to the light beam, and hence, as before mentioned, one distortion may be used to neutralize the other.

It should be noticed that these two distortions which thus neutralize each other are due to quite different causes, the one on the oblique screen being due to the fact that all parts of the screen are not equidistant from the projection lens, whereas the distortion

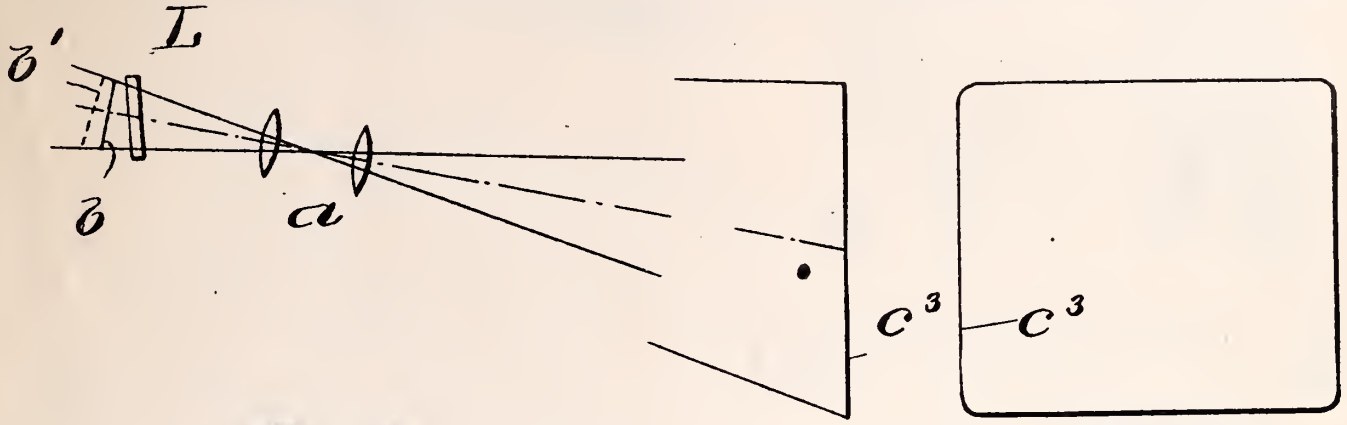


Fig. 2. Fig. 2a.

The beam of light in the object region bears stamped upon it the geometrical characteristics of the object, *i. e.*, the picture on the slide or film. These characteristics become invisible during the passage of the light through the lens, but they appear again in the image region and produce on any screen in the image region, perpendicular to the optical axis, a magnified, geometrically similar image of the object. Our problem, therefore, is to modify or reconstruct the lens system in such a way that the image, defined by a screen perpendicular to the axis, is no longer geometrically similar to the object, but is distorted in such a way that it contains within it what might be called an "inverse keystone effect," that is, the distortion of the image beam is such that the image produced on a screen perpendicular to the axis in the image region will be distorted in such a way as to show a keystone effect of an opposite kind to that which the unmodified lens system would produce on the oblique screen at the same point.

of the image beam is the direct result of a unique type of refraction.

The simplest way to accomplish the distortion of the image beam before mentioned is by the substitution of a properly distorted virtual image for the object. For this purpose I have, among other methods, obtained good results by the use of an optical element in the shape of a cylindrical lens tipped in relation to the transparency, the action of which may now be described, reference being had to the appended diagrams.

In Figs. 1 and 2, *a* represents in conventional form the objective of an optical lantern, *b* represents the transparency and *c* represents the screen image. It will be noted that the central line *d* of the light beam from the objective to the screen is not normal to the screen, consequently the projected image *c* upon the screen will have the shape of an inverted keystone, as illustrated in Fig. 1a, the lower part of the projected image being more remote from

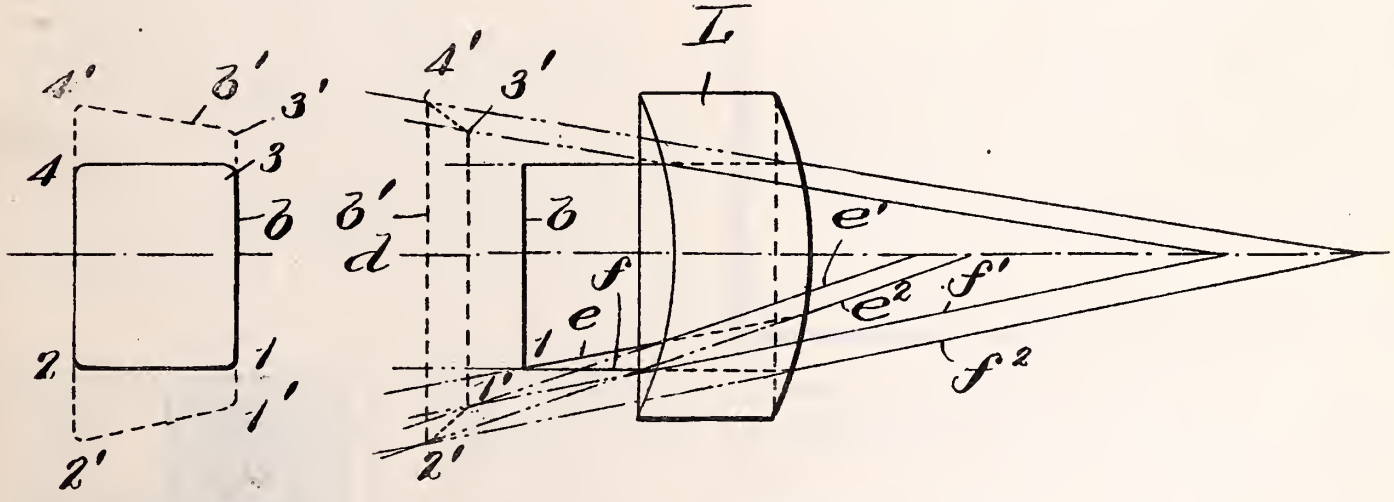


Fig. 3a. Fig. 3.

The distortion which we desire to produce in the image beam, said beam being tested by the image produced on a screen placed in the image region perpendicular to the optical axis, is of a peculiar and unique type. It may be briefly symbolized by saying that one set of equidistant parallel lines in the object remain equidistant and parallel in the image, while the set of equidistant parallel lines perpendicular to the first set in the object appear in the image on the screen not as parallel but as converging toward a distant point in the plane of the screen.

the optical lantern than the upper part, and therefore magnified to a greater extent. Since the transparency, or object, *b* is normal to the central light beam *d*, the plane of the real image is also normal to the central light beam *d*, as shown at *c'*. There will be a consequent loss of definition of the image *c* on the screen owing to the fact that the screen image *c* is not in the same plane as the plane of the real image *c'*.

In order to produce a distorted virtual image of the object with which to counteract the distortion of the projected image on the

Theatre Record Ledger System

My newly revised 1919
EDITION NOW READY

The Theatre Record Ledger System is the same bookkeeping now being used in over six thousand theatres throughout America and parts of the rest of the world. Arranged to give you an accurate auditing account of every separate day's business as well as expense. The only form that you can keep a governmental war tax report on and keep it right. Money quickly returned if you are not satisfied that this is the best and simplest bookkeeping you ever saw. It's recommended by any expert accountant or auditor.

Price $2.50 (including 1 year's business) sent postage prepaid when 30c. additional is included.

JAMES V. BRYSON, INC.,
20 East 19th Street
Minneapolis, Minn. U. S. A.

No. 4 PHOTO CINES OUTFIT
Never successfully equalled at the exceptional pre-war price of

$250.00 *Complete*

CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.

Send for Descriptive Catalogue

PRINTERS We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.

Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago Los Angeles

MAYBE YOU PETTER NOT LOAF AROUNDT HIER VEN YOU DON'T GOT SOME PITZNESS, AIN'T IT?

If you ARE interested in giving your patrons smooth projection and in assisting your operator to that end, at the same time giving him more leisure for the general supervision of his booth, equip your Power machines, 6A or 6B with our very complete Motor Equipments, the former at $37.50 and the latter $40.00, positively net cash, no discount to anybody. We are exclusive distributors for the perfect projector, the SIMPLEX, Gold and Silver screens and all supplies.

LEWIS M. SWAAB
1329 Vine Street Philadelphia, Penna.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 188
80 FIFTH AVENUE, NEW YORK Phone, 2227 Chelsea
Addressing Multigraphing Printing Typewriting

screen, a refracting element, or elements, is introduced between the transparency and the screen, preferably near the transparency, capable of magnifying or reducing the virtual image in substantially one direction only, namely, in the direction of distortion of the screen image, which magnification or reduction, or both, are qualitatively and quantitatively suitable for neutralizing the distortion of the screen image.

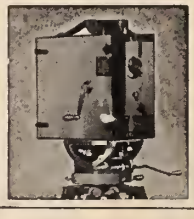
The example of such refracting element illustrated in the drawings is a plano-convex cylindrical lens L, the axis of which is tipped relatively to the transparency, thus producing a distortion of the virtual image similar to, but opposite to, that of the screen image. Such virtual image is indicated diagrammatically at b', Fig. 2. The parts of the cylindrical lens L nearest the object b cause a certain magnification of the virtual image, depending on the distance of the lens from the object and on the focal length of the lens, while the parts of the lens L at a greater distance from the object b cause an increased magnification and a removal of parts of the virtual image farther from the transparency. By suitably choosing the strength of the cylindrical lens (*focal length*), and its inclination with respect to the transparency, any reasonable magnitude may be given to the progressive magnification of the virtual image. In other words, the distortion effect which is desired may be obtained to any desired degree.

The relation of the object and virtual image are illustrated in Fig. 3, wherein the distance of the lens L from the object b, the inclination of the lens L, and also the distance between object and virtual image, are exaggerated for the purpose of clearness. Assume a beam of light passing through point 1 of the object b, of which one ray e passes through lens L and is refracted along the line e', while another ray f is refracted along the line f'. The virtual image of the point 1 will therefore appear at point 1', which is the point of intersection of the two lines e' and f' when they are prolonged backwards. Similarly, beams passing through a point of the object b immediately below the point 1 (indicated at 2 in Fig. 3a) will pass through the lower part of the lens L and along lines in the same vertical planes with e and f, and be refracted along lines e^2 *and* f^2. The virtual image of the point 2, therefore, will be at the point of intersection of the backward prolongations of the lines e^2 and f^2 shown at 2'. The other corners 3 and 4 of the object b in a similar manner produce virtual images 3' and 4'.

The virtual image b' is thus distorted, and when projected upon the screen by a beam oblique to the screen, appears as an undistorted image c^3 (Fig. 2a) because the distortion of the virtual image b' is equal and opposite to the distortion of the screen image due to the obliquity of the beam and therefore neutralizes it.

From the foregoing description it will be clear that not only may the keystone shape of the projected image be corrected, but also the vertical lengthening of the image on the screen which commonly results from the downward inclination or obliquity of the beam to the screen. The positive cylindrical lens magnifies the image in the direction perpendicular to its axis, as previously explained, and by suitably coördinating the curvature of the lens to the obliquity of the beam such lateral magnification may also be used to offset the vertical elongation of the image due to the obliquity of the beam to the screen. Thus, the apparatus neutralizes both types of distortion due to the obliquity of the beam to the screen, namely, the keystone distortion and the elongation of the image more in one direction than in the other.

LEST YE FORGET
When purchasing M. P. Machines and supplies to economize—think of **IMSCO**
INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue, New York
Sixth Floor
Write for Quotations



Equipped with UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
BURKE & JAMES, Inc.
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Camera Laboratory — Picture Making — Studio Technique

The Reticulation of Gelatine

By S. E. Sheppard and F. A. Elliott

[*Reprinted from the Journal of Industrial and Engineering Chemistry, September,* 1918]

The reticulation of the surface of negatives is often a source of trouble to photographic workers. This trouble is most likely to occur in hot weather and is generally produced after fixation, either during or subsequent to washing. The wet gelatine layer becomes more or less finely wrinkled or corrugated, the network of puckers forming a pattern, generally extending over the whole of the negative, but sometimes only over part of it.

The "grain" of the network may vary considerably from very coarse dimensions down to very fine and even microscopic dimensions. This reticulation persists with only slight modification after drying. At the same time, if it occurs on a developed plate, the silver deposit undergoes a redistribution along with the reticulation of the gelatine, accumulating in the raised portions and diminishing or vanishing in the valleys or troughs between.

This reticulation has been utilized in some photo-mechanical processes; thus it is by the reticulation of gelatine that the "grain" of a collotype is produced. It has been employed in the production of irregularly grained "half tone" screens, in which the reticulation pattern takes the place of the cross line rulings of the regular screens.

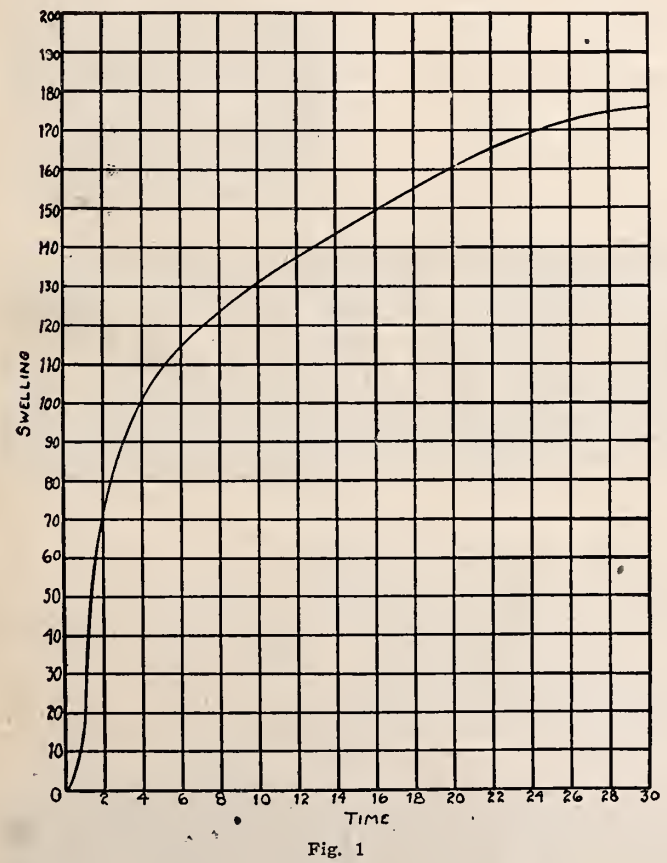


Fig. 1

An understanding of the conditions affecting and determining reticulation will not only be of practical use but will tend to throw light upon the physico-chemical nature of gelatine, and perhaps help toward the scientific specification of gelatines for photographic use.

Swelling of Gelatine in Water and Its Shrinkage on Drying

The immediate cause and mechanism of reticulation will be best understood if we first consider a few facts on the normal swelling and shrinkage of photographic gelatine film which takes place in this treatment and use.

There are two aspects to this: In one we have only to consider change of mass or bulk; in the other, change of shape. As to the first, any piece of gelatine placed in water within a temperature range of roughly 0° to 20° C. swells, at first rapidly, then more slowly, and finally reaches a limit. Fig. 1 shows the curve of this swelling plotted against the time.

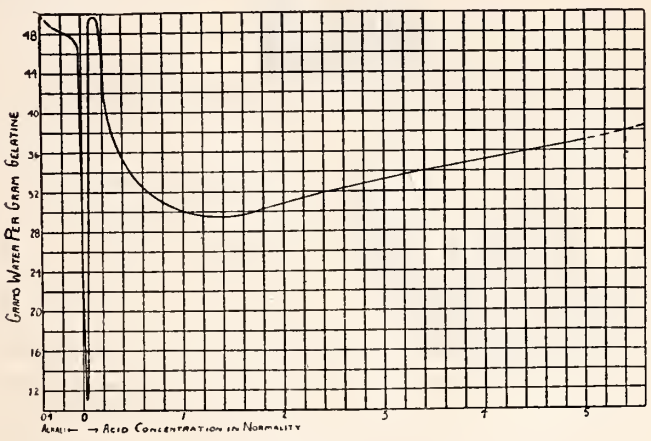


Fig. 2

The limit attained not only depends upon the temperature, but also upon the character of the gelatine, and, to a very marked extent, upon the presence of foreign substances, especially electrolytes, in the water. Acid and alkali in particular have a very great influence upon the swelling, as will be seen from the curve (Fig. 2), which shows results actually obtained with a sample of gelatine.

In this curve the ordinates give the amount of water absorbed by 1 g. air-dry gelatine on final swelling (about 48 hrs.) while the abscissae give concentrations of acid and alkali in normality. As is evident, the swelling or absorption of water is extremely sensitive to both acid and alkali or, in terms of the ionic theory, to hydrogen and hydroxyl ions. In fact, the actual sensibility is of the same order as that of the dyes used as analytical indicators. The minimum absorption probably lies in reality at a point represented by the dissociation of pure water, according to the equilibrium,

$$H^+ + OH^- \rightleftarrows H_2O,$$

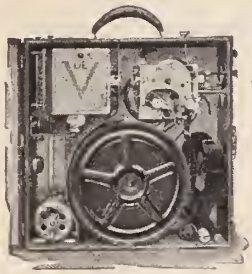
but this is masked usually by residual acidity or alkalinity of the gelatine. The precise determination of this point for a given gelatine will probably prove of some importance in the specification of photographic gelatines. It is of great interest since in passing from an alkaline to an acid state the swelling goes through a very pronounced minimum.

The influence of neutral salts in solution upon swelling is too complex to be discussed fully. It will be sufficient to note that some, such as iodides, act in the direction of increasing the swelling (*hydration*); others, as sulfates, in the direction of diminishing it. So long as only salts of the alkali metals and ammonia are considered, it is the acid part, or anion, which is of chief importance, and these salts have been arranged in a series, indicating their effect upon swelling. The effect of a given salt depends much upon its concentration and above all on the acidity or alkalinity of the solution.

Now, turning to the influence of shape upon swelling (*and conversely*) we find that a dominant factor here is that of the condi-

PERFECTED PROJECTION

"MOVIES" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening's entertainment or instruction; attached to any ordinary light socket it practically runs itself.



Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-2

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

The sum total of the producer's efforts are realized only when the DEVELOPER and PRINTER is equal to the responsibility he undertakes.

EVANS' reputation for absolute perfection and reliability will prove a safe guidepost for you, Mr. Producer.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City

Telephone: St. Nicholas 3443-44

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc
345 West 40th St., New York City

Bryant 5437 Bet. 8th & 9th Aves.

"NEWMAN" BRASS FRAMES AND RAILS

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalog

THE NEWMAN MFG. CO.
Established 1882
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing

tion in which the gelatine first swelled or was cast and dried. Gelatine, in the abstract, as a homogeneous material alike in all directions, should, theoretically, tend to swell or shrink uniformly without change of shape, only altering its mass or bulk. If gelatine could be dried very slowly so that the loss of moisture proceeded at the same rate in all parts of the mass then it would shrink without change of shape, but such a condition cannot be realized in practice and gelatine dries more rapidly on the surface than in the interior, thus producing stresses and distortion. In the case particularly important to us, the gelatine is coated on a glass or film support and firmly attached to it, so that one side is eliminated as regards drying, etc. The gelatine cannot spread off the plate, so that its swelling and shrinkage are limited to one direction, viz., that perpendicular to the plane of the support (Fig. 3). This state of affairs is determined in advance by the first drying down of the jelly (*or emulsion*) on the support; it is not peculiar to the photographic film, since ordinary sheet or leaf gelatine which has been dried on nets shows the same tendency to have its principal expansion perpendicular to the face of the sheet.

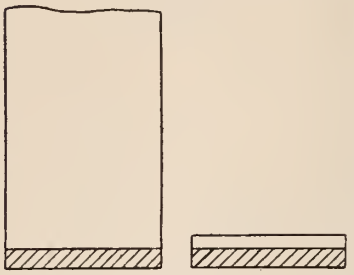


FIG. 3

Production of Reticulation

A gelatine film, under normal conditions, can be repeatedly swollen and dried without losing its capacity to swell and shrink normally to the plate. It is evident that a certain strain must be imposed upon the gelatine in drying, which is removed by swelling. If we consider an ideal unit cube of the swelling gelatine, supposed free from all constraint, it would tend to expand uniformly in all directions. This ideal uniform expansion corresponds to a uniform swelling pressure, *i. e.*, a pressure the same in all directions. We can consider this resolved into forces perpendicular to the surface and forces parallel to the surface. Actually, the gelatine layer in sheets or on plates does not swell uniformly. The forces parallel to the surface which would, of course, tend to remove the film from the glass or support, must be compensated. This compensation is in a measure external or initially external, being due to the adhesion of the gelatine to a rigid support, but it is chiefly internal, arising from a uniform strain or tension impressed by the mode of drying.

Now suppose the gelatine layer be subjected to drastic internal action, excessive swelling and excessive dehydration, either successively, or, in a measure, simultaneously, then gelatine jelly will be strained beyond its elastic limit, showing either a total or a partial reaction.

Total reaction would imply the detachment of the layer from its support, a result which is seen in frilling and floating off, as a result of excessive lateral expansion.

If, however, the adhesion to the support is maintained, but the newly disengaged tangential or lateral forces are not entirely compensated, then the strain distribution in the gelatine layer ceases to be uniform, and we get a local puckering or folding, similar in character to that produced in the earth's surface by tangential forces acting on restricted areas of semi-liquid igneous rocks.

Thus the immediate mechanism of reticulation is the production of restricted tangential dilation, which is partially arrested.

This, however, leaves unsettled the inner physical chemistry of the process, that is, the origin of an excess swelling pressure (*the super-pressure*), and of a partial or localized arrest of this. This can be discussed best in dealing with specific cases of the production of reticulation.

(*To be continued*)

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

Write for our up-to-date price list

Amusement Supply Company

Largest Exclusive Dealers to the Motion Picture Trade
300-302 Mallers Building
5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
We Sell on the Installment Plan

OPERATORS—
here is your opportunity to help win the war!
We need operators in the Camps in this Country and Overseas.
We are serving our soldiers and sailors overseas and those of the Allies.
DO YOU WANT TO HELP?
Write us all about your experience and say you want to serve—
We need men of experience, skill, and above all of character—
Write us for terms and specifications.
COMMUNITY MOTION PICTURE BUREAU
46 West 24th Street
New York City
NOW GIVE
United War Fund Drive
Nov. 11-18

The Estey Theatre Pipe Organ is undoubtedly the best music for motion picture theatres.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the December 14th issue of the MOTION PICTURE NEWS

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

Liberty Loan Boosted in Los Angeles by Efforts of Cameramen

THE Cinema Camera Club of California played an important part in the sale of bonds for the Fourth Liberty Loan drive. The club was requested by the Liberty Loan Committee of Los Angeles to assist them in their work by furnishing cameramen to photograph the various activities of the campaign workers.

The drive was opened by Mary Pickford at the Victory Tank in Central Park, and each buyer of $5,000 of bonds or more was photographed with Miss Pickford, and the film was later turned over to the purchaser of the bonds.

Numerous ingenious methods were adopted by the campaign workers to further the sales, one of which was to form groups on the Tank representing various states. Each group designating a certain state had movies made of them which were later forwarded for exhibition to their native state. Only those buying in excess of $100 or more were permitted to get before the camera.

The Cinema Camera Club donated the services of two of its members each night for the work, who were under the supervision of Edward Littell, a member of the C. C. C., to whom is due most of the success of the undertaking.

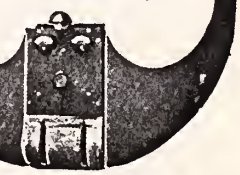
The films are being distributed throughout the country with proper screen credit to the Cinema Camera Club. A battery of lights were furnished by the Winfield-Kerner Company, while the laboratory work was donated by the Bloom Laboratories.

Powers Makes Installation in Prominent New England Theatre

A Power's Cameragraph has been installed in the New Empire theatre, Fall River, Mass. This is one of the finest theatres in New England, seating over 2,500. H. A. and E. S. Taylor made the installation.

The Plan Book
Is First in the Mind of Every Exhibitor
See Page 2981

TransVerteR

The Motor-Generator that produces Perfect Arcs
You Should Have One
You can make a perfect dissolve with two arc Transverter
The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, Ohio
Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.


We wish to buy for cash any high grade motion picture cameras, such as Bell and Howell, Pathe, Debrie, etc. MOTION PICTURE APPARATUS CO., INC., 110 West 32nd Street. Phone: Farragut 4779.

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

Solution of the Patriotic Music Problem

WHEN the various heroes of our Allies are portrayed upon the screen, the orchestra leader, considering it unavoidable, immediately plays the patriotic anthems of their countries. What is the inevitable result? The audience immediately rises, causing commotion and distraction, and above all, interfering with everybody's view, thereby losing the trend of the story.

To most people, this interruption during the progress of a picture is most annoying, but still musicians seem to be under the impression that this is the only possible musical accompaniment in such an instance.

However, the editor, while preparing the musical setting for that marvelous, patriotic feature, "LAFAYETTE WE COME," found himself confronted with this serious problem, for through the entire picture there were continual close-ups and long-shots of such men as Marshal Foch, President Wilson, Sir Douglas Haig, General Pershing, General Diaz and other Allied leaders, followed by awe-inspiring views of our boys in France, hordes of them on their march to Berlin.

Being in a quandary and fully determined not to suggest the patriotic airs of the various Allied nations, in order to preserve the continuity of the picture in the minds of the audience, after visiting all the publishers, the editor was fortunate to find certain marches which suited his purpose admirably.

They are "Over the Top Boys," "Blue Devils," "Aces High," and "Fighting Tommies." The main outstanding factor of all these above-mentioned marches is that they are so composed that they create the emotional atmosphere by each containing a reminiscence or faith suggestion of the respective national anthems, with original martial themes. This instills the audience with the same patriotic enthusiasm and fervor without being compelled to display visible homage and respect to their Allies.

For example, "Over the Top Boys" is a characteristic American march, portraying Yankee grit and courage and composed of an introductory bugle call, an original theme, and a strain of Dixie and Yankee Doodle . "Blue Devils" is dedicated to the Alpine Chasseurs and is typically French in character. The trio is broad and sonorous, in which bits of the "Marseillaise" are heard as a countra melody. "Aces High" is a bright, breezy aviation march, in which a figuration occurs, depicting the hum of the motor. "Fighting Tommies," true to its name, is an inspiring march displaying the bravery and valor of Great Britain's pride.

In this march are heard snatches of the "Grenadiers" and "Rule Britannia." A surprise occurs in the trio which is the Englishman's declaration from "Pinafore," "I would not be a foreigner," used very effectively as a countra melody.

The editor submits the following cue sheet of "Lafayette, We Come" which will at once demonstrate to the orchestra leader that the problem of patriotic music can be solved without resorting to "God Save the King," "Marseillaise," "Star Spangled Banner," etc.

"LAFAYETTE, WE COME"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Lafayette Theme: "Lafayette, We Come" (Steady March Tempo)—by Henry W. Geiger

Love Theme: "May Dreams" (Moderato Romance)—by Gaston Borch

Sinister Theme: "Sinister Theme" (Dramatic Misterioso)—by Sol. Levy

In order to give this picture an appropriate presentation from a musical standpoint, orchestra leaders, pianists and organists are kindly requested to note the following:

1—Cut No. 1, lasting about 40 seconds, is a combination of short scenes and titles portraying our Allies and all the national melodies of Italy, America, France, England, etc., should be performed in the above scenes to the extent of about four to eight bars of each hymn.

2—Cue No. 7 marked tacet for 25 seconds is very important, because after the expiration of this time, a concert is given, and in order to bring forth the musical contrast, this tacet mark is very essential.

3—Cues No. 11, 12, 13, 14, 15 and 16 are short scenes portraying tableaux of our Allies. The intervals between each tableau are marked tacet on the cue sheet in order to create a musical contrast between the national airs which are to be played for the respective tableaux shown.

4—Cue No. 17, lasting 1 minute, is a dance scene. I have mentioned a one-step for this scene and I suggest that musicians do not substitute with any ordinary dance number, as "Hunkatin" one-step suggested is in my estimation the most appropriate composition for this purpose. It is also suggested that orchestra leaders play this number to the tempo of the dance.

5—Cues No. 36, 37, 38, 39 and 40 should not be substituted by any other compositions than the ones suggested, because such marches as "Blue Devils," by Sol. P. Levy, "Aces High," etc., were specially written and published with this picture, and it is therefore not advisable to substitute them.

6—Cues No. 71 and 72 should also not be substituted, as the compositions mentioned on the cue sheet are in every way the most appropriate music for the purpose. The "Fighting Tommies" March, which is used in No. 72, is an original English characteristic March with the famous "Pinafore" song in the trio and has been especially composed for this purpose by Boulton and orchestrated by Sol. P. Levy.

7—The last five cues Nos. 86, 87, 88, 89 and 90 are a mix-up of short patriotic scenes of a stirring character and it was therefore impossible to state the definite length and time of every one of these scenes.

8—To insure a correct musical presentation with this film, the arranger earnestly suggests that in cases where a complete rehearsal is impossible, the orchestra leader should at least get acquainted with the nature of the picture covering the above mentioned notes.

9—The arranger is also aware of the fact that many of these compositions mentioned on the music cue sheet are not in the library of all musicians and in order to enable everybody to avail himself of the music as listed in the cues, he wishes to inform all concerned in playing this picture that complete music sets or in part are obtainable within the shortest mailing time from Belwin, Inc., 701 Seventh avenue, New York City, at the lowest possible professional rates.

At screening—Tacet (25 seconds).

1—"The Fighting Allies" (a Grand Selection of the National Airs of the Allies," by M. L. Lake; T—"There is No Song in" (35 seconds) until—T: "This work is humbly dedicated."

2—Love Theme; T—"New Rochelle, The Home" (2 minutes, 5 seconds); S: Close-up of girl's head; T: "The beautiful unknown" until—S: Girl telephoning.

3—"The Garen of Your Heart" (4/4 Moderato Expressio), by Dorel (1 minute, 5 seconds) until—T: "Moonlight reverie."

4—Love Theme; T—"While the Daisies Bloom" (1 minute, 20 seconds) until—T; "Therese, I love you."

5—"Alla Ballerina" (Melodious Valse Lente) by Brahm; T—"The return to the house" (1 minute, 50 seconds) until—S: Close-up of letter.

6—"Sleeping Beauty" (A Classic Waltz) by Tschikowsky; S—Close-up of Princess Sonia (2 minutes, 20 seconds); T: "The Princess entertains" until—T: "While the unsuspecting guests."

7—"Tacet" (25 seconds) until—T: "The concert."

8—"There Waves the Flag" (Song) by Gaston Borch; S—Man at piano (30 seconds) until—S: Hand of man underneath table.

NOTE: To be played as vocal solo with piano accompaniment.

9—Continue pp (35 seconds) until—S: Spy leaving reception room.

10—Sinister Theme (40 seconds) until—T: "The Ambassador's home."

11—"La Brabanconne" (Belgian National Hymn) (25 seconds) until—S: Flashback to ballroom.

12—"Tacet" (20 seconds) until—S: Fade-out of statue portraying Belgium.

13—"La Marseillaise" (25 seconds) until—S: Flashback to ballroom.

14—"Tacet" (15 seconds) until—S: Fade-out of French tableau.

15—"Battle Hymn of the Republic" (30 seconds) until—S: Opening of American tableau.

16—"Tacet" (5 seconds) until—S: Fade-out of American tableau.

17—"Hunkatin" (A Half-Tone One-Step) by Sol. P. Levy; T—"Midst Luxuriant Splendor" (1 minute) until—T: "Your eyes remind me of."

18—Sinister Theme; T—"The Agents of Kultur" (1 minute, 10 seconds) until—S: Princess puts poison into glass.

19—Lafayette Theme (20 seconds) until—T: "As in the Days of Lafayette."

20—Continue pp (10 seconds) until—S: Guests dancing.

21—Sinister Theme; T—"The Next Day" (1 minute) until—S: Automobile arrives in front of house.

22—Love Theme; S—Scene on lake (1 minute, 15 seconds); S: Interior of room, until—S: Automobile on road.

23—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis; T—"The Joy of Living" (2 minutes, 50 seconds); T: "Follow beater of this note," until—T: On letter "I cannot explain."

24—Sinister Theme; T—"Engulfed in Mystery"; T: "The perfume, the paper, the crest" (2 minutes, 55 seconds) until—S: Close-up of both photographs.

25—"Hunkatin" (A Half-Tone One-Step) by Sol P. Levy (15 seconds) until—S: Close-up of ballroom scene.

25½—Continue pp (10 seconds) until—S: Flashback to Leroy's room.

26—"Over There" (Song) by G. M. Cohan (35 seconds) until—T: "Several weeks Later in New York."

NOTE: To Be played pp.
27—Continue ff; S—Leroy walks to window and opens it (1 minute) until—T: "There's Fighting to be Done."
NOTE: ff. during marching scenes only, otherwise pp.
28—"Sorrow Theme" (Pathetic) by Ed. Roberts; T—"Meanwhile the Enigmatic Therese" (1 minute, 40 seconds) until—T: "New York, the Home of Leroy's Parents."
29—"Battle Hymn of the Republic" (Song) (40 seconds) until—T: "Your Old Father Envies You."
NOTE: To be played pp.
30—"Come Where My Love is Dreaming" (Southern Song) by Forster (30 seconds) until—S: Close-up of colored woman.
31—"Marching Through Georgia" (35 seconds) until—T: "Your Grandfather When Already Past."
32—"When You Come Back" (Song) by Geo. M. Cohan (20 seconds) until—S: Leroy bidding parents goodbye.
33—"We're All Going Calling on the Kaiser" (Popular Song) by Brennan (30 seconds) until—T: "I'll Take With Me."
34—Continue to Action (15 seconds) until—T: Bound for Berlin.
35—"Keep the Home Fires Burning (Popular Song) (35 seconds) until—T: "Keeping the home fires."
36—"Over the Top Boys" (March) by S. M. Berg; T—Paris (55 seconds) until—T: "The world's youngest and most formidable army."
37—"Columbia, the Gem of the Ocean" (25 seconds) until—T: "The invincible Navy."
38—"Aces High" (March) by Ed. Roberts (15 seconds) until—T: "The supreme mastery of the air."
39—"Blue Devils" (March) by Sol. P. Levy (30 seconds) until—T: "The unlimited wealth and resource."
NOTE: Play second part of this beginning with interlude.
40—"God Be With Our Boys Tonight" (Song) by Sanderson (35 seconds) until—T: "A prayer for the ones over there."
41—"American Military Battle Hurry," by Sol. P. Levy (1 minute, 30 seconds) until—T: "Up front with the heroes."
NOTE: Battle effects, cannon shots, heavy explosions, liquid fire. and all modern warfare effects.
42—"Peacefulness" (Andante) by Gaston Borch (1 minute, 45 seconds) until—T: "War's Twilight."
43—Continue pp (20 seconds) until—T: "The city of darkness."
44—"Over the Top Boys," by S. M. Berg (30 seconds) until—S: Nurse reads newspaper.
NOTE: To be played pp.
45—Love Theme (2 minutes, 10 seconds); S—Nurse recognizing Leroy; T: "We are taking Lieutenant Leroy" (2 minutes, 10 seconds) until—T: "The heart sees."
46—"The Garden of Your Heart" (Pathetic Song) by Dorel (20 seconds) until—S: Nurse leaving room.
NOTE: To be produced as a vocal solo with piano accompaniment.
47—Love Theme; T—"Therese, is it you?" (1 minute) until—T: "You weep, you pity me."
48—Continue pp (30 seconds) until—T: "I can speak now and I will."
49—Tragic Theme (Heavy Dramatic) by Sol. P. Levy (15 seconds) until—T: "Unkind fate."
50—Continue pp (1 minute, 5 seconds) until—T: "The departure."
51—Continue to Action (45 seconds) until—T: "God's ways seem dark.
52—Last four bars of "Star Spangled Banner" until—S: Leroy gazing at American Flag.
NOTE: To be played very slow and pp.
53—Trio only of Popular Song Hit "Mother" until—S: Leroy gazing at hands.
54—Continue pp with ff until—S: Leroy walking toward window.
NOTE: Tympany roll when Leroy opens curtains.
55—"Heartwounds" (Dramatic) by Grieg (45 seconds) until—S: Leroy sees mother nursing child.
56—"Babillage" (Allegretto) by Castillo (1 minute) until—T: "His sight restored."
57—"Rally 'Round the Flag" (American Song); T—"The girls Americanize a room" (1 minute, 5 seconds) until—S: Close-up of Wilson.
58—"We're All Going Calling on the Kaiser" (Popular Song) by Brennan (1 minute, 10 seconds); T—"Lulu and Lily prepare," until—T: "Concocting cocktails."
59—"Impish Elves" (Winsome Intermezzo) by Borch (50 seconds) until—T: "Preparing for his homecoming."
60—"Blue Devils" (March) by Sol. P. Levy (30 seconds) until—T: "Consider my home as your own."
NOTE: Play second part of trio only.
61—Lafayette Theme (25 seconds) until—T: "Many years ago a soldier of."
62—"Home, Sweet Home" (Song) (25 seconds) until—T: "Every mother in France."
63—"Yankee Doodle" (40 seconds) until—S: Boy and girl in Uncle Sam costume.
NOTE: To be produced as a piccolo solo.
64—"Keep Your Head Down, Fritzie Boy (Popular Song) (40 seconds) until—S: Little girl reading letter.
65—"See the Conquering Hero Comes" (Song) (1 minute, 35 seconds) until—T: "News from France."
66—"Over the Top Boys," by S. M. Berg (55 seconds) until—T: "Henceforth every American."
NOTE: To be played pp.
67—"Valse Poudree" (Intermezzo Valse Lento)* by Poppy; T—"The monstrosities heaped" (1 minute, 5 seconds) until—T: "They have become even more."
68—"Battle Hymn of the Republic" (Song) (50 seconds) until—T: "The sons of Washington."
69—"Blue Devils," by Sol. P. Levy, until—T: "Heroic France who has been fighting so."
NOTE: Play second part of trio only.
70—Continue pp (short scene) until—T: "This impregnable wall of steel."
71—"March Lorraine," by anne (short scene) until—T: "Marshal Foch."
72—"Fighting Tommies" (March) (short scene) until—T: "Sir Douglas Haig."
NOTE: Begin with trio.
73—"Garibaldi Hymn" (short scene) until—S: Italian troops marching.
74—"Stars and Stripes Forever" (March) by Sousa; T—"With the help of the American Army" until—T: "The noble sentiment expressed."
NOTE: Begin with trio.
75—Lafayette Theme (20 seconds) until—S: Pershing at tomb of Lafayette.
76—Continue pp (35 seconds) until—T: "It was with much regret."
77—"Babillage" (Allegretto) by Castillo; T—"Promenade at Anglaise" (1 minute, 10 seconds) until—T: "The veiled Princess as they."
78—Sinister Theme (1 minute, 5 seconds) until—T: "The enigma."
79—Continue ff (15 seconds) until—S: French secret service men rush in.
80—Continue pp (10 seconds) until—S: Secret service men leave.
81—Love Theme; S—Princess takes off veil (1 minute) until—T: "Leroy, my love."
82—Dramatic Recitative, by Sol. P. Levy (45 seconds) until—T: "Whether I love you."
83—"Felizia Waltz" by Eville; T—"The Secret" (1 minute, 40 seconds) until—T: "Demandez—"
84—"Flirtation" (Valse Intermezzo) by Meyer-Helmund;T—"Order No. 7782" (1 minute, 5 seconds) until—T: "I have offended her."
85—Love Theme ff (55 seconds) until—T: "Love's triumph."
86—"Over the Top Boys," by S. M. Berg (30 seconds) until—T: "They return to the front."
NOTE: With ad. lib. pp. Battle effects.
87—"Anvil Chorus" (from "Il Trovatore") by Verdi (45 seconds) until—T: "The Force of Victory."
NOTE: Begin with second part.
88—"Red, White and Blue" (short scene) until—S: Dry dock.
89—Lafayette Theme (short scene) until—T: "Lafayette, we come."
90—"Fighting Allies" (same as Cue No. 1) until—S: Figure of Victory appears—until—END.

"THE SEA WAIF"

1—Theme (1 minute, 15 seconds) at screening.
2—"May Dreams" (Moderato Romance) by Borch (3 minutes, 45 seconds) until—T: "Cail Potter, skipper of the."
3—"Hunkatin" (Half-tone One-step) by Levy (1 minute, 30 seconds) until—T: "Colonel Thornton Brett."
4—"Shades of Night" (Moderato Intermezzo) by Friedland (3 minutes, 15 seconds) until—S: When restaurant scene fades.
5—"A La Mode" (Popular One-step) by Rosey (45 seconds) until—S: When Nancy leaves room (theatre scene).
6—Theme (1 minute, 15 seconds) until—T: "The song of the heart."
7—"Bon Vivant" (Allegro Commodo)) by Zamecnik (2 minutes, 30 seconds) until—S: When curtain is lowered.
8—Theme (2 minutes) until—T: "In Gramaton the arrival" (wave effects).
9—Hurry No. 33, by Minot (2 minutes) until—S: When Jones talks to Nancy.
10—"Pizzicato" (Allegretto Ben Moderato) by Delibes (2 minutes, 15 seconds) until—T: "Colonel Brett's seacoast" (wave effects).
11—Theme (3 minutes) until—S: When Nancy returns home.
12—"The Three Nymphs" (Moderato Dance Classique) by Cobb (2 minutes, 30 seconds) until—T: "I have nothin' agin' you."
13—"Perpetual Motion" (Allegro Agitato) by Borch (3 minutes, 30 seconds) until T: "Prospecting."
14—Theme (3 minutes, 30 seconds) until—T: "If you were any kind of a."
15—"Gruesome Mysterioso" No. 31, by Borch (1 minute, 15 seconds) until—S: When smugglers enter house.
16—Dramatic Narrative, by Pement (3 minutes, 45 seconds) until—T: "Last will and testament of."
17—"Forest Scenes" (Characteristic Moderato) by Orth (3 minutes, 45 seconds) until—T: "On the following morning."
18—Theme (1 minute, 45 seconds) until—S: When Nancy comes to Harry.
19—"Valse Divine" (Valse Lento) by Rosey (2 minutes) until—T: "Stell Chester's aboard."
20—Piano Improvising (2 minutes) until—T: "Old friends, like old wine" (piano only according to action).
21—Theme (1 minute) until—S: When Stella opens music.
22—"Persiflage" (Moderato Allegretto) by Francis (2 minutes, 45 seconds) until—T: "Why this is Nancy" (piano only according to action).
23—"Drifting Clouds" (Schottische Caprice) by Boehnlein (2 minutes, 45 seconds) until—T: "Brett was showing me."
24—"Turbulence" (Allegro Agitato) by Borch (2 minutes, 30 seconds) until—T: "To Gramaton (automobile effects).
25—"Rondo" (Excerpts Beethoven Sonata Pathetique) by Berge (3 minutes, 45 seconds) until—S: When minister starts ceremony.
26—Hurry, by Levy (half reel hurry) (4 minutes, 30 seconds) until—T: "I—I'm Cail Potter's girl" (shots).
27—Theme (3 minutes) until—T: "Several evenings later," END.

THE BARTOLA
Our musical instruments will save you money and improve your music. Investigate it. Send for catalogue.
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Index to the Complete Plan Book

Containing all Reviews and Exhibitor Aids since the inauguration in the September 7th Issue of this advanced style of Service

Picture, Brand and Star	Issue	Page
"All Night" (Bluebird), Carmel Myers	Nov. 2	2802
"Angel Child" (Plaza-Hodkinson), Kathleen Clifford	Sept. 7	1606
"Appearance of Evil, The" (World), June Elvidge	Oct. 5	2253
"Atom, The" (Triangle), Pauline Starke	Sept. 21	1920
"Battling Jane" (Paramount), Dorothy Gish	Oct. 19	2603
"Beans" (Bluebird), Edith Roberts	Sept. 14	1756
"Behind the Lines in Italy" (Kleine)	Oct. 5	2251
"Bells, The" (Pathe), Frank Keenan	Oct. 5	2254
"Better Half, The" (Select), Alice Brady	Sept. 28	2085
"Bonnie Annie Laurie" (Fox), Peggy Hyland	Sept. 28	2082
"Border Raiders, The" (Pathe), Betty Compson	Oct. 5	2260
"Border Wireless, The" (Artcraft), William S. Hart	Oct. 12	2445
"Borrowed Clothes" (Jewel), Mildred Harris	Nov. 2	2797
"Brazen Beauty, The" (Bluebird), Priscilla Dean	Sept. 21	1914
"Burden of Proof, The" (Select), Marion Davies	Sept. 21	1919
"By Hook or Crook" (World), Carlyle Blackwell	Sept. 14	1763
"By the World Forgot" (Vitagraph), Nova-Glendon	Sept. 21	1916
"Caillaux Case, The" (Fox)	Oct. 19	2596
"Come On In" (Paramount), Shirley Mason	Oct. 5	2246
"Daughter of the Old South, A" (Paramount), P. Frederick	Oct. 26	2714
"Daughter Angele" (Triangle), Pauline Starke	Sept. 7	1603
"Diplomatic Mission, A" (Vitagraph), Earle Williams	Oct. 5	2255
"Embarrassment of Riches, The" (Walker), Lillian Walker	Oct. 5	2256
"Everybody's Girl" (Vitagraph), Alice Joyce	Oct. 26	2706
"Fame and Fortune" (Fox-Victory), Tom Mix	Sept. 7	1593
"Flower of the Dusk" (Metro), Viola Dana	Sept. 7	1605
"Forbidden City, The" (Select), Norma Talmadge	Oct. 26	2712
"Girl of Today, The" (Vitagraph), Corinne Griffith	Sept. 28	2087
"Girl Who Came Back, The" (Paramount), Ethel Clayton	Sept. 7	1594
"Goddess of Lost Lake, The" (Hodkinson), Louise Glaum	Oct. 19	2598
"Goat, The" (Artcraft), Fred Stone	Oct. 12	2449
"Green God, The" (Vitagraph), Morey-Blythe	Sept. 7	1602
"Gray Parasol, The" (Triangle), Claire Anderson	Oct. 19	2600
"Gypsy Trail, The" (Paramount), Bryant Washburn	Nov. 2	2801
"Heart of Rachael, The" (Hodkinson), Bessie Barriscale	Oct. 12	2447
"He Comes Up Smiling" (Artcraft), Douglas Fairbanks	Sept. 21	1923
"Her Country First" (Paramount), Vivian Martin	Sept. 14	1762
"Her Great Chance" (Select), Alice Brady	Nov. 2	2795
"Hobbs in a Hurry" (American-Pathe), William Russell	Oct. 12	2454
"Hugon, the Mighty" (Bluebird), Monroe Salisbury	Oct. 26	2716
"Hun Within, The" (Paramount), Dorothy Gish	Sept. 7	1599
"Italy's Flaming Front" (First National)	Sept. 7	1598
"Japanese Nightingale, A" (Pathe), Fanny Ward	Sept. 7	1600
"Johanna Enlists" (Artcraft), Mary Pickford	Sept. 14	1754
"Just for Tonight" (Goldwyn-Tom Moore)	Sept. 28	2088
"Just Sylvia" (World), Barbara Castleton	Oct. 19	2601
"Kaiser's Finish, The" (Warners)	Oct. 26	2704
"Kildare of Storm" (Metro), Emily Stevens	Oct. 5	2250
"Kingdom of Youth, The" (Goldwyn), Madge Kennedy	Oct. 19	2593
"King of Diamonds, The" (Vitagraph), Harry Morey	Nov. 2	2799
"Kiss or Kill" (Universal Special), Herbert Rawlinson	Oct. 10	2604
"Kultur" (Fox-Victory), Gladys Brockwell	Sept. 14	1755
"Laughing Bill Hyde" (Goldwyn), Will Rogers	Oct. 5	2245
"Law of the North, The" (Paramount-Ince), Charles Ray	Sept. 21	1915
"Light of Western Stars, The" (United), Dustin Farnum	Oct. 26	2707
"Little Miss Grown-Up" (General), Gloria Joy	Oct. 19	2602
"Love's Law" (Mutual), Gail Kane	Sept. 7	1597
"Lure of Luxury, The" (Bluebird), Ruth Clifford	Oct. 12	2452
"Make Believe Wife, The" (Burke-Paramount)	Nov. 9	2893
"Mantle of Charity, The" (Amer.-Pathe), Margarita Fisher	Oct. 12	2457
"Marriage Ring, The" (Paramount), Enid Bennett	Sept. 21	1922
"Marriages Are Made" (Fox), Peggy Hyland	Oct. 26	2708
"Mating, The" (Vitagraph), Gladys Leslie	Oct. 12	2456
"Man from Funeral Range, The" (Paramount), W. Reid	Oct. 19	2595
"Mirandy Smiles" (Martin-Paramount)	Nov. 9	2890
"Modern Love" (Universal), Mae Murray	Sept. 14	1757
"Money Isn't Everything" (Amer.-Pathe), Margarita Fisher	Sept. 28	2090
"Mr. Logan, U. S. A." (Fox), Tom Mix	Sept. 28	2086
"Mystic Faces" (Triangle), Jack Abbe	Sept. 14	1760
"Nymph of the Foothills, A" (Vitagraph), Gladys Leslie	Sept. 14	1759
"On the Jump" (Fox), George Walsh	Oct. 19	2594
"Out of a Clear Sky" (Paramount), Marguerite Clark	Oct. 5	2249
"Pals First" (Metro-Screen Classics), Harold Lockwood	Oct. 5	2248
"Peck's Bad Girl" (Goldwyn), Mabel Normand	Sept. 28	2083
"Pretender, The" (Triangle), Wm. Desmond	Oct. 26	2715
"Prisoners of the Pines" (Hamp.-Hodkinson), J. W. Kerrigan	Sept. 14	1761
"Private Peat" (Artcraft), Harold R. Peat	Oct. 26	2710
"Prussian Cur, The" (Fox Special), Miriam Cooper	Sept. 7	1592
"Queen of Hearts" (Fox), Virginia Pearson	Oct. 5	2247
"Queen of the Sea" (Fox Special), Annette Kellermann	Sept. 14	1752
"Rainbow Trail, The" (Fox), William Farnum	Oct. 5	2244
"Reckoning Day, The" (Triangle), Belle Bennett	Nov. 2	2803
"Return of Mary, The" (Metro), May Allison	Oct. 12	2453
"Riders of the Purple Sage" (Fox Standard), Wm. Farnum	Sept. 21	1913
"Road to France, The" (World), Carlyle Blackwell	Oct. 12	2450
"Romance of Tarzan, The" (First National), Elmo Lincoln	Nov. 2	2794
"Rosemary Climbs the Heights" (Amer.-Pathe), M. M. Minter	Oct. 26	2709
"Ruling Passions" (Schomer Photoplay), Julia Dean	Oct. 12	2451
"Sauce for the Goose" (Select), Constance Talmadge	Sept. 7	1595
"Salome" (Fox Super-Production), Theda Bara	Oct. 19	2592
"Secret Code, The" (Triangle), Barney Sherry	Sept. 14	1764
"Secret Strings" (Metro), Olive Tell	Oct. 26	2713
"She Devil, The" (Bara-Fox)	Nov. 9	2891
"Shoulder Arms" (First National), Charlie Chaplin	Nov. 2	2798
"Silent Woman, The" (Metro), Edith Storey	Sept. 14	1758
"Society Sensation, A" (Bluebird), Carmel Myers	Sept. 28	2092
"Soul Without Windows, A" (World), Ethel Clayton	Sept. 28	2091
"Sucb a Little Pirate" (Paramount), Lila Lee	Oct. 19	2599
"Sporting Life" (Tourneur)	Sept. 28	2083
"Strange Woman, The" (Fox), Gladys Brockwell	Oct. 12	2444
"Swat the Spy" (Fox), Jane and Katherine Lee	Oct. 12	2448
"Talk of the Town, Tbe" (Universal), Dorotby Phillips	Sept. 21	1923
"Temple of Dusk, The" (Haworth-Mutual), Sessue Hayakawa	Oct. 5	2259
"That Devil Bateese" (Universal), Monroe Salisbury	Sept. 7	1607
"Thirty a Week" (Goldwyn), Tom Moore	Oct. 26	2711
"Three Mounted Men" (Universal Special), Harry Carey	Oct. 12	2455
"Three X Gordon" (Kerrigan-Hodkinson)	Nov. 9	2894
"Till I Come Back to You" (Artcraft), Bryant Washburn	Sept. 7	1601
"Together" (Bluebird), Violet Mersereau	Oct. 19	2606
"To Him That Hath" (World), Montagu Love	Sept. 21	1921
"T'other Dear Charmer" (World), Louise Huff	Sept. 7	1596
"Treason" (Mutual), Edna Goodrich	Oct. 19	2597
"Turn of the Wheel, The" (Goldwyn), Geraldine Farrar	Sept. 14	1753
"Untamed" (Triangle), Roy Stewart	Sept. 7	1604
"Unexpected Places" (Metro), Bert Lytell	Oct. 12	2446
"Vanity Pool, The" (MacLaren-Universal)	Nov. 9	2895
"Velvet Hand, The" (Universal), Fritzi Brunette	Oct. 5	2252
"Vive La France" (Paramount), Dorothy Dalton	Oct. 5	2257
"Wanted A Brother" (General), Gloria Joy	Nov. 2	2800
"Whatever the Cost" (Plaza-Hodkinson), Anita King	Oct. 19	2605
"When Do We Eat?" (Bennett-Paramount)	Nov. 9	2892
"Why America Will Win" (Fox Special)	Sept. 21	1918
"Wolves of Kultur" (West. P. Serial-Pathe), Leah Baird	Oct. 26	2705
"Woman of Impulse, A" (Paramount), Lina Cavalieri	Sept. 28	2089
"Woman Who Gave, The" (Fox), Evelyn Nesbit	Nov. 2	2796
"Yellow Dog, The" (Jewel)	Sept. 28	2080
"Your Fighting Navy" (Educational)	Sept. 21	1912

IN THIS ISSUE

"I'll Say So" (Fox) 2982
"Hidden Fires" (Goldwyn) 2983
"The Squaw Man" (Artcraft) 2984
"Set Free" (Bluebird) 2985
"Marriage" (Keeney-Sherry) 2986
"Under the Greenwood Tree" (Artcraft) 2987
"Tongues of Flame" (Bluebird) 2988
"Women's Weapons" (Paramount) 2989
"She Hired a Husband" (Bluebird) 2990
"The Grouch" (World) 2991
"Too Many Millions" (Paramount) 2992

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Safe for Democracy"

(J. Stuart Blackton Special Production. Seven reels)

INFECTIOUS humor, the patriotic thrill, and the dramatic element, are admirably combined in the latest J. Stuart Blackton production, "Safe for Democracy." The producer has shown stronger than in any offering that we have seen the power of contrast in his flashes and he has created a picture that stands out as one of the truly great expressions of the American spirit in the war. There is not a heart string that it does not play upon, and so long as we are at war, and probably for a long time after, we will laugh and drop a tear and get ready to fight alongside of the characters in this film.

It may be called a propaganda picture. It is founded on the "Work or Fight" order. We are first given the contrast of the two tramps who boasted that they never have worked with the young son of the patriotic shipyard owner. The young millionaire has a "weak heart" and he gets out of the draft, but we are shown flashes of the chip of the old block who is "over there" doing his whole bit to make the world safe. We have this idler marrying his father's stenographer, not because he loves her better than the others, chorus girls, but because he thinks that by marrying some one he will get out of the "work or fight" order. There is a strongly dramatic scene when this youth, who is playing the chorus girls strong, comes home drunk and tries to attack his wife. She rebels and leaves, and when she is out of funds she seeks to kill herself and is saved by the clever move and the American philosophy of the tramp.

It is truly a great AMERICAN picture. It is founded on the war, but it ought to last long afterwards.

There is a splendid cast, Mitchell Lewis, who plays the powerful and magnetic tramp, and Ruby DeRemer as the stenographer-wife were featured as the stars in the Rivoli advertising, but as a matter of fact this should be played as "the perfect picture cast." To our mind the dominating character among all of these real Americans was "John Craig," as played by John P. Wade, while Gus Alexander convinced everyone that he is a comedian well worth while by the scores of laughs that he got. Mitchell Lewis was clever in one of his best roles. Mr. Blackton picked his actors well; they all live their parts.

If you want to give your people a picture of American life, take this picture and tell them that is just what it is, and they will come and laugh a big part of the time, and cry a little, and thrill a whole lot and go out of your theatre with bigger and better hearts and tear-dryed and farer-seeing eyes. Your people will want to come back and see it again.—*R. E. Pritchard.*

"Roped," with Harry Carey

(Universal Special—Jan. 13. Directed by Jack Ford)

IN direction, one of the most difficult roles to handle is the transplantation of a character—usually the hero or the heroine—from a common environment to an aristocratic. Such an operation, when it concerns a serious subject, besides good judgment, requires skill. The Director must, at all times, have the player under control, as the least laxity or carelessness will cause the action to become nonsensical and burlesque.

It is very apparent in this case that, in transferring the hero, a millionaire cowboy, from his ranch into New York's exclusive society, the director was conscious of this fact, as a consequence, he has made the action convincing. The result is a production that, in addition to action of plot and suspense, combines genuine comedy and tender pathos, two of the elements that never fail to make a picture appealing as well as enjoyable.

In order to play a trick on the boss and thus have some "jolly good time," the ranch boys advertise for a wife in one of the New York papers, giving his name and address, as if coming from him. For the fun of it a society belle answers the ad, stating she would consent to become his wife. The hero is next seen departing for the big city. You can imagine the merriment he creates when, attired in a primitive dress, he appears in a fashionable hotel and registers.

He meets the girl. The mother is shocked at first, but, when told the prospective groom is a millionaire, and as her finances are at low ebb, feels differently. It results in a marriage.

Although the mother-in-law is provided with all the luxuries of life, she schemes to bring about a divorce so that her daughter may marry one of their set. In the meantime, love commences to awaken in the breast of the girl.

A child is born, but the father is not allowed to even have a look at him, because, not being sterilized, he might infect the baby. But he steals at night into the baby's room in order to have a glimpse of his son, a yearning that is denied him. This scene is pathetic and touching to the extreme.

The cowboys, after a decision, pay a visit to the hero, bringing a number of gifts for the son. It is not possible to describe the comedy they cause.

In the end, in spite of the trickery of the mother-in-law, a reconciliation takes place.

The picture is clean and wholesome. It should appeal to everybody. Length, 6 reels.—*P. S. Harrison.*

Reviewed First in the Complete Plan Book

"I'LL SAY SO"—FOX

Walsh's Fans Will Like It, But It May Not Make New Friends

GEORGE WALSH has created a good following, especially among the younger generation. To most of them, this offering will appeal immensely, as it has been produced along the lines that made this star popular to them. It affords him all the opportunities necessary for displaying his athletic ability. But spectators who don't see his pictures regularly, or who will see him in this one for the first time, I am afraid will grumble a little, as, outside of the star's stunts and the activity of the characters, the picture contains no other element that will appeal to any specific kind of emotions. Heart appeal, in particular, is absent in it.

This sort of a subject, treating with German spies during the pre-war period, as well as immediately after the declaration of war by the United States, has been done to death lately. The hero is always provided for, to save the abducted heroine from their hands.

The subtitles are numerous and consist of a multitude of words. No sooner than you, with great exertion, read one, another follows. They have been constructed so as to draw laughs. But whether they will succeed or not, is a question. They are far fetched at times.

The picture is clean.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bill Durham.....George Walsh
Barbara Knowles.....Regina Quinn
August Myers.....William Bailey
Carl Vogel.....James Black
By Ralph H. Spence.

CATCH LINES

George Walsh, the breezy young Fox star in a picture of rapid-fire thrills and sensations.

The moral of this play: Flat feet are No Handicap If You Have a Level Head.

Bill was rejected in the draft because of flat feet, but this didn't prevent him from beating up a gang of Germans who thought to start a revolution on the border, nor did it interfere at all with his love affair.

They wouldn't give Bill a German hunting license because he had flat feet, so Bill became a poacher and bagged his game for Uncle Sam without permission. Uncle Sam didn't kick at all, however.

Instilling pep into the world was Bill's favorite pastime until he ran up against Pancho Villa —then he was obliged to reverse his tactics and take some pep out of this gentleman.

He was hitting on all six, but was possessed of a couple of flat "wheels," so the draft board turned him down. The Germans are such fast runners that the Government wants only men who can keep up with them.

AD TALK

George Walsh, the Fox star, whose ability presents an even break between acting and athletics is coming again to the ——— theatre on ——— of ——— week in his latest Victory picture, "I'll Say So." George (its impossible to call such a delightfully informal fellow mister) has seldom had such a good vehicle as Ralph H. Spence provided him in these five reels. He appears as Bill Durham, and like the other famous member of the family offers his services to the Government when war is declared. The Government, however, is making it a point to pick out fast runners, that the armies may keep up with the German retreat, and because Bill has boarding house feet he is turned down despite all the rest of him that's sound.

And Bill is rather sore of course. Why shouldn't he be? But he is far from being discouraged particularly when he encounters a very pretty girl in the hands of very wicked German spies. He pursues the young lady to the Mexican border, where her guardian is bent on stirring up a baby war between Villa and the U. S. A. He succeeds in stopping this before it is started, and then makes haste back to New York where he saves the girl from being married to another disciple of Kultur.

All these things keep Bill on the go from the start of "I'll Say So" to its very finish. And all these things keep George Walsh going, too. George and Bill are one in this instance. You couldn't separate them if you wanted to. The part fits the actor, and the actor fits the part. The support includes Regina Quinn as the only girl, and William Bailey and James Black as actors courageous enough to assume the roles of the spies. Don't by any chance miss "I'll Say So." It is a spy play, but—it's in a class by itself.

THE STORY

When Bill Durham learns that the United States has declared war on Germany he makes all haste to a recruiting station to offer his services. But he finds that his flat feet exclude him from all branches of the service. So he takes his pedal extremities out for a walk and encounters a pacifist, who is engaged in casting slurs on the flag. When Bill is through with this fellow, his map looks like the interior of Germany—very sick, but, despite this service in the cause of justice, Bill is taken off to jail. Barbara Knowles, a young person very fair to look upon rescues him from the bars, and Bill immediately falls in love.

Barbara, be it known, is an orphan, and her guardian is a gentleman of Kultur. His latest orders make necessary a trip to Columbus, N. M., where he plans stirring up a little sedition with Villa and his crowd. All that Bill hears about the destination is Columbus, and so he boards a train that sets him down in a Connecticut town of that name. Life here is slow for Bill, put through the medium of a misdirected letter he finds out where the right Columbus lies and hies himself there in all speed.

Here Bill proceeds to mix it up with Villa's band, and his smartness and daring make it impossible for the Mexicans to carry out their orders received from the gent of Kultur. But he loses the girl again. Her guardian has taken her back to New York, where he plans marrying her off to another German. But they don't reckon on Bill. He gives pursuit again, and only arrives at the church just in time to prevent the fatal wedding. But there has to be a groom, and so Bill nominates himself for the position being enthusiastically seconded in his motion by Barbara.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

SCENE CUTS:—There are four two-column cuts and three single-column cuts on this production. One of the twos is pose of Walsh, others contain characteristic scenes from production. Two of the singles are poses of Walsh, the other scene.

ADVERTISING CUTS:—Fox has provided a number of advertising cuts, mats of which are obtainable free, electros at small cost. They are in one, two and three-column sizes, and all

(Continued on Page 2985)

She had money to burn
And was looking for a match
but
GEORGE HAD A PRESSING DATE IN COLUMBUS, NEW MEX. AND BESIDES A COUPLE OF KAISER BILL'S CLEVER SPIES WERE WAITING TO BE FOILED SO-
Well, you will want to see
GEORGE WALSH
in
I'LL SAY SO
A William Fox Production

Sample Two-Column Ad Cut. The Majority of These Cuts Are Dressed In the Same Style

"SET FREE"—BLUEBIRD

Clean Picture, with Few Thrills and Lots of Entertainment

THIS picture will please picturegoers. It is of the light romantic drama class, containing also some comedy situations. Action of plot and suspense have been successfully introduced in the well constructed story, which holds the interest fairly tense all the way through.

The tricks of the little dog used furnish part of the entertainment.

A number of the situations have been blended with beautiful natural scenery, adding no little to the entertaining values of the attraction.

Towards the end the spectator is furnished also with some thrills.

The picture is clean and will have an appeal mostly among audiences that possess more or less refined tastes.

A more extensive review was published in our issue of October 19, on page 2607, under the temporary title, "Double Crossed."—Released Dec. 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Roma.....Edith Roberts
John Roberts.....Harry Hilliard
Ronald Blair.....Harold Goodwin
Mrs. Roberts.....Molly McConnell
Aunt Henrietta.....Blanche Gray
By James P. Poland.
Scenario by Rex Taylor.
Directed by Tod Browning.

AD TALK

Edith Roberts, the young and vivacious Bluebird star, will appear at the ——— theatre on ——— of ——— week in her latest picture, entitled "Set Free." This is a highly entertaining romantic drama seasoned by a plentiful supply of comedy and our patrons are urged not to miss a scene of it. Let it be said here, also, that Miss Roberts is one of the most talented of the younger actresses in the profession and her playing of the role of Roma in "Set Free" sets a high mark for interpretation of romantic roles that others will find it hard to reach, let alone surpass. Harry Hilliard, a well-known actor, appears in the opposite part while others are Harold Goodwin, Molly McConnell and Blanche Gray.

The story of "Set Free," prepared for Miss Roberts by James P. Poland, concerns a young lady whose idea of romance is as rosey as any ever painted. She pines under her existence in a stately old mansion on the Hudson where her only companion is an old maiden aunt who adheres to the ways of society a generation or two since. And so one day little Roma decides to follow the open road, lead the life of a gypsy. She dresses in their picturesque costume and sets out, landing eventually in—New York.

Not exactly the correct place for a gypsy to land is it? And Roma's adventures there are not all that she bargained for either. But the incidents of the final half of the picture are too amusing to enumerate. Suffice it to say that Roma is completely cured of her longing for the gypsy life. Through one John Roberts (Harry Hilliard), she learns that there is a good deal of dirt as well as romance in the open road.

THE STORY

Roma, who lives with her ancient aunt on the Wycliffe estate, only a short distance from New York, pines for excitement. She is full of romance and as the days pass, becomes terribly bored with her musty old surroundings. She finally elects to run away and dons the costume of a gypsy. Her trail leads her to New York where, seen by the police playing with a dog that sits in an automobile, she is arrested. She refuses to give her name, saying that she is merely a wandering gypsy. This gets her in bad, because the department is on the lookout for Gypsy Nan, pickpocket. However, the lady who owns the pup intercedes in her behalf and takes her home. Here she meets the son of the home, John Roberts, and immediately there is romance.

But the Roberts are almost as staid and old fashioned as Roma's aunt and when John finally proposes, Roma turns him down. She wants romance spelt with a capital "R." John gets the idea and one day confesses to Roma that he has secretly been leading a double life; that in reality he is the head of a gypsy band. He engages a number of rough individuals (he doesn't realize that they are an extra selected assortment of yeggs) and, dressing them in gypsy garb, installs him in an old house near Wycliffe. To this place he brings Roma. It doesn't take long for the hirelings, acting under orders from John, to make Roma see that there is dirt in the gypsy's life as well as romance.

She is about ready to cry enough when the house is raided by the local police. The "gypsies" had robbed the bank. Here is a situation that John finds it rather difficult from which to extricate himself but he finally manages it and shows so much resourcefulness that Roma thinks, after all, that he will make an ideal husband.

CATCH LINES

Which proves that the life of a gypsy doesn't consist of romance alone. There are "unwashed" days and plenty of dirt under foot.

The story of a girl who had been cooped up in a house smelling of old lace and lavender all her life and who broke out to search for romance. She found it, but not in the life of a gypsy where she thought it lay.

John thought to cure Roma of her longing for the life of a gypsy by hiring a bunch of nondescripts to dress and act the parts of the wanderers. But this assortment of humanity turned out to be an extra selected bunch of yeggmen and then there was trouble!

Edith Roberts, the bright and vivacious Bluebird star, in a romantic comedy-drama that will tickle the risibilities of even the cynics.

Think twice before you decide to follow the gypsy trail. The canvas-topped wagon may look inviting from the outside but the chances are ten to one that it contains a lot of dirt within!

ADVERTISING AIDS

PAPER:—There are two one-sheets, two three-sheets and two six-sheets on this production. All paper is printed in the style of past Bluebird subjects. The colors are attractive, the lettering striking and the selected scenes most suitable for this particular type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills in the usual standard sizes suitable for framing and will make an attractive lobby display. A title card goes with each set of stills.

CUTS:—Scene cuts are provided on this production in one and two-column sizes and may be used either in the text or advertising pages of your newspapers. For advertising, however, the exhibitor had best make his own selection of scenes to be used from the stills. There are also star cuts of Miss Roberts for this production as well as stock cuts with star in attractive pose.

SLIDE, MUSIC CUE SHEET, WINDOW CARD AND PRESS SHEET are among the other accessories provided on this production and may be secured by the exhibitor at any Bluebird exchange.

SUGGESTIONS

If you are in the habit of dressing your newspaper, lobby and general advertising in the atmosphere of the picture, you have the opportunity here of bringing out its romantic quality. This is its dominating note, and as it is by no means an unattractive one it should be brought out to its fullest extent. At the same time the picture is a comedy-drama and if you can get an idea of the comedy in your advertising do not fail to do so. The catch lines have been written with this end in view and probably there is one among them that will appeal particularly to you.

"I'LL SAY SO"

(Continued from page 2982)

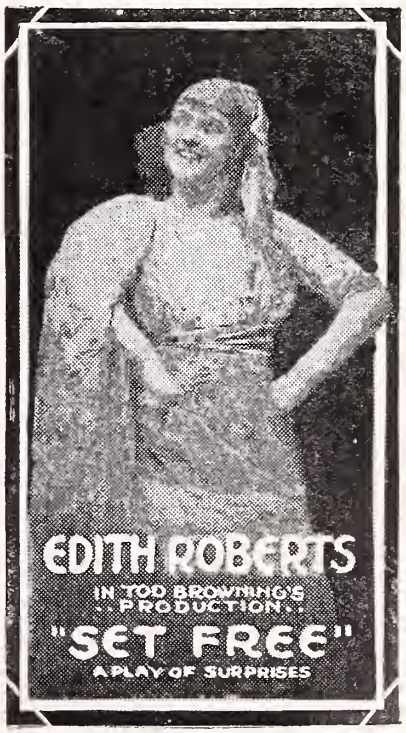
possess some clever lines fully descriptive of the character of the picture. The press department has also suggested a number of type-display advertisements in one and two-column sizes, facsimiles of which will be found in the press book on this production.

Slide, music cue sheet.

SUGGESTIONS

The Fox advertisements on this contain a number of snappy lines that the exhibitor will do well to duplicate in his own copy providing he does not use that which is already prepared. The picture is a breezy one in common with all Walsh pictures, and, although the plot is melodramatic in many senses, the main character is more light than heavy. So try to get this pep and dash in your advertisements and announcements of "I'll Say So".

The title itself offers you something quite full of possibilities. In any throw aways it can be used to advantage by using it as your own opinion of the picture itself, of course tying it up with a few other words. Walsh seems to be getting more popular each day, so bill him well. We would advise against the use of "Smiling" before his name. This tends to cast the production in the light of a short length comedy....



Cuts On This Production Can Be Secured In Both One and Two-Column Sizes

"MARRIAGE"—KEENEY-SHERRY

Calvert's Second Is Different Sort Than First; Good Film

AS the first picture in which Catherine Calvert appeared, "Romance of the Underworld," was of the suggestive sort, it is natural for you to think that this one also is of the same type. But it is not, except that, at times, some of the situations are so constructed as to lead you to believe so, but in the end everything is explained satisfactorily.

"Marriage" may be classed as a good picture, the kind that holds the interest and entertains. It is based chiefly on the element of heart appeal.

The fundamental idea of the story is a wife's willingness to sacrifice her honor by becoming a cheat at the card games, in order to earn enough money to help cure her blind husband.

The villain, who kept making advances to her, discovering the fact that the heroine and her partner are cheating, threatens to expose her, unless she submits to him.

At the dinner the villain rises to make the exposures, but the heroine forestalls him by confessing, also stating that his threats were powerless to make her deviate from her duty to her husband. This situation is very dramatic.

Miss Calvert's acting is splendid. She expresses emotion with ease. The supporting cast has also been successfully selected. The interior settings are good.

This picture should appeal to a wide circle of picture goers.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Eileen Spencer.....Catherine Calvert
Jack Spencer.....David Powell
Carter Ballantyne.....Thomas Holding
Mrs. Stoddard.....Ida Darling
Tommy Latimer.....Walter Hiers
Dolly Page.....Hazel Alden
Mrs. Van Alstyne.....Hattie Delaro Barnes
Miss Somerville.....Marcia Harris
Dr. Pojoul.....William Wolcott
Dr. Abbott.....William S. Meyers
Clerk.....Neil Cameron
Housekeeper.....Marion Wincott

Written by Guy Bolton.
Directed by James Kirkwood.

CATCH LINES

Catherine Calvert, widow of the late Paul Armstrong, in her second photoplay "Marriage."

Guy Bolton, celebrated playwright, author of many stage successes including "Polly With a Past" has turned his hand to picture writing and has evolved the splendid photoplay "Marriage."

A wife becomes a card cheat to save the life of her husband.

Is it better to confess one's own misdeeds or let another tell of them with venomous intent?

Come and see if Guy Bolton, playwright extraordinary, has made a success in writing his first picture.

AD TALK

Patrons of the ———— theatre have an unusual treat in store for them on ———— of ———— week when Frank Keeney's second production "Marriage" will be presented. Mr. Keeney's first production "A Romance of the Underworld" will perhaps be remembered by our patrons. The same star, Catherine Calvert was presented in this feature and, astounding as was her appearance in her first picture, "Marriage" is guaranteed to be better.

Miss Calvert, it is widely known, is the widow of the late Paul Armstrong, a playwright whose many successes earned him immense revenues. On his death she took up the management of his estate and shortly afterwards entered pictures.

"Marriage" was prepared for Miss Calvert by another celebrated Broadway playright, Guy Bolton. He is co-author of "Polly with a Past," one of the most successful of Belasco productions, while on the other hand he has had a very important finger in many musical comedy successes in collaboration with P. G. Wodehouse and Jerome Kern.

The story of "Marriage" revolves about a highly dramatic episode, namely, the result of a systemized plan of cheating at cards instituted by a woman that she may obtain money enough to stand for an operation on her husband's eyes; resulting in the fact that the villain discovers her deed and threatens her with exposure unless she accept him as her lover.

Mr. Bolton has handled this situation skilfully both in building to it and with respect to the mighty denouement it creates. Miss Calvert has her support from David Powell, a well known and well liked leading man, Thomas Holding, Ida Darling, Walter Hiers and Hazel Alden.

THE STORY

Eileen Spencer is a member of a gay and fast gambling set. Her husband, Jack, is supposedly a power in Wall Street, but shortly the extravagant living of his wife and his own recklessness render him penniless. After a time he informs her that he is bankrupt and, to make matters worse, lets her know that he has an affliction of the eyes. Conscience stricken, Eileen, who has previously been receiving the ardent attentions of one Ballantyne, a novelist, dismisses him and swears to her husband that she will work her hands to the bone, if necessary, to provide for him.

Dolly Page, one of Eileen's friends, confesses to her her shortage of money and suggests the plan that they cheat at cards to provide for themselves. Eileen, loath to take the matter up, sees no other way out and finally agrees. In a short while both Eileen and Dolly have all the money they need.

Jack is sent abroad to have the delicate operation on his eyes performed. Ballantyne proves the fly in the ointment. He discovers the game that Eileen and Dolly have been playing and threatens the former with exposure unless she go to him. Eileen refuses, but Dolly urges her to do something for the sake of her unborn child. In desperation Eileen finally sends the key of her apartment to Ballantyne.

She goes out hoping to find Ballantyne at his houses to plead with him. He, however, passes her and gains admittance to her apartment. While he is there Jack enters. One sight of Ballantyne is enough—he withdraws in a rage. Ballantyne threatens Eileen with exposure that night at dinner unless she accept him as her lover.

Sure that Ballantyne will keep his word, Eileen makes a confession at the dinner table. Jack, who has hid himself with the idea of killing Ballantyne, forgives his wife readily and takes her in his arms.

ADVERTISING AIDS

PAPER:—Two—1 sheet; two—3 sheets; one—6 sheets.

PHOTOS FOR LOBBY DISPLAY:—Eight 8 x 10 black and white. Eight 11 x 14 sepia, one 22 x 28 colored gelatin.

PRODUCTION CUTS:—Three one-column; one two-column; one three-column.

ADVERTISING CUTS:—One two-column; one one-column; one three-column.

PULICITY PHOTOS, SLIDES, MUSIC CUE SHEET (in press book).

Catherine Calvert in "Marriage"

Scene Cut for Use in Newspapers or Programs

"UNDER THE GREENWOOD TREE"—ARTCRAFT

Characters Sacrifice Action for Conversation, But Star Is Good

BARRING the first reel, there is hardly any action in the plot of this picture. It consists chiefly of talking among the different characters, or addressing the moon, waters, nature and so forth. With possibly an exception now and then, no picture can be entertaining when it is built on a plot as slow as this is.

The heroine is presented as a wealthy, titled young lady who loves nature. She has many admirers among young and old of her social set, but none of them attracts her. She invites them to the woods, promising to choose one of them as a husband. She masquerades as a gypsy, and while swimming in the pond, meets a young man of fine appearance. They are attracted to each other, and after many adventures, they become engaged.

The picture has been taken outdoors, natural scenery furnishing the background in the majority of the scenes. Had the story been stronger, there is no doubt in my mind that it would have furnished a satisfactory entertainment. This one doesn't come up to the talents of Miss Ferguson. An extensive review of this picture was given on page 2889, issue of Nov. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mary Hamilton.....Elsie Ferguson
Jack Hutton.....Eugene O'Brien
Sir Kenneth Graham.....Edward Burns
Peggy Ingledew.....Mildred Havens
Karl.....John Ardizoni
Pete.....Robert Milach
Griggs.....Robert Vivian
Hurrell Hutton.....Charles Craig
Earl of Hexham.....Henry Warwick
Sinclair.....James Fury

By Henry V. Esmond.
Scenario by Adrian Gil-Spear.
Directed by Emile Chautard.

SUGGESTIONS

Miss Ferguson's name is one to conjure with as she has appeared in a number of Artcraft successes released during the past year. Use her name prominently in all display, whether it be newspaper or lobby advertising and mention some of her past successes such as "The Lie," "Hearts of the Wilds" and "Barbary Sheep." She is a talented actress and deserves prominent mention in whatever advertising you do.

The title itself offers you the chance to dress up your advertisements in the proper atmosphere. In the background you might arrange a picture of a large tree with gypsy vans encamped beneath, while in the foreground, in bolder strokes, show Miss Ferguson. Your artist should be able to make such a display by drawing the background figures in sketch, using cutouts from a still for the foreground.

AD TALK

"Under the Greenwood Tree," with Elsie Ferguson as its star will be the attraction at the ——— theatre on ——— of ——— week and for ——— days thereafter. This is an adaptation of a play by Henry V. Esmond in which Maxine Elliott was seen when it was produced in New York in 1908. Miss Ferguson is seen in the role of Mary Hamilton, an English society girl who tires of the conventional routine of her existence and who takes it into her pretty head to lead the life of a gypsy for a while. So with her secretary she makes camp on forest land belonging to Jack Hutton. Hutton takes it for granted that she is what she appears to be and sends his men to drive her off his property. But when he catches sight of her himself he changes his mind.

The romance and adventure of Mary and Hutton form a photoplay that is charming in every respect. There is the delightful comedy introduced when Mary spreads a feast for Hutton on silver plate. He wonders where she procured it and for the joke of it she says that she stole it. Hutton, of course, can not understand this code of life (and for that matter neither can Mary) and the comedy is high as a result. The pair's experiences with real gypsies lends added interest to the tale and the romantic angle of the story is not the least of its many attractions.

Miss Ferguson, one of the most talented dramatic actresses on the screen today, performs with a rare appreciation of the requirements of the part and is responsible for the creation of a brilliant character. Eugene O'Brien, leading man for Norma Talmadge in many of her pictures, is Miss Ferguson's leading man, playing with rare power and skill.

THE STORY

Mary Hamilton, an heiress, wearies of her existence in conventional society and determines to have a fling. With her secretary, Peggy, she secures a gypsy van and outfit and camps back in the New Forest, living and dressing the life of a gypsy. The gypsies from whom she bought the van discover that she has money and attempt to bully her into paying more. Mary bids them to be gone at the point of a gun and they go, but with vengeance in their hearts.

Sir Kenneth Graham, one of Mary's admirers, comes to see her in camp and also dons gypsy garb. At this time Jack Hutton, who owns the ground where Mary's camp is made, decides to run all gypsies off his property. Sir Kenneth is apprehended and cast in jail despite his objections. But when Jack catches sight of Mary he changes his mind about this particular gypsy. It is a case of love at first sight. Later in the day he returns to partake of a feast Mary has prepared for him on her very best plate. She tells him that she stole all this silverware and Jack is horrified.

Peggy, who loves Sir Kenneth, goes to liberate him and, after Jack's departure, Mary is set upon by the angry gypsies. Jack returns to Mary's defense but is knocked senseless by the band. Peggy and Sir Kenneth return to the rescue and Mary, because she wishes to watch over Jack through the night, administers a dose of laudanum. In the morning Jack insists that Mary marry him that he may transplant her into a decent environment and it is not until then that he discovers the identity of Mary. So, with Peggy and Sir Kenneth happy and with Jack and Mary happy the ending of this romance is actually four-power happiness.

CATCH LINES

Elsie Ferguson, the distinguished dramatic actress, star of many Artcraft pictures in her latest production, "Under the Greenwood Tree," adapted from the play by Henry V. Esmond.

She became a gypsy in order to see the freer side of life and fell in love with an English gentleman who was unable to see through her camouflage.

Elsie Ferguson, one of the four Artcraft stars, in her latest production in which she is supported by Eugene O'Brien, long leading man for Norma Talmadge.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one rotogravure one-sheet, one twenty-four-sheet stand, one stock star twenty-four-sheet. Paper shows Miss Ferguson in gypsy costume in various scenes from the production. O'Brien is prominent in one one and one three.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two column, two three-column.

STOCK CUTS AND MATS ON STAR:—Five one-column, three two-column, two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column advertisements prepared by the Paramount publicity department and available on all Paramount and Artcraft productions may be secured on this picture at all exchanges handling the product.

SLIDE AND MUSIC CUE SHEET.

"THE SQUAW MAN"

(Continued from Page 2984)

SUGGESTIONS

You have a magic title, a magic cast and the name of a big producer to go the limit on with this production. First be sure and distinguish between this present picture and the old "The Squaw Man," also produced by Mr. De Mille. This is positively a new production, as is proven by the fact that Dustin Farnum was the star of the earlier production. Just run a line in your newspaper and lobby advertising announcing this fact.

The play by Edwin Milton Royle was one of the most successful of the Belasco productions and was seen by many thousands. It ranks with the biggest hits of the stage and don't overlook this fact in advertising it. Play the title up big. Then you have De Mille's name. De Mille is one of the best known, and rightly best known, directors of the time. You will recall his previous successes. The national billboard advertising inaugurated by Paramount has thrown his name and picture before the vast majority of the public. He is a "star" and a good deal better known than many stars that appear before the camera.

You can go the limit on the cast too. Look at the array of names in it! Of course it contains no star in the strictest sense of the word. But it does contain the names of many players who have been featured. Elliott Dexter, Jack Holt, Ann Little, Katherine MacDonald and Thurston Hall have appeared opposite many stars and are well known themselves. The list of character men in the production is notable too. And for that matter, every member of the cast has become familiar to picturegoers by their appearances in Lasky pictures.

"TONGUES OF FLAME"—BLUEBIRD

Interesting Story and Heart Appeal Should Help Put This Over

AS it was said in the review published in our issue of Nov. 9, on page 2889, this picture will offer your patrons satisfactory entertainment, as it is based on an interesting story. It contains also the element of heart appeal.

The plot is based on the book "In the Carquinez Woods," by Bret Harte. It treats of the love of a botanist for a former dance hall girl, whom he had met in the woods, while studying plants. The woman had escaped from the hands of the sheriff, who arrested her for stabbing a man who attempted to harm her.

The picture opens with a view of the heroine on horseback. She is seen cutting the rope with a concealed knife, shoots and wounds the sheriff, and then escapes. Towards the end, it develops that the sheriff is the father of the botanist.

The natural scenery used as a background for the picture is very beautiful and adds to the entertaining values. A remarkable artistic feat is also accomplished in the photographing of the sun's rays between the branches of the trees in the form of light-shafts.

The picture is clean and should please.—Released Nov. 25.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Teresa ..... Marie Walcamp
L'Eau Dormant ..... Al Whitman
Sheriff Dunn ..... Alfred Allen
Jack Brace ..... Hugh Sutherland
Rev. Wynn ..... J. P. Wilde
Nellie Wynn, his daughter ..... Lilly Clarke

From Bret Harte's story, "The Carquinez Woods."

Scenario by Lanier Bartlett.
Directed by Colin Campbell.

CATCH LINES

"Tongues of Flame" is adapted from Bret Harte's famous story, "In the Carquinez Woods," one of the classics of the literature of the west.

Bret Harte wrote of the west as no other. He wrote in bold, vivid strokes and painted the land of his heart with the utmost fidelity upon the printed page. "Tongues of Flame" is an adaptation of one of his best known stories, "In the Carquinez Woods," and the producers have brought out the wonderful atmosphere of the original work with amazing attention to detail.

Marie Walcamp, popular Bluebird star, in a visualization of one of Bret Harte's classics of the western land of old.

Sheriff Dunn sought Dormant, the half-breed, with murder in his heart. Dormant, fleet of foot, with agile brain, was ready to fight to the death with the clumsy sheriff, when he came upon evidence that showed the man was his father!

THE STORY

Through the Carquinez woods passes Sheriff Dunn, his deputy and a captive girl, Teresa. During the night the girl succeeds in killing the deputy and after inflicting wounds on Dunn makes her escape. She is found and protected by Dormant, a helf-breed, who lives in the hollow of a giant tree. He recognizes her as a girl of the dance halls who stabbed her lover in a quarrel. Dormant protects her and Teresa grows to love him. He, however, is attracted by Nellie Wynn, daughter of the country preacher, who is a flippant girl, attracted to Dormant because he is different.

They often meet each other in the woods. On one of these occasions Dormant asks Nellie for a dress, telling her that it is for the wife of a poor trapper. Instead he gives it to Teresa, who is almost in rags. Teresa wears it, and one day is seen in the forest by a suitor of Nellie's, who believes that the girl is Nellie herself. He goes to Dunn, also a suitor for Nellie's hand, and tells him of this, saying that the girl goes to the forest to visit Dormant. Dunn, crazed with jealousy, rushes to the woods to kill Dormant, but Teresa learns of his plan and goes to the tree to warn the man she loves.

Dormant has found a note book which gives him the information that Dunn is really his father, having betrayed his Indian mother years before. So he refuses to combat with Dunn when he comes in search of him. And then a forest fire sweeps through the woods and Dunn, Teresa and the heartbroken Dormant perish in the flames.

ADVERTISING AIDS

PAPER:—There are two one-sheets; two three-sheets and two six-sheets furnished on this production as on all Bluebird subjects.

LOBBY DISPLAY:—There is a selection of scene and star stills in the usual standard sizes, suitable for framing for a lobby display and also for use in preparing advertising material. A title card is provided with each set.

CUTS:—Scene cuts are provided on this production in one and two-column sizes. There are also star cuts special for this production, as well as stock star cuts.

Slide, music cue sheet, window card and press sheet are among other accessories obtainable at Bluebird exchanges on this production.

SUGGESTIONS

In order to get the full worth out of this picture don't stop after you have handed out the information that it is a "western." Be sure to mention the name of the author, Bret Harte, for he ranks high among the American authors of the previous age. His many books dealing with western life have been read widely, and "In the Carquinez Woods," from which "Tongues of Flame" is adapted, is one of the most popular. Give all this information in your newspaper advertising and you will attract unusual attention. It is quite probable you will bring new patrons to your house besides, as Bret Harte readers who, perhaps, look with some disfavor on the motion picture, will welcome the opportunity to see what a producer has done with this one of his works.

In a high class neighborhood district Harte's name should be featured even above the star's. However, you who will run this picture know just how popular Marie Walcamp is in your neighborhood, and if you think it advisable play her name up in the usual way. It is our opinion, however, that the author's name will draw the money in this instance.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.

Cuts Obtainable in One and Two-Column Sizes

"WOMEN'S WEAPONS"—PARAMOUNT

Contains Plot That Is Sure to Go Over; Heart Interest Is There

ALTHOUGH there are no new situations treated in this picture, intelligent handling by the director, assisted by several human touches that have been inserted in the story, make a clean and wholesome entertainment.

The employment of two little children, a boy and a girl, neither of them over four years old, add to the entertaining values. The story depends on them a great deal.

The plot deals with the heroine's efforts to win back her husband, who has become infatuated with an adventuress. She pretends to have been hurt and can't do any house work. The adventuress, who is visiting, is requested to do the cooking, but proves a failure. The husband then is glad to fall back on his faithful stand-by, his wife.

The action of the plot is speedy, the photography good.

It is a picture that will appeal to the human emotions, therefore should please all.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Anne Elliot.....Ethel Clayton
Nicholas Elliot, her husband.....Elliott Dexter
Esmee Hale, an Artist.....Vera Doria
Peter Gregory.....James Neill
Margaret.....Josephine Crowell
Nicholas, Jr.....Pat Moore
Sister.....Dorothy Rosher
By Beulah Marie Dix.
Directed by Robert G. Vignola.

CATCH LINES

A sure way to cure a man of a vampire: Place the lady next the kitchen stove and ask her to get dinner. The man, on sampling the dinner, will straightway eject her from the house. This is how Elliot learned in "Women's Weapons."

In order to save her husband from the wiles of Esmee, Anne invited her to their home. Then she suddenly took to her bed on a pretense of illness and Esmee was obliged to make an attempt at housekeeping. And she made a poor attempt. Anne was triumphant.

Ethel Clayton, who, among emotional actresses has few equals, seen in her second Paramount picture, "Women's Weapons," by Beulah Marie Dix.

Women's Weapons are more effective than men's. The manner in which Anne Elliot saver her husband from a vampire who preached of a "higher life," by the use of these weapons makes an absorbing photoplay admirably told in five reels of "Women's Weapons," now at the ——— theatre.

AD TALK

Ethel Clayton will make her second appearance on the Paramount program next ——— of ——— week in "Women's Weapons," a story of modern day society written expressly for the star by Beulah Marie Dix. "Women's Weapons" tells the story of a man, his wife and another woman—the triangle that will be of interest for all time—but Miss Dix has provided many an original twist, many a satiric thrust and many situations of delightful humor as well as heart appeal in her treatment of this trio of characters. Her people are humans and they deal with their problems quite in the manner of persons of the flesh. There is none of the wild melodrama attendant on so many productions based on this theme. In fact, the author has treated the whole thing rather lightly, and as a result has turned out a story of refreshing originality.

The wife of the play, seeing her husband infatuated with another woman, invites this woman to their home and there, by sheer natural contrast, shows her up in her true colors and brings the man around to a realization of his folly. Miss Clayton, as the pivotal angle of the triangle, plays with a charming ability and a deep sincerity that have long since established her as one of the most skilled actresses on the screen. Elliott Dexter is seen to advantage as the husband, while the third angle is realistically portrayed by Vera Doria.

Robert Vignola, director of many of Pauline Frederick's successes, took "Women's Weapons" in hand and has succeeded in producing a picture that will probably rank as his best. All our patrons are urged to see "Women's Weapons" as, without a doubt, we consider it one of the most entertaining features presented thus far this season.

THE STORY

Until their children are stricken with scarlet fever, Anne Elliot and her husband, Nicholas, a novelist, are perfectly happy. When this occurs, however, the house is quarantined and Nicholas is forced to live away from his wife. During this time he becomes attracted by Esmes Hale, an artist at work on illustrations for his new book. Esmee is a false Bohemian and takes it upon herself to "save" Elliot from his too "commonplace" existence. When at last the fever has passed, Anne comes to the realization of her husband's intimate relations with the artist. However, she says nothing to him.

Esmee, though she is a supposed aesthetic, must live and Elliot must pay the bills. And Esmee is extravagant, so Elliot takes to plunging in Wall Street. He loses, while Anne, on the other hand, makes several wise investments and succeeds in trebling her capital. She keeps this good fortune from her husband and suggests that they take a little cottage by the sea and begin work on a play that they have long had in mind. Elliot consents to this plan, but he must have Esmee, so she takes up her quarters with husband and wife.

Here Elliot learns the value of contrast, and Anne, seeing her opportunity to bring him to his senses, dismisses the maid and then takes to her bed pretending to have scalded her foot. Esmee is, therefore, obliged to tend to the duties of the household and here she fails miserably. Removed from her confining sphere she proves to be a slattern, an incompetent house-keeper. Furthermore Elliot discovers that she is considerable older than he thought. And so Esmee makes her inglorious exit and Elliot begs Anne's forgiveness, which she is ready to offer.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet.
LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia, and 8 x 10 photos of star.
CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column.
STOCK CUTS AND MATS OF STAR:—Five one-column, three two-column, two three-column.
ADVERTISING LAYOUTS;—The usual one, two and three-column layouts provided on all Paramount productions are obtainable on this picture.
SLIDE, MUSIC CUE SHEET.

SUGGESTIONS

Besides having a talented and popular star in Miss Clayton to exploit in this production, the producers have offered you a good title and one which will certainly arouse curiosity if you put a little thought into your advertising. You might use a line such as "Man uses his fists but woman uses her tongue. Which is the strongest weapon? in your advertising, of whatever character. The picture has many subtle comedy moments and so strive to gain a light tone in your advertising. Reports indicate that the public is changing more and more to the lighter type of picture during these times and if you wish to appeal to them, get away from the heavy stuff in your advertising or lobby display.

An idea that would suffice to bring out this lighter side of the production and at the same time appropriately designate the character of the production could be fixed up by your artist if you had him draw a picture of a man, standing with fists clenched and otherwise showing his rage, while opposite him is a woman laughing. Underneath this picture run your announcement.

away 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production) .....

The wife got the vampire to come and stay with them, and then matched her at cooking and housework right in front of the misled husband.

Talk about a victory! The wedding ring certainly came out on top.

Jesse L. Lasky Presents
ETHEL CLAYTON
IN
"Women's Weapons"
A Paramount Picture

Story and Scenario by Beulah Marie Dix
Directed by Robert G. Vignola

One-Column Ad Cut

"SHE HIRED A HUSBAND"—BLUEBIRD

Priscilla Dean Subject Not Up to Her Mark, But Should Please

THIS offering was reviewed lengthily in the issue of November 9, on page 2889. Although it does not compare with some of the best Priscilla Dean pictures, it should give satisfaction just the same. Action of plot, suspense and some heart appeal are the elements upon which it has been built.

The star acts in a very peculiar, nevertheless interesting and pleasing, way of her own. She portrays the role of a fearless and impulsive but kind-hearted girl convincingly.

There are some improbabilities in the story, but they will be overlooked by picturegoers, because the picture is entertaining.

It is a clean attraction and suitable for any theatre.—Released Dec. 2.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

sonality and record of hers by referring to her past performances when you present "She Hired a Husband." At any rate, give mention of "The Brazen Beauty," which was Miss Dean's greatest success to date.

AD TALK

"She Hired a Husband" is the title of the Bluebird attraction that the management of the ———— theatre will present on ———— of ———— week. This feature has as its star, Priscilla Dean, the young actress, who rose to her present position of importance in the short space of a year. Miss Dean has had numerous successes of late, but it is safe to say that "She Hired a Husband," besides being exceedingly clever in plot, provides her with a role of the richest possibilities. She appears as Daphne Trowbridge, who lives with her aunt and uncle, and who makes life miserable for them by her constant perversity. They finally decide to marry her off, but when Daphne gets wind of their scheme she rebels, even though the man of their choice, Tom Dunstan, is also the man of her own selection.

She avoids all the matches prepared for her, and finally decides to hire a husband. She goes in search of this article, and finds a fellow to her liking in the person of a woodsman, heavily bearded, apparently, just out of the forest wilds. He consents to her proposition to become her husband in name only. Back in the house he shaves and discloses himself as Tom. Daphne, however, refuses to believe that the man she married and Tom are one and the same and the manner in which he convinces her of his dual personality, and at the same time cures her of her perversity, makes a tale of great dramatic strength which is at the same time subtlely amusing.

Miss Dean is supported by Pat O'Malley in the opposite role, and by a cast that includes Marian Skinner, Frederick Vroom, F. A. Turner, Charles Gerrard, Sam Appel and Harry Todd. Jack Dillon produced the picture from a story written by Rex Taylor.

THE STORY

Daphne Trowbridge is a most perverse young person who worries her aunt and uncle from morning until night by constantly going contrary to their wishes. In time they are unable to bear it longer and decide to marry her off to—Tom Dunstan, a young man, who lives on the estate next door. They sing his praises to Daphne, and she, perverse as usual, turns him down when he proposes. Tom departs quite broken up about it. The next suitor the Trowbridges select for their neice they speak of in no kind terms, and their plan works for a while for Daphne accepts his proposal. However, she discovers the trick just before the wedding and refuses to partake. Determined that they shall see her secure a husband for herself, she goes out in search of one and picks a heavily-bearded stranger she meets at the station. They are married with the understanding that it is to be a "name only" contract.

At home the "stranger" removes his beard and proves to be Tom, and he, wise fellow, decides to cure Daphne. She does not recognize him as the man she married, so Tom paints her husband in an array of horrible colors. Tom then disappears to the north woods again to look into his lumber interests, and later returns as the "stranger." This time he kidnaps Daphne, and takes her off to the wooded wilds where he proceeds to practice the tactics of the caveman upon her. Eventually she becomes a dutiful wife. She is again kidnapped by Tom's enemies, and after a fierce fight he rescue her. An old scar on his shoulder reveals his identity to Daphne, and she is more than happy to discover that her husband and the man she really loved all the while are one and the same.

CATCH LINES

Daphne bought a "bearded stranger" for a husband; merely to oblige her aunt and uncle, and when the beard came off she discovered hubby to be the man she always loved!

Daphne Trowbridge suffered from a severe case of plural perversity until her lover disguised himself and practiced the well-known caveman tactics upon her.

Priscilla Dean, an actress so competent that she just had to become a star.

Daphne Trowbridge wasn't hard up at all. She could have had any one of a dozen young men for a husband, but to save herself from such suitors she hired a husband. This purchased article proved to be the man she had loved all the time.

If you want to get anywhere with a perverse young person just be contrary yourself. This is the way the Trowbridges figured Daphne, the only trouble being that they let her in on their game, and then there was the very dickens to pay.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is an attractive portrait of Priscilla Dean; two three-sheets and two six-sheets on this production. All paper is printed in attractive colors on the general style of past Bluebird subjects.

LOBBY DISPLAY:—There is a selection of scene and star stills in the usual standard sizes suitable for lobby framing. A title card is provided with each set.

ADVERTISING LAYOUTS:—Scene cuts are provided on this production in one and two-column sizes. There is also a selection of star cuts, these latter being suitable for use in advertising matter as well as in the text columns of the newspapers.

Slide, music cue sheet, window card, press sheet are among the other accessories provided on this production.

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.

Cuts in One and Two-Column Sizes on This Production

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FIVE WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Nov. 17. My Cousin (Enrico Caruse).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 25. Women's Weapons (Ethel Clayton).
Nov. 25. A Daughter of the Old South (P. Frederick) .....
Nov. 25. Mirandy Smiles (Vivian Martin)...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Nov. 10. Snobs (Moore) .....
Nov. 17. The (Special) .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders"
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 1. 18 to 45.....

FOX STANDARD PICTURES

Nov. 10. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. The Man Hunter (William Farnum).
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D
Des. 1. The Hell Car (Geraldine Farrar) ..

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6.parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels

(Continued on page 2996)

Short Subjects Current and Coming

July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 10. Why Movies Move.
Nov. 17. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 10. Fiji Does Its Bit.
Nov. 17. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 17. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 10. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 17. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. 5,000 Miles on a Gallon of Gas.....
Dec. 22. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jasbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd).....
Nov. 3. Just Rambling Along (Laurel)....
Nov. 10. Hear 'Em Rave.....
Nov. 17. Nothing But Trouble (Lloyd).....

Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
Nov. 10. Celebes .....

THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner
June 2. Thirteenth Episode, Enemy Aliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode. The Silver Book.
Nov. 10. Thirteenth Episode.
Nov. 17. Fourteenth Episode, The Orach's Decree.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode. The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. King of the Kitchen (Harry Gribbon-Eva Novak).

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov.18. Sixteenth Episode (The Noose).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).

BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2894)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels

UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Colorado Experiences Fifth Week of Influenza Ban

ON October 28th Colorado theatres entered upon the fifth week of inactivity due to the closing order of the State Board of Health on account of the epedimic now raging throughout this and other states nearly all over the country. So far as Colorado was concerned on October 29th, there is small hope of the ban being lifted much before two weeks. The situation in the state is still very serious and the authorities are inclined to take no chances on a premature opening.

For several days past new cases reported in Denver daily have averaged two hundred, and there has been a total of approximately 250 deaths. The mortality records for the whole state have been broken. Pueblo's daily average of new cases is about two hundred.

New Mexico, Wyoming and Idaho report little improvement in the situation. The epidemic is abating in Utah with the exception of Salt Lake and Ogden, where strict quarantines have been maintained.

The Nebraska authorities have rescinded the closing order in several sections of the state, effective on midnight, November 1st, but quarantines will be maintained in localities where the disease is not under control.

Omaha lifted the ban also at midnight November 1st. Theatres there opened on Saturday, and several houses started with a program beginning at one minute after midnight on October 31st.

Clift Believes Day of War Play Is Gone

DENISON CLIFT, special feature writer for William Fox's West Coast studio, and formerly of the Lasky and Ince scenario staffs, believes that the war play, with its battle scenes, will soon vanish.

"But there will be war plays and war plays for fifty years and more," declares Clift; "not the kind of pictures that have won popularity during the war, but stories dealing with the myriad social questions and problems growing out of the war. The influence of the war will be felt in stories, plays and literature in general for several generations."

Clift has completed scripts for several Fox stars, including "The Coming of the Law" for Tom Mix, "Quicksands" and "The Sneak" for Gladys Brockwell, "The Danger Zone" for Madeline Traverse, and is now at work preparing versions of other stories for winter work at the studio.

Merle Davis Takes Management of Ansonia Amusement Company

THE most important theatre sale of the year in Montana was consummated at Butte when Phil Levy, largely interested in the Ansonia Amusement Company and its general manager, disposed of his interests to Joseph Oppenheimer, well-known Butte capitalist.

Mr. Levy, who is president of the Montana Exhibitors' League, having served at the head of the state picture men's organization for the past four years, retires. He will remain in Butte looking after other business interests.

Close on the announcement of the sale of the Levy interests in the amusement company comes the official report that Merle Davis, well-known advertising man and artist, has been selected general manager and E. Marshall Taylor, former manager of the Orpheum, will serve as assistant general manager.

The Ansonia company is the largest in the state, operating the Ansonia, Orpheum and Broadway theatres in Butte, the New Marlowe in Helena, and the Pantages in Great Falls, as well as booking Pantages through Montana.

Mr. Levy has been in the show business in Butte for seven years and has been successful. With his retirement also comes the resignation of W. W. Wisner as manager of the Broadway. Mr. Wisner will devote his entire time to his advertising business.

For seventeen years Mr. Davis, new director of the Ansonia houses, has been advertising manager and artist for the Symons Dry Goods Company, a leading Montana store.

The new management is taking advantage of the "flu" shutdown by making extensive improvements at the Ansonia and Orpheum. Both houses are being dressed up a bit. The inside ticket office at the Ansonia is being eliminated and the usual custom of a ticket booth near the street will be adopted.

Selected pictures will be a feature. The old Princess theatre, now closed, will be used as a projection room where every picture shown at any of the Ansonia houses will first be reviewed. The patrons will be given only such selected and reviewed pictures. The censorship will be in the hands of the managers and if it does not measure up to the requirements the picture will simply not be shown.

At the Ansonia the full picture program will be shown and in addition two Hippodrome acts booked by the Kelly-Burns circuit. C. W. Eckhart will continue as manager of the Marlowe of Helena, a new house featuring moving pictures and also playing the big road attractions.

THE WEST COAST

Rosebaum Elected President of Northwest Board of Trade

H. G. ROSEBAUM, newly elected president of the Northwest Film Board of Trade, is manager of the Seattle branch of the Famous Players-Lasky Film Corporation and one of the best liked men on Film Row. He was elected because of this and because the members wished to continue to have a man with energy and force at the head of the organization. The Northwest Board has made a wonderful name for itself. Many Eastern Film men have praised its work and have commented that it did better work then the Eastern boards. Mr. Rosebaum has always believed that the exhibitor is the most important link in the industry and in order to uphold it, he believes that the board should do all in its power to make things as easy as possible for the exhibitors.

The retiring president, J. A. Koerpel, manager of the Seattle office of the World Film Co., is given great credit by his colleagues for giving the name of The Northwest Film Board of Trade the wonderful one it has for efficiency, consideration and willingness to help the government in every way possible. One of Mr. Koerpel's latest ideas has been to establish "Emergency Stations." This will, in many instances, bring some of the small country show houses 4,000 miles closer to Broadway. These emergency stations are nothing but railroad station houses, where films will be left in care of railroad men, so that in case an exhibitor does not receive his films on account of the poor train schedule, a snow storm, etc., he can travel to one of these stations and obtain some sort of a film. This is but one way of co-operating with the producer.

The board also co-operates with Uncle Sam, who has praised it, by helping sell his bonds and producing pictures that show war events.

H. G. Rosebaum, Manager of Seattle Branch of Famous Players-Lasky. Who Has Been Chosen President of Northwest Film Board of Trade

Portland Exhibitors Want Allowance for Time They Are Closed

SINCE October 10, all picture houses and theatres of the city have been in darkness, but at the present time, indications are that the quarantine ban will be lifted in about ten days.

On Thursday, October 24, a meeting of all theatrical and amusement interests men was held at the Heilig theatre, there being present more than 30 members of the amusement fraternity. Among the matters which were introduced in the discussion were those of the influenza ban, the new tax bill which is now before the Senate, and the matter of rents during the time in which the closing order is in effect. A committee composed of the following men was elected: Walter Armstrong manager of the Strand theatre, chairman; secretary, Walter W. Kofeldt; W. W. Ely, Hippodrome theatre; Sol Baum, manager of the Universal Film Exchange; C. M. Hill, of the Paramount Art-Craft Exchange; William Pangle, manager of the Heilig theatre; Joe Bratt, manager of the Echo theatre; G. T. Holtzclaw, of the Circle theatre; Larry Keating, of the Lyric theatre; Frank McGettigan, of the Orpheum; and Calvin Heilig, of the Heilig theatre.

This committee of men met in the office of Mayor Baker Friday morning with Dr. Parrish, City Physician, and Dr. Sealy, of the State Board of Health. The committee requested that more drastic action be taken in regard to the quarantine ban which had been put on the city. It was pointed out that numerous department stores were holding sensational sales, which resulted in drawing large crowds to their establishments. It was pointed out that in several parts of the city the orders of quarantine were not being obeyed. The committee stated that so far, it would seem as if the theatres and churches were being discriminated against. They requested that the ban be placed on the city tighter than ever.

The committee also appointed drew up a set of resolutions to be submitted to the various landlords whose premises are being occupied by the theatres. In these resolutions it was requested that the landlords make some allowances to their tenants for the time that they are closed, and it is expected that the landlords will be very fair in this matter, as some four or five have voluntarily signified their intentions to meet with the unusual conditions.

A telegram was sent to senators McNary and Chamberlain, at Washington, D. C., reading as follows: "At a combined meeting of all of the Oregon theatrical interests held in Portland today, a resolution was unanimously passed that on account of the influenza epidemic causing the closing of theatres which naturally is resulting in a great loss of revenue, to the parties concerned, we ask that you will use every effort to afford some relief in the bill increasing the war tax on amusements. Inasmuch as the immediate levying of such a double tax coming on the heels of the closing order it would cause great financial embarrassment."

Fear L. A. Samuelson Lost at Sea

GREAT apprehension is felt among the moving picture men of this city, as to the fate of L. A. Samuelson, who was on board the Dumaru, a Portland built vessel, which was lost between Guam and the Manila Islands. L. A. Samuelson has been connected with the Pathe Exchange for four years. He was a booker with the Portland, Seattle and Minneapolis Exchanges, when Walter W. Kofeldt was manager.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

Latest News Around Seattle

AS to the closing of the theatres in Seattle, no one manager wishes to give his opinion for publication. The consensus of opinion, however, has been that a little politics has been brought to play, together with the "flu" scare. All managers and exhibitors have willing to help the city administration do away with the "flu." Nevertheless, they could not see why the theatres could not stay open in Seattle when they were open in New York. One manager remarked that as far as cleanliness and ventilation were concerned, there were very few houses all over the country that could, as a whole, compare with those of Seattle, and that if the city officials would allow the houses to stay open the managers would fumigate them as many times a day as the officials desired. All seemed to think it perfectly proper that the houses should be closed until all were perfectly cleansed and arrangements were made to keep them in that order. They would be glad to ask anyone to leave in case they sneezed.

AMONG those recently seen on Film Row were N. E. Hoff, Fred Mercy of Yakima and T. E. Edmundson.

AFTER the City of Prosser was closed for a few days on account of the "flu," the Mayor opened it again. The manager of the Prosser theatre then ordered "To Hell with the Kaiser" and after two big days the town was closed up again.

J. P. CATTER of Baker, Oregon, is remodeling the Baker theatre and is making it ready for high-class road shows. On account of war conditions he will employ girl ushers, who will wear white shoes, blue stockings, white skirts and blue middies. S. J. Idem was promoted assistant manager.

EUGENE LEVY, manager of Levy's Orpheum, has decided that he will add musical stock productions to his motion pictures. Changing off from one to another.

Ruffner Expresses Opinion of the Four Weeks Close Down

THE cessation of film manufacture for a thirty-day period may prove a boon to the producer, but the enforced shutdown of theatres is almost disastrous to the exhibitors, according to the opinion expressed by Ralph Ruffner, manager of the Rialto theatre, Butte, to a Motion Picture representative.

The Rialto is one of the leading houses of the Northwest and is devoted exclusively to moving pictures and music. It is one of the celebrated string of Jensen-Von Herberg theatres.

"The theatre managers are called upon to face a crisis in their business which is without precedent. The closing orders came like a bolt from the blue and we had no time to adjust ourselves to the new conditions so suddenly brought up. We simply had to obey the orders and think at leisure."

In this manner did Mr. Ruffner express himself. "We are not complaining, but every theatre closed is hit just in proportion to its size," he continued. "But from the standpoint of the employes do I see an even more vexatious problem. For instance, at the Rialto alone forty-five employes are out of work and will be until resumption, the date yet being indefinite. All of these bought Liberty Bonds of the fourth issue. In fact this house and employes subscribed 100 per cent. Some of them, I personally know, went the limit and now will be unable to meet the next instalment. It is up to the banks or the Government to permit them doing so by some arrangement or other.

"What goes for the Rialto in this respect may be said of every other house in the city."

Another item referred to by Mr. Ruffner was the loss of revenue resulting to the Government. In Butte, from the theatres alone, if the shutdown lasts a month, the tax loss will be $10,000.

"Not in a spirit of criticism do I wish to point out this defect in the orders of the Board of Health, but so that it may be helpful should another such calamity ever befall us again," he said. "It is evident that the Board has not gone far enough. It should be 'all or none' in respect to shutting up everything possible or else nothing. In Butte only the theatres, churches, schools, public gathering places and pool halls were closed. The danger to exposure to the 'flu' germ exists at non-essential stores and many other places."

Speaking of conditions in the theatre as regards ventilation and fumigation the manager stated: "We have one of the most complete ventilation, cooling and heating systems in the country. We can freeze or steam people on short notice. We can fill all space quickly with disinfectants. In fact the Rialto is a good place for people to come if they want to be disinfected."

Mr. Ruffner commented on the fact that the month of business which is plucked from the theatre calendar is one of the best of the year. "The average theatre, generally speaking, overcomes its inevitable natural losses resulting during the summer months by way of retrievement by November 1. Now that opportunity is snatched away. A cream month is gone."

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
-- NOW BOOKING --
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
-- COMING! --
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp.
Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Advertise in The West Coast

In and Around Denver

DENVER theatres are ready for the opening on short notice, and it is certain the fans will require equally short notification. Several of the Curtis street houses have undergone extensive alterations during the enforced closing period, including the Rivoli, formerly the Paris, which changed hands a few weeks ago. This popular rechristened show house will open with Thomas Dixon's "The One Woman" and a special musical program.

AT Colorado Springs, Frank Tammen, owner of the American theatre, has completed extensive improvements which included the remodeling of his entire front and redecorations, which involved an outlay of $20,000. He will open with the First National's production, "Romance of Tarzan," or Sessue Hayakawa in "His Birthright," released just before the closing order through Mutual.

M. H. TODD, manager of the Princess at Cheyenne, and his wife are staying in Denver until the ban is lifted. He says conditions in Wyoming are very bad.

WALTER S. RAND, district manager for General, has successfully dodged the "floo" and is spending ten days in Denver. When asked about business in his district he said: "Just fine"; but quickly corrected his statement and added that his answer was merely force of habit.

R. H. McCLUSKEY has resigned as salesman for Mutual out of Denver. He will operate the Strand at Hoisington, Kan., which was closed several months ago by W. T. Hollar.

E. B. REMINGTON, another Mutual salesman, is working in the beet fields in northern Colorado at $5 a day and find yourself. He will return to Mutual when the game is on again.

EDWARD ARMSTRONG, district manager for Universal, is back from Butte and Salt Lake. He says that "floo bird" ought to be sent back to Germany.

MAX ISLAR has taken over the Gem theatre here, which was formerly operated by Mrs. Anna Jordan, who is now in Seattle.

P. G. ARMBUS, owner of the Royal at Gehring, Nebraska, has purchased the Liberty at Lusk, Wyoming, and the Opera House theatre at Manville. He expects a big business at his new houses on account of the oil boom in that section.

R. J. CHURCHILL, former local manager for Fox, has left for Camp Kearney in California on a general call. Mr. Churchill resigned his position with Fox early in August, expecting a call in September. He was experienced and very popular here and his departure is a matter of much regret. He was formerly salesman in Kansas City territory for Artcraft when that organization first opened an office there, and later opened with Geo. Klein when he established his service in Kansas City. He was also connected with V. L. S. E. when they first opened at that place. He was in charge of the Denver Fox headquarters fourteen months.

Unfinished Productions Bridge Gap at Famous Players-Lasky Coast Plant

IN connection with the closing of the picture theatres in various parts of the country temporarily and a resultant suspension of releases, Frank Garbutt, West Coast business manager of the Lasky studio, outlined the conditions at the big Pacific Slope plant of the Famous Players-Lasky Corporation and at the Morosco studio. Mr. Garbutt stated that Cecil B. De Mille began work on a new picture, as did Ethel Clayton. These two pictures will be completed, as will those of Vivian Martin at the Morosco plant and Bryant Washburn, when all will take four-week lay-offs. Lila Lee and Wallace Reid have both completed their pictures and have stopped work for the same period. Those stars who are now in work will take their lay-offs at the end of the pictures, as to shut down in the middle of the productions would entail great loss and extra expense. As the lay-offs will not all occur at the same time, the studios will not be entirely shut down, and as a consequence only a certain proportion of the workers will be idle at any time during the period of partial inactivity.

There is every belief that the climatic conditions of the West Coast will result in an early victory over the disease that is now prevalent.

Cecil B. De Mille made a fine start on his new Artcraft picture, written by Jeanie MacPherson, while Ethel Clayton, under Robert Vignola's direction, is doing a mystery picture by Carolyn Wells. Lila Lee has gone to New York to spend a month's vacation with her guardians, Mr. and Mrs. Gus Edwards. Wallace Reid will probably go on a vacation. Ann Little, his leading woman, declares she will stay at home. Vivian Martin is busy with a new production under Chet Withey. Bryant Washburn is getting on famously under Donald Crisp with "Venus in the East," supported by Margery Wilson and Anna Q. Nilsson. He will take a rest following the completion of the picture.

The weekly drill of the 51st Company (Lasky) Home Guard was called off in deference to the Health Department orders. It is hoped that drills may be resumed shortly. For the same reasons the maneuvers in the San Fernando Valley have been indefinitely postponed. The minstrel show may yet be held as planned on November 16, depending on the state of affairs. But unless the ban is soon removed it will not be possible to hold rehearsals, which may delay the performance. Everybody is hoping for the best.

A recent visitor to the Lasky studio was Mrs. Gerard, wife of the former ambassador to Germany, and a party of friends. They viewed the studio with much interest.

A rumor locally to the effect that Cecil B. De Mille would sever connections with the Famous Players-Lasky Corporation, of which he is director general, is emphatically denied by Mr. De Mille and all concerned. He may do considerable war work, but his affiliation with the concern remains absolutely unchanged in any degree.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 A 2215
325-27 E. Sixth St., Los Angeles

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
MR. F. M. STEELE, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building
643 S. Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

News of Los Angeles Studios

PRINCE AXEL, of Denmark, upon the occasion of his visit to Los Angeles during the latter part of last week, insisted upon visiting the "movies." Accordingly, he was entertained by Cecil B. DeMille at the Lasky plant, and later by Charlie Chaplin at his studios in Hollywood.

ELBERT W. BIBY, father of Edwin Biby, of the publicity department at the Chaplin studios, died this week at his home in Long Beach. He has two sons in the service, one at a training camp in Texas, and another in the Red Cross work in France.

A RUMOR was current in Holywood that Charlie Chaplin had been attacked by the "flu," but this was denied by Chaplin in person when he appeared two nights in succession in the lobby of the Alexandria hotel. Chaplin expects to begin "shooting" on his new picture soon. The subject is yet unnamed, but the scenes will be laid in a rural community, it is announced.

A NUMBER of stories appeared in the Los Angeles press that Priscilla Dean, Universal star, was engaged to be married to Capt. Eddie Rickenbacker, former race driver, but now one of the American flying aces in France, but the story was denied by Miss Dean. She says she is a "sturdy" friend of Rickenbacker, and nothing more. Her next picture will be called "The Gutter Rose," and the story is now being prepared under the supervision of Director Ted Browning.

ELINOR FRIED, formerly film editor of Universal, stationed at the New York offices at 1600 Broadway, has reached the Pacific coast to collaborate with Frank Lawrence, the coast film editor of Universal, on Universal and Bluebird productions.

THE recent picture made by Charles Ray under the working title of "Dreamy Dub," will be released under the title of "The Girl Dodger," it was announced at the Ince studios this week. In this play Ray is seen as the bookworm who evaded feminine association. He eventually fell into a situation that is said to have changed his ideas of the fair sex.

J. BARNEY SHERRY has been reengaged by Thomas H. Ince to play the part of a millionaire stock broker in a photoplay now being produced. Sherry has interpreted so many milionaire parts that he is now called "the millionaire of the screen."

ENID BENNETT has begun work on a new picture, which is to be a drama with a desert setting. The story was written by J. G. Hawks and will be directed by Fred Niblo.

DOROTHY DALTON has begun work on a new film play which it is said will be one of the most elaborate in which this star has ever appeared. She will play the part of an ambitious New York society woman.

THE stages at the new Thomas H. Ince studios in Culver City are nearing completion. It is claimed they will be the largest and lightest in the country. The administration building will be completed within about three weeks.

GEORGE McDANIEL, who played opposte Theda Bara in one of her last pictures made on the coast, completed the lead this week in Harold Bell Wright's screen interpretation of his novel, "The Shepherd of the Hills."

MAY ALLISON, who recently finished "Thirty Days," her last production for Metro before the closing order was received, spent last week at home, announcing that she would take a vacation in the mountains before returning to work.

Agnes Marc Has Been Engaged As a Member of the Stock Company at Famous Players-Lasky West Coast Studios

RALPH ROBINSON, publicity director for Metro, has been placed in Class A1 of the draft, and he is expecting a call to the colors any day. His brother, Carlyle Robinson, who was personal representative and publicity director for Charlie Chaplin, has received his commission as second lieutenant at Camp Pike, Little Rock, Ark. Lieutenant Robinson expects to be soon sent to Camp Funston, Kans., now under command of Maj. Leonard Wood. It is understood that another promotion is in prospect for him and that he will be placed in command of a company

TAKING advantage of the lull in production activities, a party composed of Charles and Al Christie, George Beban, Sessue Hayakawa, Scott Sidney, E. Mason Hopper and Jack Pratt, spent the week duck hunting in the vicinity of Elizabeth Lake. Statistics of the hunting expedition willl be furnished by the publicity men of the various studios.

LOTTIE PICKFORD, sister of Mary Pickford, who has been ill at the St. Vincent's hospital, is on the road to recovery, it was announced at the hospital this week. She is suffering from an affliction of the ears, which at one time threatened to develop into pneumonia. Her condition was regarded as being so critical two weeks ago that her mother, Mrs. Charlotte Pickford, and sister Mary, rushed to her bedside from widely separated points. Mrs. Pickford was in New York, while Miss Pickford was touring the Northwest.

CECIL B. DeMILLE'S superproduction, which has reached its second week's production, is yet unnamed, but it was announced this week that it is a story of the eternal triangle. Production, however, was interrupted for a few days because DeMille was confined to his home with a bad cold. He refused to be classed as an influenza victim.

THE Bessie Barriscale Company, now producing for Hodkinson release, has just finished the filming of "Two Gun Betty" which was directed by Howard Hickman who is the author of the story. Jack Cunningham prepared the continuity. The Barriscale Company has been organized, incorporation papers having been taken out under the laws of Arizona. Howard Hickman is president, J. D. Frothingham, vice-president and treasurer, and M. C. Levee is secretary. The attorney for the company is now in New York completing negotiations for the release of pictures made by this company. Si Snyder has been engaged to direct the publicity and advertising matter of the company.

What Exchanges and Theatres Are Doing

HARRY BALLANCE, branch manager of the Paramount-Artcraft exchange, has recovered from an attack of influenza that kept him in bed for twelve days. He was back in the Paramount-Artcraft exchange this week, and predicted a big rush of business when the theatres are again allowed to open for business.

PERSISTENT rumors that all theatres in Arizona will be opened next week were received Saturday and Monday by film exchange managers. Manager Ballance, of the Paramount-Artcraft exchange, was informed the theatres in Deming, New Mexico, would be open not later than Wednesday of this week.

SPECIAL Representative Harry Lustig of the Metro is shortly to leave on a trip over the western territory which will embrace the exchanges of Denver, Salt Lake, Seattle and San Francisco. He had prepared to leave on this trip, when Mrs. Lustig was taken ill with typhoid fever, but she is now practically recovered after a very severe attack.

MAE MARSH, popular Goldwyn star, arrived in Los Angeles last Thursday. She was greeted at the train by Mr. and Mrs. Ben Fish, of the Los Angeles Goldwyn exchange; J. A Quinn, manager of Quinn's Rialto on Broadway; Norma and Constance Talmadge, and Dorothy Gish, all friends of the little star.

SINCE the Rex Beach production, "Laughing Bill Hyde," featuring Will Rodgers, was exhibited at the Kinema theatre, the Goldwyn exchange has been flooded with inquiries from exhibitors as to why more pictures of the same kind are not being produced, according to announcement this week by Branch Manager Ben Fish.

BEN FISH, branch manager of the Goldwyn exchange, and his salesmen, Bernard Fish and Harvey Gausman, this week are planning a drive on Bill Parsons' comedies as soon as the influenza ban is lifted. If the exhibitors refuse to book these comedies, after the campaign is under way, these three musketeers will demand the reason why.

GEORGE SARGENT, manager of the Liberty theatre at Camp Kearny, last week asked David Bershon, branch manager of the Universal exchange, to provide the Liberty theatre with film for outdoor shows in the camp, all indoor performances having been prohibited. Mr. Bershon conferred with Metro, World Film, All Star Features, Mutual, and Kleine, with the result that enough feature pictures were sent to Camp Kearney to keep five different shows running at five different points in the camp every night last week. The system will continue this week, and every week hereafter. Mr. Bershon said, so long as the closing ban is in effect in the big cantonment. Manager Sargent wrote a letter to Branch Manager Bershon thanking Mr. Bershon for his interest and quick action in supplying the picture so badly needed in the camp.

THE Universal exchange at Phoenix, Ariz., was closed last week. All territory formerly served by this office will be handled hereafter from the Los Angeles branch, it was announced. The new arrangement is being made, according to Branch Manager Bershon, so as to give Arizona exhibitors quicker service on the newest releases. Instead of sending such releases to the Phoenix exchange, and booking them from that point, the pictures will be sent direct to the exhibitor from Los Angeles, thus gaining much time. "And as everybody knows, time is money," Mr. Bershon said.

LARRY E. LUND, manager of the Broadway theatre at Oakland, motored to Los Angeles last week. He was accompanied by Mrs. Lund.

AL TUCHMAN, head of the supply department of the Universal Film Manufacturing Company of New York, was a visitor at the Universal exchange this week. He is touring all the Universal exchanges in the United States. He held a number of conferences with David Bershon, branch manager of the Los Angeles exchange, and made special trips to Universal City.

S. S. MOOR, formerly connected with the Universal office in New York, has been transferred to Los Angeles and he is now attached to the Universal exchange in Los Angeles.

TAKING advantage of vacation time afforded them by the closing of theatres in the Los Angeles territory, eleven branch managers and salesmen of Los Angeles exchanges last week slipped away from the city for a hike in the Sierra mountains. They were the guests of Bernie Loper, son of B. E. Loper, manager of the Select exchange, at his lodge cabin in Santa Onita canyon. Members of the party were B. E. Loper, of Select; David Bershon, Universal; C. L. Theurkauf, Bluebird Universal; Harvey Gausman, Goldwyn; Guy Gunderson, Kleine System; Thomas Hancock and Harry Merritt, of World Film; H. A. McBride, of the Ham Beall Publicity Bureau; L. D. Purdy and A. B. Lamb, of Metro. While every member of the party reported sore feet from the long hike, yet each one remarked that the vacation had acted as a tonic, with the result that when the theatres are again open these "peppery" managers will be out after the business with greater energy than ever before.

FRANK DUFFY, special representative of Paul Brunet, vice-president and general manager of Pathe, left last week for San Francisco and Seattle on his way back to New York. He spent about two weeks in Los Angeles.

E. R. WILLIAMS, salesman for All Star Features, who was ill last week with influenza, was able to return to the exchange offices this week.

E. O. VAN PELT, advance business manager of "Hearts of the World," D. W. Griffith's great picture, has survived a severe attack of influenza and was this week at the All Star offices.

ALVIN G. FORRY, of the All-Star Features exchange, and acting branch manager in the absence of Louis Hyman in San Francisco, this week received information that he has been chosen to attend the officers' training school at Fort MacArthur, Texas. He will leave for the Texas camp within two weeks, he said.

BILLY SNELL, manager of the Topic theatre at El Centro, wired the M. & R. exchange this week that he believed the theatres of El Centro would be open by the latter part of the week.

GEORGE M. MANN this week resigned as district manager of the Fox Pacific Coast exchanges. He will be succeeded by Paul Mooney, district manager of the Fox exchanges in the Middle Western States, and well known in film circles. Mr. Mooney has had charge of the territory served from St. Louis, Chicago and Cincinnati for several years. He will make his headquarters at the Fox exchange in Los Angeles. Announcement of these changes was made by Branch Manager M. A. Walsh.

TOM MIX, Fox Western star, went to the hospital last week to undergo an operation for the removal of lead from his hip that is said to have been there for fifteen years. He was under ether for three hours. A story is told on Old Blue, faithful horse belonging to Mix, that the animal refused to eat or to be led or to be entertained in any manner while Mix was absent. Accordingly the horse was taken to the hospital, according to this same story, and when he got a glimpse of his master, he proceeded to act as all good horses are expected to act.

Complete San Francisco News Condensed

ALL indication of opening theatres depends upon the course of the influenza. For a week the entire city has been wearing "flu" masks, and today's reports from the Board of Health seem to indicate that they are proving effective. The report shows a falling off of 50 per cent. in new cases in the past twenty-four hours. Any such improvement continued a few days would make November 10th a very likely date for the reopening. In the meantime, every theatre in the State is closed, although Visalia has written to inquire for films for November 3d. As the theatres were closed by the State Board of Health, it is not believed that Visalia will be permitted to open until the disease is fully checked in San Francisco.

THE management of the Tivolo theatre in San Francisco and the T & D theatre in Oakland is making extensive improvements in both houses. In both the pit is being cut out and arrangements being made to greatly increase the size of the orchestra. How many men these orchestras will be increased has not yet been decided, but it is said it will rest with the leaders. Both houses are being thoroughly renovated and new installations are being made for stage effects. The other houses belonging to the T & D circuit are being generally overhauled and such work as is necessary to put them in first class condition is being done.

SOL L. LESSER, chairman of the United States official war film division, State Council of Defense, has received notice from Charles Hart, director of the national division of films, that the third Government film feature, "Under Four Flags," will be ready for distribution in California about November 15th. "Under Four Flags" is exclusively a fighting picture. Its scenes will present a vivid story of welfare as waged by Yankee troops. The activities of the French, British and Italian soldiers, under the master direction of General Foch, will supply the remainder of the material of the film. The initial showing of this new film will be made in San Francisco immediately after the withdrawal of the Health Board's influenza order. It is intended to have the premier private view at the Greek theatre, University of California, Berkeley. This preview will be given to invited guests only and will be the first ever held in this classic theatre. Incidentally an open air display of a motion picture in the middle of November will form an additional advertisement for the balmy atmosphere of this State. The circulation of "America's Answer" has been greatly hampered by the prevailing influenza, and it is understood that the theatres which have contracted for this second film will have to use it before they will be allowed to have the third.

ISADORE BERNSTEIN, representing the National Film Corporation of Los Angeles, stopped over in San Francisco a day or two on his way back from the East to convince some of his friends that the report of his recent demise was anticipatory. He says that he never felt better.

E. H. EMMICK, president and general manager of the Peerless Film Service, Inc., accompanied by Mrs. Emmick, left for the East immediately after Mr. Emmick's return from his duck hunt. As he got away before your representative had a chance to see him, and the others on the hunt decline to talk, it must remain a mystery how many ducks the party secured.

THE Spanish influenza has laid its heavy hand on nearly every exchange in the city, although so far the Paramount people report they have had no sickness. While several theatre managers in the State have passed on from the effect of the disease, no one connected with the local exchanges has as yet died. J. T. Turner, of Turner & Dahnken, is reported to have been very low from pneumonia following an attack of the influenza, but the latest reports indicate that he is on the mend. H. J. Henrioulla, assistant manager of the Pathe Exchange, Inc., and Ed Rowden, clerk in the same exchange, were stricken this week, although neither case is regarded as serious at present.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

ALFRED A. BERARD, proprietor of the Modesto theatre at Modesto, Cal., died October 25th from pneumonia, following an attack of the influenza. He was thirty-five years of age and was one of the best known and best liked exhibitors in the State. The body was brought to San Francisco, where the funeral services were conducted in accordance with the Masonic ritual. L. Reichert and G. C. Blumenthal, both of the Metro, were the representatives of film row at the funeral.

FRANK ROGERS, manager of the Apollo theatre in this city, is also a victim of influenza. He died from the effects of the attack this week.

MOST of the film exchanges in the city are running on half time. In this way the mail can be taken care of, the cleaning up process can proceed, and at the same time the em-

ployees can get as much fresh air as possible. A good many heads of exchanges and the managers of many of the closed theatres have seized the opportunity to go to the country and a number have started on long automobile trips. Among those who are out of town for a week or so is Floyd St. John of the World Film Corporation. He is spending a week at Paterson, Cal.

HARRY LEE KNAPPEN, manager of Select Pictures Corporation, says that he has been notified that "Big Mich" Lewis, who has made such a reputation in Rex Beach stories, is to be the star in six big specials which will soon be released. The first of these is "Vengeance is Mine," and this is said to be a very powerful photoplay.

G. C. PARSONS, branch manager of Goldwyn Distributing Corporation, has just returned from the hospital, where he went a week ago to have his tonsils removed. The fact that Mr. Parsons did not go to the hospital with influenza, makes his trip there all the more remarkable.

CHARLES PERRY, formerly of the Winter Garden, New York, and other theatres, has been appointed manager of the Rialto theatre in this city.

J. McCULLOUGH, formerly manager of the Jewel theatre in this city and later connected with the Mutual Film Corporation, left last week for France, whither he goes in hte service of the Y. M. C. A.

J. A. KRAKER, formerly with the Vitagraph, is now in France with his regiment. He was heard from this week and says that he is prepared "to teach the Hun a new goose step" if he ever gets in contact.

THE Bining theatre, Ashland, Ore., has just installed a new foto-player, made by the American Photo Player Co., of this city.

THE American Photo Player Co., of San Francisco, announces that it has sold five foto-players to the Lynch Enterprises, and that they will be distributed among the corporation's theatres in the south. This is a duplicate of an order given about a year ago.

Short Notes of San Diego

MANAGER W. H. HILTS of the Alhambra theatre has temporarily dismantled the house during the influenza embargo on public gatherings, and the place has been equipped for use by a shoe dealer.

THE plans for the construction of a new theatre on Eighth street, between Broadway and E street, on the Post property, have been abandoned for the present.

LOCAL motion picture houses, since their enforced closing, have been using their lobby display space, in a number of instances, for advertising the fourth Liberty Loan and the war savings stamps.

J. M. DODGE, of Dodge & Hayward, of Spreckels (Hippodrome) theatre, while the house is closed has been taking a vacation trip to San Francisco and other northern points.

KENT G. BUSH, of the Broadway Amusement Company, operating the Broadway and Superba theatres, has been making good use of his time in taking the bag limit of ducks on the back-country lakes and reservoirs.

THOROUGH renovation of all the motion picture houses is the order of the day, so that everything may be spick and span as soon as the ban against shows is raised. The public is looking forward to this release. Fortunately conditions have been much more favorable here than in most other cities throughout the country.

What Butte Is Doing

C. W. ECKHARDT, manager of the Marlowe theatre, Helena, motored to Butte this week to confer with the new general manager of the Antonia Amusement Company, Merle Davis.

THE theatres at Scobie, Mont., reopened on Monday, September 28, according to George Bourke of the Universal exchange, his company getting orders to start service on that date. The "flu" lasted just a month there.

THE D. B. LEDERMAN system of booking and office work has just been adopted at the Universal exchange here and Manager Bourke is loud in praise of it. This is a uniform system to be installed at all Universal exchanges.

R. J. KLEIN has purchased the Crystal theatre, McQueen's addition, Butte. The new proprietor is getting ready for the reopening of the house as soon as health authorities permit. The former owner, J. A. Maguire, is reported to be in the army.

H. K. BRIN, traveling out of Salt Lake for the Universal, was in Butte this week.

EDWARD ARMSTRONG of Denver, district manager of the inter-mountain region for Universal, was here this week.

Butte Considers Closing Order a Blessing.

THAT the forced stoppage of film production by the big manufacturers of the country is a blessing in disguise is the opinion of George Bourke, manager of the Universal exchange in Butte, Montana.

"Overproduction has been badly overdone," he said. "A big percentage of pictures never found the screen in Butte and even in New York. The exhibitor out this way will not miss a month's suspension of releases in the least."

Mr. Bourke reports that there is "nothing doing" at his exchange, the entire state being closed up at this time, with the exception of Scobie, a little town in Northeastern Montana, where the "flu" first made its appearance and where after a month's shutdown houses have reopened, and one coal camp, Bear Creek, near Red Lodge, was still open at last reports.

There are rumors that Great Falls may reopen, and in Butte it is felt the worst is past and that the closedown will not continue very much longer.

"We are getting ready to book houses where we left off, when the resumption comes," said Mr. Bourke, "and while we don't relish the inactivity, it may really result in good and open the eyes of manufacturers to the wisdom of limiting new productions."

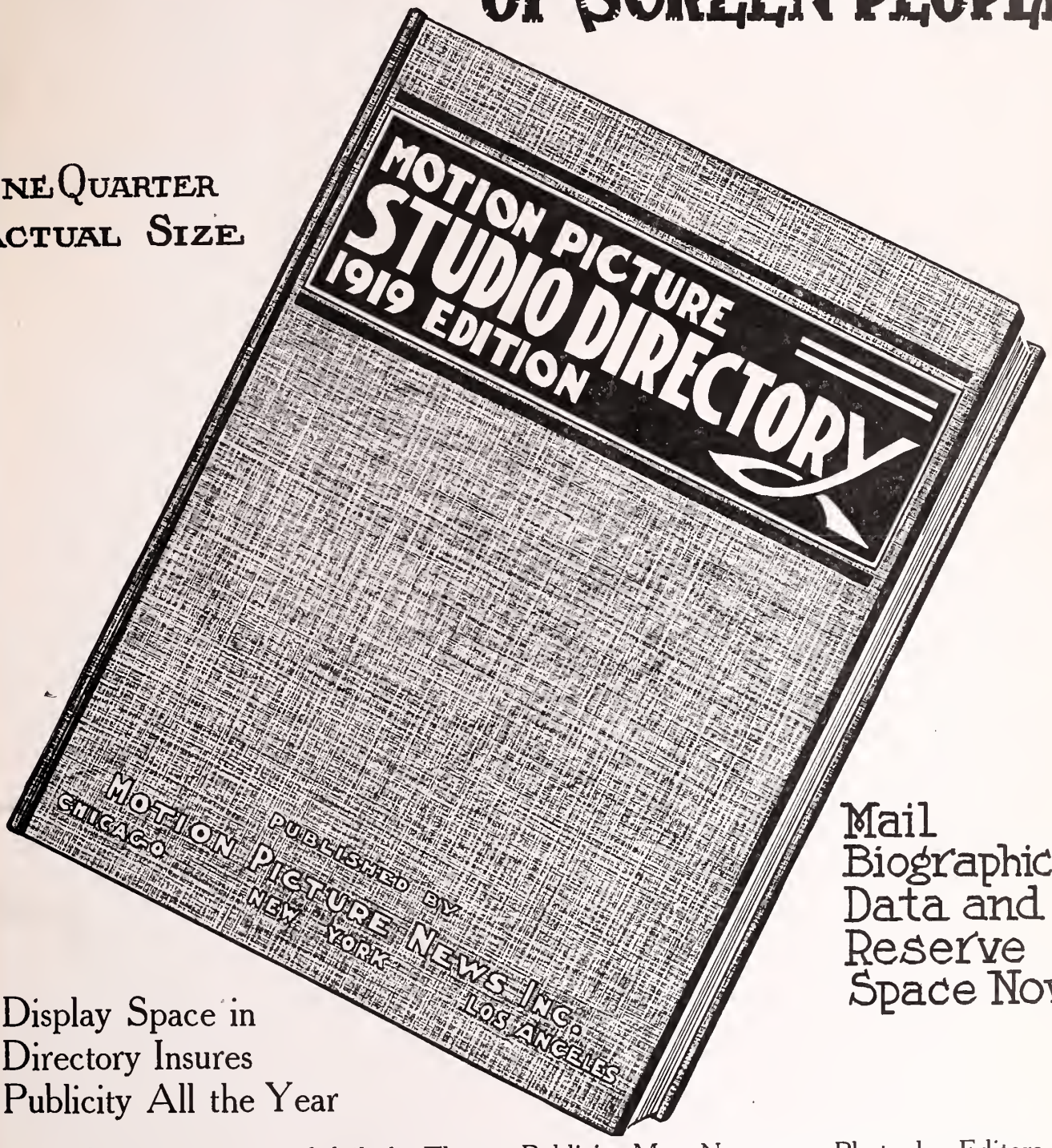
Famous Players-Lasky Studios Buy Bonds Liberally

THE FAMOUS PLAYERS-LASKY CORPORATION'S two studios in Los Angeles went one hundred per cent on the Liberty Loan, with a total of $153,000, the sum of $23,000 being raised at one studio and $130,000 at the other. Every employe of the studios bought one bond and 65 per cent made additional subscriptions. This amount, added to the $428,000 subscribed on Zukor Day in New York, raises the Famous Players-Lasky subscriptions to $581,000, with none of the branch offices reported.

The biggest subscriptions at the studio were made by Cecil B. De Mille, Frank A. Garbutt and Ethel Clayton. Miss Clayton sold $22,500 worth of bonds in three hours by offering to double all subscriptions taken at the studio on a certain afternoon. When the total was added up, Miss Clayton made out a check for $15,000—this in addition to her first purchase of $10,000 made on Famous Players-Lasky night at the tank in Central Park. Other big subscriptions were made by Elliott Dexter and Bryant Washburn.

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

ONE QUARTER ACTUAL SIZE



Mail Biographical Data and Reserve Space Now

Display Space in Directory Insures Publicity All the Year

Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

PUBLISHED BY

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

CHICAGO OFFICE
220 So. State St.
Harrison 7667
W. M. HIGHT, Rep

TELEPHONE 4468-4469 BRYANT

OUR SPECIALTY:
MOTION PICTURE RECORDS OF BALLS BANQUETS AND INDUSTRIAL INSTITUTIONS

SUN-LIGHT ARC-CO. INC.

INTERIOR TOO LARGE FOR PERFECT ILLUMINATION ALL WORK GUARANTEED

LIGHT EQUIPMENTS RENTED TO MOVING PICTURE MANUFACTURERS UNDER SPECIAL CONTRACT

218 WEST 48TH ST. NEW YORK

Sun-Light Arc

The Light that Never Fails

Has No Clouds to Mask Its Illumination

Producers Investigate

Our Studio Open for Demonstration
218 W. 48th Street
New York City

100,000 CANDLE POWER

© SUN-LIGHT ARC CO., INC

J. T. DYE

NOVEMBER 23, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD

Adolph Zukor *presents*

CARUSO

In his first Motion Picture

"My Cousin"

An ARTCRAFT Picture

Story and Scenario by Margaret Turnbull *Directed by* Edward Jose

Want to come back with a bang? Want to reopen to big crowds? Want to bring in all your old patrons and a lot of new ones, too? This, then, is the picture to show.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
— ARTCRAFT PICTURES

VOL. XVIII-NO. 21 *Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

Published weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

The brilliant Star
Marie Walcamp
IN
"Tongues of Flame"
A Remarkable Drama of the Days of '49
Get these BIG Facts
Author – Bret Harte, famous California Novelist and Fiction King.
Director – Colin Campbell, creator of the "Spoilers," from Rex Beach's famous Novel.
Scenario – by Lanier Bartlett who furnished the Screen Version of "The Spoilers."
Photographed in the identical Locations described in Bret Harte's Story.
Exquisite Shots of the wonderful Redwood Forests of California.
Book thru your local BLUEBIRD Exchange or Bluebird Photoplays, Inc. – 1600 Broadway, New York.

Jesse L. Lasky *presents*

Bryant Washburn

"in The Gypsy Trail"

A Paramount Picture

By Robert Housum. Scenario by Julia Crawford Ivers. Directed by Walter Edwards.

She Wanted To Be Eloped With!

NO perfect gentleman like Bryant Washburn for her! So Bryant hired a bloke to treat her rough. He thought he'd cure her of this foolish idea.

Did he?

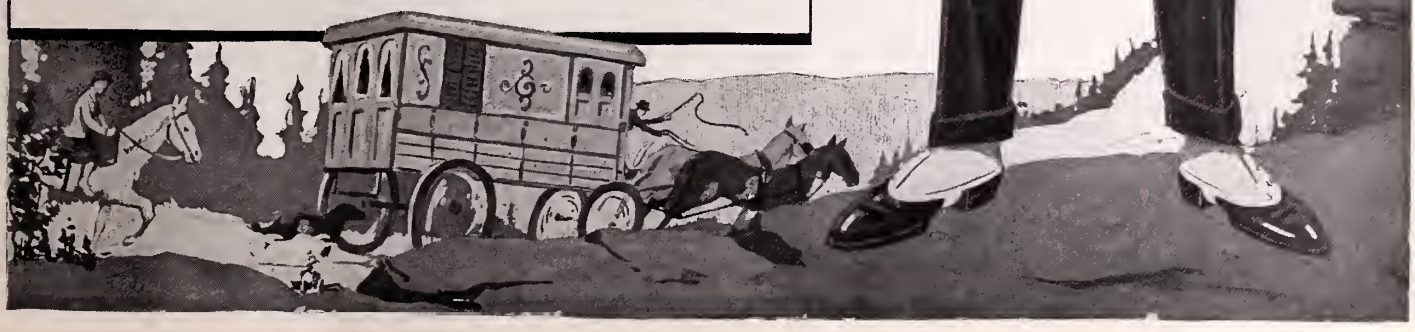
Unless you were one of the thousands who laughed at this play when it ran for months on Broadway, you'll never know—until

until you see Bryant Washburn in the splendid motion picture, which is funnier than the play ever dared to be.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



"THE IRON TEST"

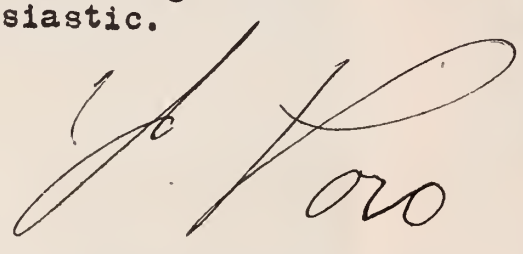
VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

Your new serial, "The Iron Test," which I am now running in my theatre, appears to be the best yet. And it will have to go some, too, to beat "The Fighting Trail," Vengeance and the Woman," "The Woman in the Web" and "A Fight For Millions."

The public has learned to expect something big when Vitagraph serials are announced, and as a result my audiences from the first episode of "The Iron Test" have been large and enthusiastic.



Mgr. Arcade Theatre,
Astoria, L.I.

It s Smashing Success Wherever Shown Proves That It Will Rival the Enormous Popularity of its Forerunners

"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
AND
"A FIGHT FOR MILLIONS"

15 Episodes of Melodramatic *THRILL*

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

VITAGRAPH

Albert E. Smith
President

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

CORINNE GRIFFITH STAR SERIES

November 25, 1918—"Miss Ambition," to be followed by eight other Corinne Griffith features on these dates:—

January	6, 1919	June	23, 1919
February	17, 1919	August	4, 1919
March	31, 1919	September	1, 1919
May	12, 1919	October	6, 1919

Albert E. Smith
Presents

CORINNE GRIFFITH

in The First of Her Nine Star Series Releases

"Miss Ambition"

A FIVE PART BLUE RIBBON FEATURE

Written by REX TAYLOR

Directed by HENRY-HOURY

In "Miss Ambition," the Exhibitor finds his ideal feature—one that, having all the qualities to attract patrons, pleases them after they are in, and brings them back again.

This powerful role of a beautiful girl who climbed the social ladder and then went back—for love—has proved a most fitting one for Miss Griffith, one of the most successful screen delineators of the society girl.

Supporting her in the unweaving of this strong, colorful story are such well known favorites as Betty Blythe, Walter McGrail, Denton Vane, Templer Saxe and Harry Kendall, while the artistic direction of Henry-Houry is reflected in the exquisite settings, novel lighting and fastidious correctness of detail.

VITAGRAPH

Triangle Presents

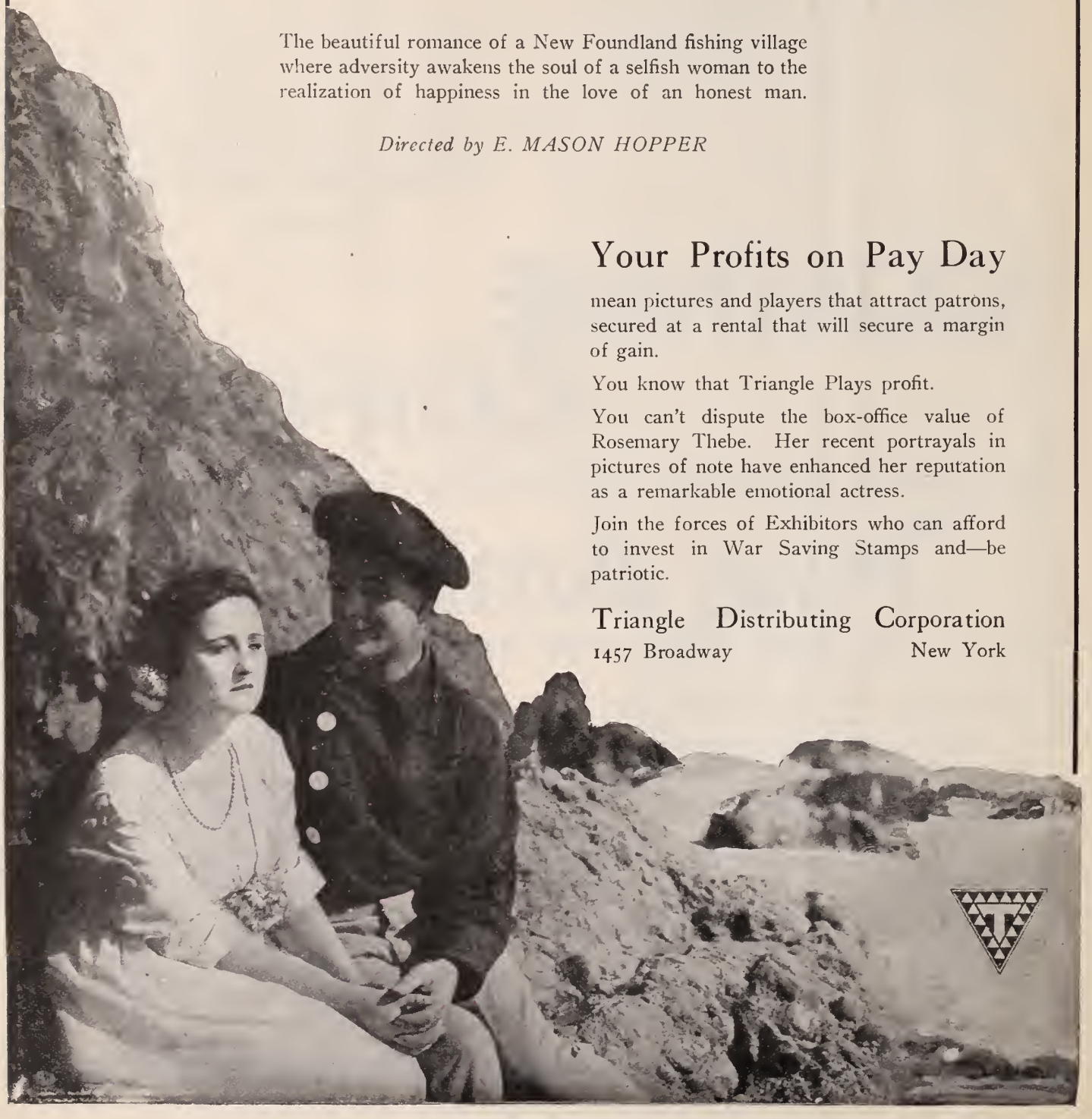
Rosemary Thebe

in

"LOVE'S PAY DAY"

The beautiful romance of a New Foundland fishing village where adversity awakens the soul of a selfish woman to the realization of happiness in the love of an honest man.

Directed by E. MASON HOPPER



Your Profits on Pay Day

mean pictures and players that attract patrons, secured at a rental that will secure a margin of gain.

You know that Triangle Plays profit.

You can't dispute the box-office value of Rosemary Thebe. Her recent portrayals in pictures of note have enhanced her reputation as a remarkable emotional actress.

Join the forces of Exhibitors who can afford to invest in War Saving Stamps and—be patriotic.

Triangle Distributing Corporation
1457 Broadway New York

Goldwyn Pictures

Your Audiences Have Had Time To Think

WHILE your theatre was closed your patrons have had more time to read the newspapers and magazines. Even an epidemic could not dull or destroy their interest in the motion picture.

The motion picture has become *a part of the lives of the American people.*

While reading about their favorite heroines and heroes of the screen they were barred temporarily from *seeing*, your audiences have had time to think.

They have had time to wonder why you have given them some of the poorer pictures and the lesser stars instead of the better pictures and the bigger stars.

They have had time to weigh pictures and screen personalities in the balance. And they've now decided to ask you, the exhibitor, to *raise the grade of your pictures.* They expect more of you now than ever before.

You can meet all of their demands, you can anticipate their desires, you can head off some possible complaints *right at this moment* by booking Goldwyn Star Series productions in your theatre.

ALL audiences want to see Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore. All healthy, normal human beings desire to see Rex Beach's famous characters on the screen.

ALL audiences want to see *Quality* pictures, made from powerful stories by the ablest directors in the industry.

ALL audiences desire to see finely made productions in preference to poorly-made pictures.

YOUR audiences are receptive to Goldwyn Pictures. The name *Goldwyn* "out front" and on your screen means increased strength, power and reputation for your theatre.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

GERALDINE FARRAR

MABEL NORMAND

TOM MOORE

MADGE KENNEDY

REX BEACH

MAE MARSH

Goldwyn Pictures

These Successes Launched This As "A Goldwyn Year."

GERALDINE FARRAR in a modern society and mystery melodrama was just what you and the public wanted. "The Turn of the Wheel" made good and will continue to be a profit-making attraction throughout the year. Booked at The Strand, New York.

MABEL NORMAND returning to broad comedy in "Peck's Bad Girl" caused the screen public to cry "Hurray!" Exactly what they wanted—and a big success in theatres everywhere.

TOM MOORE an instant hit as a Goldwyn star in "Just For Tonight." Fast, speedy, romantic comedy—the kind of story that made audiences forget about the war.

MADGE KENNEDY'S most liked picture—"The Kingdom of Youth." Exhibitors were so enthusiastic about it that they conducted big personal advertising campaigns—and business was heavy. Booked at The Strand, New York.

REX BEACH'S "Laughing Bill Hyde" with Will Rogers introduced a brand new star to the American public and such notices as the critics gave him have rarely ever been equalled in screen history. Booked at The Rivoli, New York.

MAE MARSH in "Hidden Fires" has what dozens of exhibitors rank as her best picture since "Polly of the Circus" and "The Cinderella Man." Booked at The Rialto, New York.

All of these productions are *brand new hits since September 1*. Two thousand additional theatres, including *yours*, should book and begin playing them before Christmas. Productions like these are the basis of Goldwyn's power. They are confidence-builders—and for *you* they are *patronage builders*.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

How To Do Eleven Months Business in the Next Ten.

THAT'S *your* problem—and your intention—as an exhibitor. You reopen your theatre under a new head of steam. While closed up *you've been thinking*. You *know* now that you cannot hope to pull out ahead with lesser stars and average pictures.

Big stars build patronage and prosperity just as big guns win battles. *Goldwyn* means in the public's mind *big stars and big productions;* the screen's best known personalities. We announce for forthcoming release:

Nov. 17. TOM MOORE in "Thirty A Week" from the stage success by Thompson Buchanan. Booked at The Rialto, New York.

Nov. 24. MABEL NORMAND in "A Perfect 36." By Tex Charwate. A big, broad comedy-drama. An even greater success than "Peck's Bad Girl."

Dec. 1. GERALDINE FARRAR in "The Hell Cat." A big western melodrama by Willard Mack. Booked at The Strand, New York.

Dec. 8. MADGE KENNEDY in "A Perfect Lady." By Channing Pollock and Rennold Wolf From their big stage success. Booked at The Strand, New York.

Dec. 15. REX BEACH'S "Too Fat To Fight" with Frank McIntyre. A great international comedy of the Y. M. C. A., K. of C., the Y. M. H. A. and the Salvation Army. Booked at The Rivoli, New York.

Dec. 22. MAE MARSH in "The Racing Strain." By Tex Charwate. A thrilling racetrack romance of the Blue-grass with a romantic climax at the Saratoga handicap.

When you give audiences what they want you never have to worry about your profits. Your box-office takes care of itself.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

"THIRTY A WEEK"

"A PERFECT 36"

"THE HELL CAT"

"THE RACING STRAIN"

"TOO FAT TO FIGHT"

"A PERFECT LADY"

70 DAYS BOOKINGS IN *Marcus Loew's Theatres*

AT the very moment of the recent suspension concluding a record-breaking pre-release week as the first independent production ever booked at the *Stanley Theatre*, Philadelphia.

Betzwood Film Company's Great Patriotic Spectacle

For the Freedom of the East

with LADY TSEN MEI

Conceived and directed by IRA M. LOWRY

had been *booked on sight* for a full time showing on the entire Marcus Loew metropolitan circuit.

Few productions are ever rated by the Loew experts as strong enough to warrant such a blanket booking. This contract for immediate playing dates was signed because—to use their own words—"here is one of the best pictures ever made for *the average American.*"

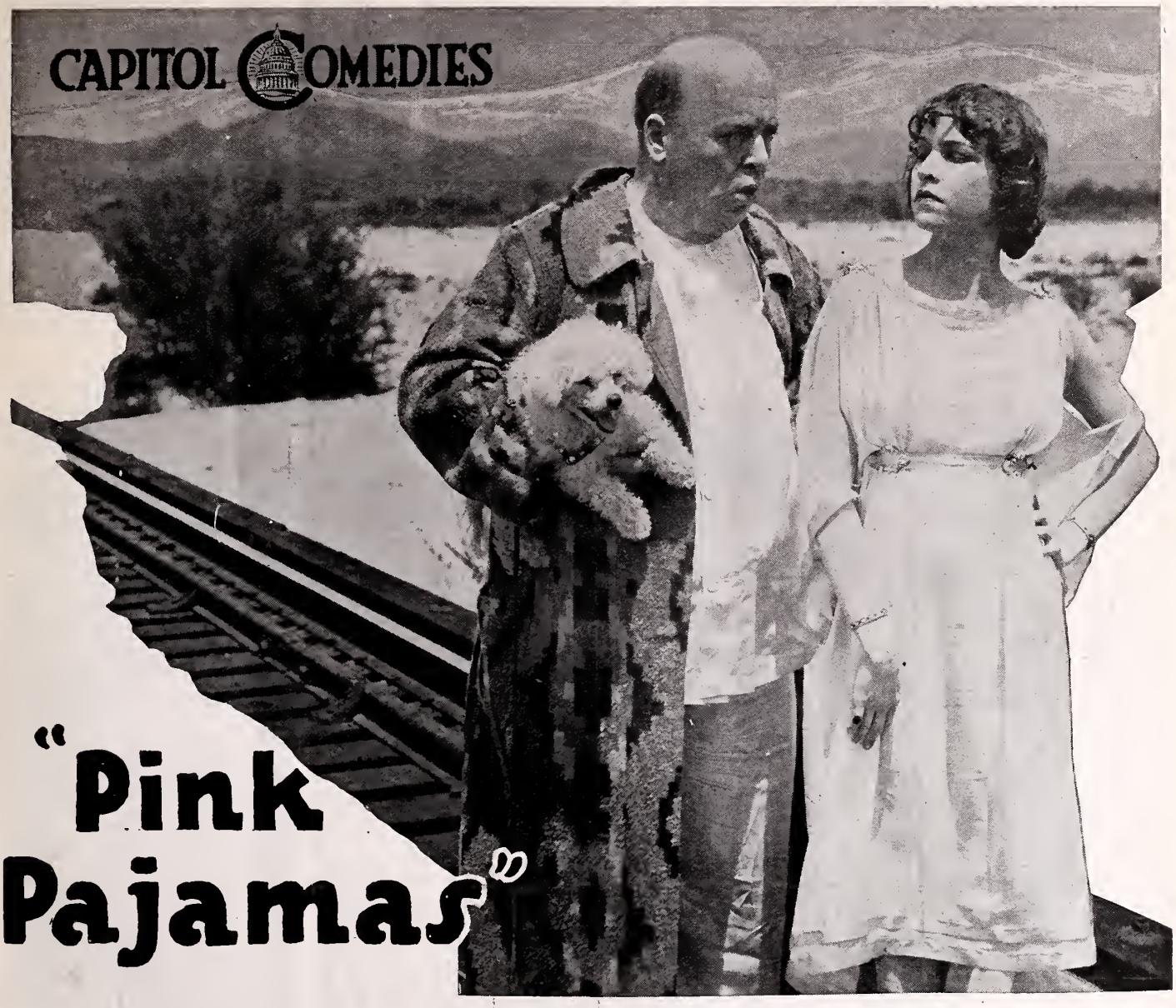
Twenty Goldwyn offices during the month of non-releasing have proved by their bookings and by exhibitor approval at trade showings that "For the Freedom of the East" will be *one of the big, steady, money-making productions of the Winter and Spring seasons.*

If you act quickly your nearest Goldwyn office can give you an almost immediate playing date. Don't wait till the prints are all busy which would delay you in getting this big successor to "For the Freedom of the World."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City



"Pink Pajamas"

The train stops on the moonlit desert while the crew tries to cool overheated bearings.

Bill's wife sends him to take their Pekingese pup for his evening exercise.

Mrs. Jim Frye quarrels with her husband and walks out into the desert in her nightie.

Bill himself is clad in romantic pink pajamas.

The train pulls out leaving them beneath the winking Arizona stars.

This is a part of the plot of "Smiling Bill" Parsons' newest release "Pink Pajamas," one of the best comedies he has ever done.

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

are now playing in 2700 theatres—the pick of the successful houses of the nation. For the exhibitor who has not yet played them twelve splendid comedies are immediately available at all twenty Goldwyn offices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!

"- a chance to see something that raises the Motion picture beyond the reach of those who would keep it trash"

New York Times

Mrs. Martin Johnson and young girls of the Solomon Islands

Vulgarity is peculiarly the heritage of civilization. The naked young girl of the Solomon Islands is as free from self-consciousness in her untrammeled, ear-ringed estate as she is unaware that clothes are a matter for legislation in the greater part of the world. At maturity, immediately preceding marriage, she paints her body with yellow ochre according to tribal custom. After marriage, she may wear ornaments of shell or feather or twisted grass, or even the semblance of a dress.

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

a feature attraction

"These are remarkable pictures and probably the most unusual that have ever been taken, for they were secured at imminent risk of life."

Motion Picture News

"This audaciously original, unconventional and startling picture caused blase Broadway to gasp with amazement"

The Billboard

Distribution rights throughout the world controlled

by

ROBERTSON-COLE COMPANY

1600 Broadway New York City

OPEN MARKET BUYERS

Mr. S. L. Rothapfel's enthusiastic approval of Maurice Tourneur's newest production "Woman" will be re-echoed by every progressive exhibitor who books this picture.

The Rivoli

"TRIUMPH OF THE MOTION PICTURE"

Broadway at 49th Street

Operated in conjunction with
THE RIALTO
Times Square

Personally Directed by S. L. ROTHAPFEL

To Our Patrons

IT is not often that I permit myself to become enthusiastic to the extent of endorsing a film production, but the beauty and novelty of Mr. Maurice Tourneur's latest spectacle, entitled "Woman," compels me to proclaim it one of the most remarkable motion pictures I have ever seen.

It gives me pleasure to announce that this masterpiece will be shown at the Rivoli for the week beginning Sunday, October 27th.

The production will be given a musical and scenic setting worthy of its superlative merit.

Owing to the length and magnitude of the work, no additional pictorial feature other than the current release of the Creel Committee's official allied war review will be shown on the program.

I earnestly urge every devotee of the motion picture to witness this latest example of Mr. Tourneur's art.

Faithfully,

S. L. Rothapfel

Managing Director.

For information regarding distribution apply to

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK, INC.
LONGACRE BLDG., 42nd & BROADWAY, NEW YORK CITY

THE DOOR'S WIDE OPEN

AN exhibitor should not be expected to hunt among a score of exchanges in each city to find a day's show. He could find it just as well among three or four exchanges. He could find it most easily at any General Film Company exchange, established since 1910.

Nor should manufacturers be expected to scatter their product among a score of exchanges to reach the same exhibitor in each city.

Furthermore, distributors should not be expected to build and maintain a separate exchange in each city. It multiplies their overhead expense and reduces service efficiency. It makes film cost more to the exhibitor.

However the old situation is improving. The government has taken the nonsense out of railroad routing. And General Film Company is taking the nonsense out of motion picture distribution.

General Film Company long has advocated conservation and warred upon extravagance. It leads in practical conservation by presenting itself as a ready-to-use medium between any manufacturer or distributor and the exhibitor.

Why do thirty, and more, individual producers route their product through General Film Company exchanges? Because its exchange system, the oldest established and most splendidly equipped, was unreservedly open to them. No wonder that they adopted General Film in its completeness rather than the casual exchange here and there.

Why do the most experienced distributors like George Kleine and Wm. L. Sherry discard their own circuit of exchanges and adopt those of General Film Company? They have told you. Looked at calmly, an exchange is a plain, unadorned utility which can serve many interests at a saving. General Film exchanges can do it particularly well. And these men, standing on their own platform of conservation, have shown the strength of their convictions by applying them.

Progressive people see the absurdity of film distribution in the extravagant way, when it can be done better at a minimum of outlay. They naturally turn to such a smoothly-running, permanent service concern as General Film Company, which circulates their film while they retain full control of it.

For over a year General Film Company has been inviting progressive people to employ its facilities.

The invitation still holds good!

THE DOOR'S WIDE OPEN.

Yours for conservation,

GENERAL FILM COMPANY (INC.)

25 W. 44th Street, New York.

How can an advertiser continue advertising? By giving YOU value.

Some of the Clever People
Seen in Every RAINBOW Comedy—

RAINBOW COMEDIES

They Pack a Laugh in Every Scene

with

LILLIAN VERA and Eddie Boulden

Directed by Jos. Richmond

Produced by

United States Motion Picture Corporation
Wilkes Barre, Pa.

A New Single-Reel Release of Rainbow Comedies Twice a Month

Nearly a Slacker
My Lady's Slipper
Some Judge
How She Hated Men
The Camouflaged Baby
The Pipe of Peace

RAINBOW COMEDIES

Your Program Needs Them

GENERAL FILM COMPANY, Distributor

A magazine's success is measured by its advertising. Look at the "News!"

AMERICAN RED CROSS

War Work Films

Just What the Public Wants to See!

An Exclusive Series of Fine, Inspiring, Dramatic Scenes from the Allied Front with Heart Appeal Uppermost

"THE HISTORIC FOURTH OF JULY IN PARIS"
"FIRST AID ON THE PIAVE"
"KIDDIES OF NO MAN'S LAND"
"SOOTHING THE HEART OF ITALY"
"VICTORIOUS SERBIA"
"REBUILDING BROKEN LIVES"
"OF NO USE TO GERMANY

Each Release "Five Reels in One"

Produced by Bureau of Pictures American Red Cross
W. E. Waddell Director

Distributed for American Red Cross by General Film Company

We have secured good advertisers to talk to YOU. Listen to them!

The Turn in the Road is to the screen what James Whitcomb Riley and Eugene Field are to Poetry and what such plays as Peaceful Valley, The Poor Relation, The Man from Home, The Fortune Hunter, Peg O' My Heart and the County Chairman were to the Stage

Helen Jerome Eddy with her mother, Mrs. Eddy,
Winter Hall and little Ben Alexander, with seven of his pets in

The Turn in the Road

All star cast comprising Helen Jerome Eddy, Winter Hall, Pauline Curley, Lloyd Hughes, George Nichols, Charles Arling and little Ben Alexander

Story and Direction by

King W. Vidor

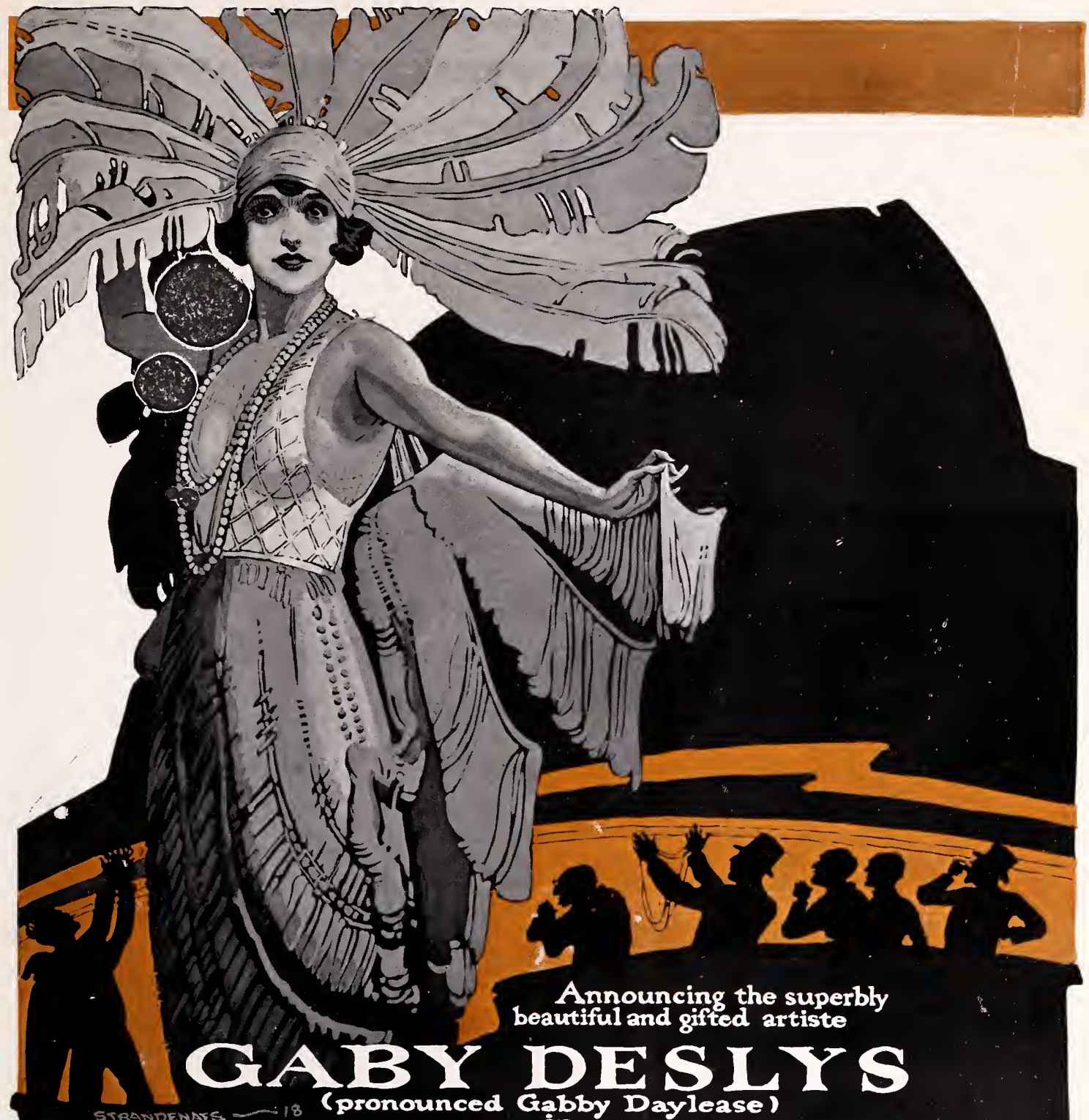
Neither a War, Spy, Sex nor Sermonizing Picture

— **BUT** —

A wholesome, happy, clean and virile presentation of life with all its humor and pathos as it is known and understood by the average American. A picture of the deepest heart interest which puts across its lesson of love and fearlessness as life's great beneficial influences with a surge of satisfying comfort because its characters and their problems are handled with that combination of romantic sentiment, common-sense directness and realism which is of intense appeal to men, women and children everywhere.

BRENTWOOD FILM CORPORATION

4811 Fountain Ave. **Los Angeles, Cal**



Announcing the superbly beautiful and gifted artiste

GABY DESLYS

(pronounced Gabby Daylease)

in.

INFATUATION

Directed by Louis Mercanton Produced by Eclipse Film Co.

Written by Marcel L'Herbier

M'lle Deslys is an international celebrity. Her beauty and talent have won her an unbounded popularity. This picture is a "special" feature in every sense of the word. 6 parts.

Released Dec. 1

PATHÉ

DISTRIBUTORS

A. H. Woods presents

FANNIE WARD

in the dramatic stage success

THE NARROW PATH

A striking story of the double standard, the one for men, the other for women—its falsity and injustice. A powerful picture, asking the question "must the woman always pay?"

Produced by ASTRA
Directed by Geo. Fitzmaurice

Scenario by Ouida Bergere and Jack Cunningham

PATHÉ
DISTRIBUTORS

What Is the Meaning of The New Releasing Arrangement of Hodkinson Service?

Hodkinson Service means the best possible service from Producer to Exchange and Exchange to Exhibitor.

Pathe Exchange, Inc., with its thirty distribution points in the United States and its selling force augmented by Hodkinson Representatives to 180 men, is the best equipped organization in the country for the intelligent and efficient handling of films.

In addition to Pathe's well-trained force, a Hodkinson Representative will be placed in each Exchange. This representative has been chosen for his position because he understands and appreciates the troubles of the Exhibitor. His duty is to minimize your troubles. His slogan is—"A fair deal to the exhibitor."

This new releasing arrangement is in accordance with the Hodkinson policy of never missing an opportunity to strengthen the efficiency of the organization.

On and after November 25th Hodkinson Service will be released through Pathe Exchange, Inc.

HODKINSON SERVICE through PATHE EXCHANGES with Hodkinson Representatives to give you personal attention means cooperation such as you have never before known.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

Scenes from the Big Aviation Photoplay

"A ROMANCE OF THE AIR"

Now playing at the RIVOLI THEATRE

FIRST AMERICAN ESCADRILLE IN FRANCE

As original members of the famous Lafayette Escadrille, Lieut. Hall and Major William Thaw share the distinction of being the only survivors.

A landing in France of Lieut. Bert Hall after making a thrilling escape from the German line, carrying two ladies in his biplane.

LIEUT. BERT HALL, famous American flying "Ace" appears himself in this production.

EDITH DAY, prima donna of "Going Up", Broadway's biggest aviation success, as the American Girl.

LIEUT. BERT HALL
FAMOUS AMERICAN FLYING ACE
THREE YEARS BATTLES "OVER THERE"
APPEARS HIMSELF SUPPORTED BY
EDITH DAY
AND AN ALL STAR CAST IN
A THRILLING PLAY OF
LOVE AND WAR
MR. CARLE E. CARLTON PRESENTS
"A ROMANCE OF THE AIR"
By FRANKLIN B. COATES
SUGGESTED BY
LIEUT. BERT HALL'S BOOK
"En l'air!"
INTERESTING FACTS ABOUT
LIEUT. BERT HALL.
He fought in the Foreign Legion.
He was decorated by Gen'l. Joffre.
He received the Medaille Militaire.
He received the Croix de Guerre with three Palms.
He was decorated by the Czar four days before
he was deposed.
He bombed the Kaiser's Palace at Sofia.
LIEUT. HALL AND MAJOR WILLIAM THAW
ARE THE LAST SURVIVORS OF THE ORIGINAL
FAMOUS LAFAYETTE ESCADRILLE.
NOW PLAYING
AT THE
RIVOLI THEATRE
Produced under the personal supervision of
CARLE E. CARLTON
En L'air cinema Ltd. Times Bldg, New York.

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

Fox

Unconditional Surrender

Back of everything is the Idea from which it sprung.

Back of Fox success is the Fox Idea—the plan of producing only the kind of motion pictures that the most people want to see.

Back of Fox success is an IDEA so big and broad and sound that it couldn't do anything else than succeed.

Any man is bound to win out, who is clever enough to know what the public wants—and wise enough not to haggle about the cost of giving it to them—for the public is more generous in its pay than the most generous philanthropist with his gifts.

The public will not only PAY for what it wants, but will pay liberally to the point of extravagance.

William Fox has succeeded for the very reason that he gave the public what it wanted—succeeded far beyond his own ambitious dreams of only a few years ago.

The public has surrendered to the Fox Idea.

Current Releases

(Beginning November 17)

BIG, TIMELY PICTURES
WHY I WOULD NOT MARRY
18 TO 45

VICTORY PICTURES
Tom Mix in FAME AND FORTUNE
Gladys Brockwell in THE STRANGE WOMAN
George Walsh in I'LL SAY SO
Tom Mix in TREAT 'EM ROUGH

STANDARD PICTURES
Evelyn Nesbit in THE WOMAN WHO GAVE
Theda Bara in THE SHE-DEVIL
Evelyn Nesbit in I WANT TO FORGET
William Farnum in THE MAN HUNTER
Theda Bara in THE SIREN'S SONG

F O X
FILM CORPORATION

FILMS

BOOK FOX FILMS—
THEY ARE WHAT
MOST PEOPLE WANT

to the William Fox Idea

There is no "kamerading" about it—it's a complete, wholehearted, unconditional surrender to Fox Pictures.

And the exhibitors of marked success have followed suit—made just as complete, wholehearted, unconditional surrender.

Now—since successful exhibitors are the ones that lean on Fox Pictures, isn't it a wise move for you to do what they are doing?

Wouldn't it be good business for YOU to follow in their footsteps?

For nothing succeeds like success,

—and the Fox idea is a success—a bigger success than you realize, or than we care to boast about.

If you, as an exhibitor, really want success—and we know you do—you can best succeed with Fox productions just as thousands of other exhibitors have.

Look over the list of current Fox releases—study them carefully—then book them quickly.

# of Fox Films

(Beginning November 17)

EXCEL PICTURES

The Lee Children in TELL IT TO THE MARINES
Virginia Pearson in BUCHANAN'S WIFE
Peggy Hyland in CAUGHT IN THE ACT
Madlaine Traverse in THE DANGER ZONE

SUNSHINE COMEDIES

MONGRELS

FOX EXTRAVAGANZAS

FAN FAN
ALI BABA AND THE FORTY THIEVES

MUTT AND JEFF

THE DOUGH BOY
AROUND THE WORLD IN NINE MINUTES
POT LUCK IN THE ARMY
THE NEW CHAMPION
5,000 MILES ON A GALLON OF GAS

F O X
FILM CORPORATION

How can an advertiser continue advertising? By giving YOU value.

MOST PEOPLE KNOW
WHAT THEY WANT-
GIVE IT TO THEM

Fox

An Amazing Tribute

By ROB REEL

Give 'em credit. The Fox people with their filmed life of GENERAL PERSHING, their "18 TO 45" draft picture, "THE PRUSSIAN CUR", not to mention their expose of current European public scandals, are first on the streets—or the screen—with the news.

—CHICAGO AMERICAN, Oct. 8.

The timeliness of WILLIAM FOX productions is the talk of the trade.

It smashes all precedent and surpasses all expectation. Never previously have exhibitors found available such a remarkable and sustained series of opportune pictures as WILLIAM FOX now is offering.

Trade papers have recognized this and discoursed extensively on the changed conditions—on this new era which WILLIAM FOX has ushered in.

Exhibitors generally have been amazed at the wealth and diversity of the offerings. And they have been quick to seize the opportunity to make the busy ticket taker's chair the only vacant seat in their houses.

The good news has spread even further. It has become a common topic of home conversation and of newspaper comment.

It has made WILLIAM FOX at once the marvel and the envy of the most resourceful producing organizations in the land.

No wonder then that an editor of the Chicago American says: "Give 'em credit" !

The biggest productions dealing with events of today are WILLIAM FOX productions.

These pictures have been planned—made—printed—long in advance of the chosen release time. They have come onto the market at the psychological moment—have had the tremendous impetus of popular enthusiasm—have set new and hitherto impossible records of profit.

They are the result of WILLIAM FOX IDEA—the Idea that lets you cash in immediately on the big, vital events of the hour—the Idea that increases the strength of your program and the value of your theatre!

And it's a fixed—definite—*steadily growing* Idea—an Idea so soundly established that the editors of the leading newspapers recognize and comment on it.

FILMS

BOOK FOX FILMS—
THEY ARE WHAT
MOST PEOPLE WANT

to Fox Enterprise

We think William Fox should have been a newspaper publisher. We have thought this for a long time—as, month after month, Fox comes to bat with a production that shows the top-notch publisher's knack of feeling the public pulse.—Editorial,

MOTION PICTURE NEWS

It is the Idea that foresaw public interest in the German espionage system in America and enables you to show HORST VON DER GOLTZ, the chief spy, in your theatre as the principal character of "THE PRUSSIAN CUR."

It is the Idea that witnessed the dawning of public interest in the career of GENERAL JOHN J. PERSHING, recognized the value of that interest, and months ago began the filming of "Why America Won," the picture biographical, unique in the history of the cinema industry.

It is the Idea that has made available to exhibitors everywhere such timely productions as "QUEEN OF THE SEA," featuring ANNETTE KELLERMAN, and "WHY I WOULD NOT MARRY," a tremendous morality picture dealing with social problems of the hour.

It is the Idea, developed to its uttermost limits, without duplication of theme, that is enabling wide-awake, live-wire exhibitors to capitalize *public interest* as they never have done before. It is the Idea to tie to—the Idea of promise and profits—the one big, progressive, courageous Idea of the new 1918-1919 season.

The WILLIAM FOX BIG TIMELY PRODUCTIONS will be money makers whether you show them now or later, but the *unusual* profits—the turn away crowds—will be the reward of those exhibitors who link up opportunity with TODAY.

WILLIAM FOX has made these productions possible—has given them to you, each on an individual basis. It's up to you whether you will go over the top to Prosperity, or content yourself with being a camp follower.

The time to decide is NOW!

F O X
FILM CORPORATION

A magazine's success is measured by its advertising. Look at the "News!"

(Courtesy N. Y. World)

The Picture of The Hour

"UNCONDITIONAL SURRENDER"

NOW that the cry "Kamerad!" has come from the Kaiser—

Now that the world is asking what fate is in store for the arch-foe of mankind—

Film buyers are offered this big, gripping, up-to-the-minute drama that shows the Kaiser punished as the public wants to see him punished; that tries the Hohenzollern before the court of World Justice, pronounces and carries out his fate.

It is the picture of the hour, but it is also a picture of permanent value. The beauty of its scenes, stretching back into the dawn of history; its thrilling panorama of present events; its spectacle of humanity triumphant over its would-be crucifier, make it a drama that will live and earn money for the exhibitor long after ordinary screen dramas are forgotten.

The man who acts quickly will draw big profits from this picture.

For particulars apply to—

A. BLAIKIE DICK, 25 W. 44th Street, New York
Telephone Vanderbilt 3900

The Play from which the film is made sweeps New York like a cyclone!

"THE BETTER 'OLE"

and Old Bill enthuse metropolitan audiences!

THIS is the grand cheer-up picture of the day. It is the happy *peace* film! There has never been anything like it before. The conflict just closed produced an epoch-making motion picture that will brighten the folks at home and the boys coming home as no other force or agency can. *Strong words, but true*

The quickest possible way to forget the troubles now past is to smile them away with Old Bill, who is just as Bairnsfather pictured him in a hundred American newspapers.

(After the sensational stage success, "The Better 'Ole," by Bruce Bairnsfather and Arthur Eliot)

Cinema Distributing Corp.
218 W. 42nd St. New York
PAUL H. CROMELIN, PRES.

GLOBE

"The Better 'Ole" Couldn't Be Very Much Better

"'Ullo!" It's more than a scream. It's a saturnalia of joy. If you miss it you'll miss the best show of its kind ever seen in New York. They call it "THE BETTER 'OLE"

If you think New York already has had so many war plays that it can't stand another, see this merry melange and you will find you're mighty mistaken. You also will discover that there are war plays and war plays. If your appetite for the theatre is jaded, go see "THE BETTER 'OLE" Go see it anyhow

TIMES

BAIRNSFATHER PLAY DOWN IN GREENWICH

"The Better 'Ole" Adds Charm to the Most Humorous of All War Cartoons.

This "Bill" of the theatre is a work of the broadest sympathy, combined with the most delicate art. He is the Old Walrus of the cartoons, with his pendant mud-guard of a mustache, his impregnable ignorance, and his raey, basic humanity; but he is also Mr. Coburn's Bill, with a thousand indefinable touches of character and humor that mark an authentic creation. And the inspiration extends to his comrades, of the trio of Tommies—Bert, with his patent cigarette lighter that won't light, and his mania for giving cation tag to everything. All three are at their work together—the kind that deserve to stand beside the sons of Dumas

TRIBUNE

"The Better 'Ole" at the Greenwich Theatre Scores Hit

"THE BETTER OLE' has caught more authentic war spirit than any other play of the trenches and back areas which has come to town. It is concerned only with one phase of the life of a fighting man, and that a subordinate one, but the fact that within its scope of humorous terpretation it keeps constantly on the key puts it above the plays of the shattered school

HERALD

BAIRNSFATHER CHARACTERS IN DELIGHTFUL WAR COMEDY

Three figures which have become classics in the lighter side of war's horrors stepped into real life Saturday night. They are Old Bill, he of the sonorous mustache, Alf and Bert, that trio of humorous characters in the trench sketches of Captain Bruce Bairnsfather, British Army, which have made the world laugh through its tears. They are the chief characters in a comedy-drama called "THE BETTER 'OLE," by Captain Bairnsfather and Captain Arthur Eliot.

OLD BILL, BERT AND ALF COME INTO REAL LIFE

Those three musketeers among the fighting Tommies of England, Old Bill, Bert and Alf, who have endeared themselves to hundreds of thousands of readers of *The World* in Capt. Bruce Bairnsfather's war cartoons, have at last appeared in the flesh. Their creator, with the aid of Capt. Arthur Eliot, has turned them into characters in a war play with the somewhat cryptic title, "THE BETTER 'OLE," which has all the persuasion and force, both for humor and pathos, of the famous pictures on which it is based.

WORLD

AMERICAN

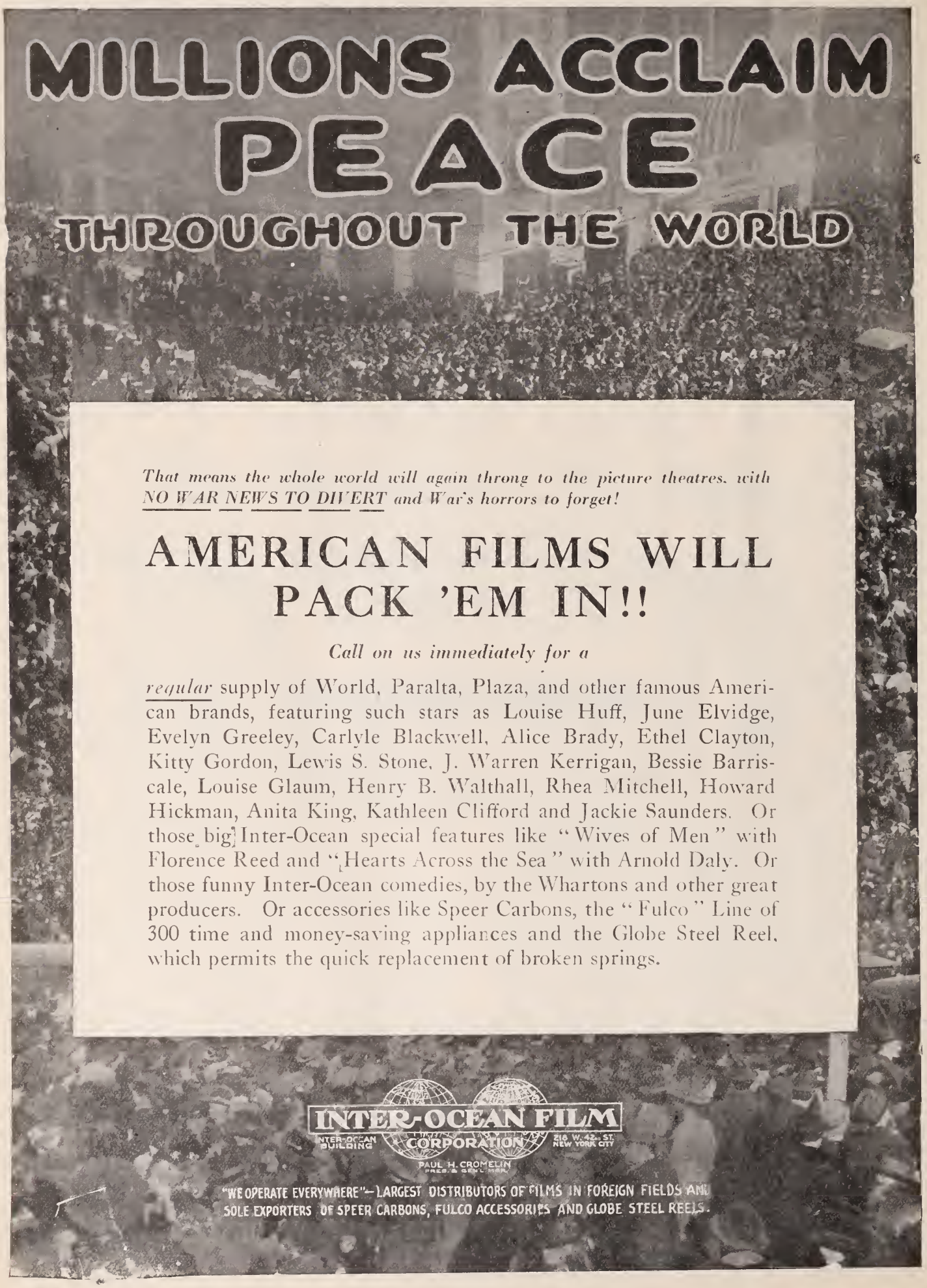
"The Better 'Ole" Cleverest War Play of Current Season

When the box office speaks, the ears of managers are always listening. Therefore, Mr and Mrs. Coburn, who are responsible for the American production of this English work, are considering no less a theatre than the Manhattan Opera House or the Lexington Opera House—home of war plays—where "You Know Me, Al," and "Yip, Yip, Yaphank," got the money.

The Old Walrus--nothing else like him in the world!

-comes;-*is seen*;-and conquers;--Here's news as good as peace!

RELEASING ANNOUNCEMENT SHORTLY



That means the whole world will again throng to the picture theatres, with NO WAR NEWS TO DIVERT and War's horrors to forget!

AMERICAN FILMS WILL PACK 'EM IN!!

Call on us immediately for a

regular supply of World, Paralta, Plaza, and other famous American brands, featuring such stars as Louise Huff, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Alice Brady, Ethel Clayton, Kitty Gordon, Lewis S. Stone, J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Rhea Mitchell, Howard Hickman, Anita King, Kathleen Clifford and Jackie Saunders. Or those big Inter-Ocean special features like "Wives of Men" with Florence Reed and "Hearts Across the Sea" with Arnold Daly. Or those funny Inter-Ocean comedies, by the Whartons and other great producers. Or accessories like Speer Carbons, the "Fulco" Line of 300 time and money-saving appliances and the Globe Steel Reel, which permits the quick replacement of broken springs.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 210 W. 42. ST. NEW YORK CITY

PAUL H. CROMELIN, PRES. & GEN'L MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE STEEL REELS.

"Premature Information!"

"Little Talks with Foreign Buyers"—No. 19

By

President

EXTRA THE EVENING MAIL EXTRA
GERMANY SURRENDERS
London, November 7, 1918.
Germany has accepted the truce terms of the allies as presented by Marshal Foch. The acceptance is unconditional.
Fighting on all fronts will cease at once.
GERMANY QUITS
Washington, Nov. 7—Germany has accepted the terms of the Allies and the war is over. The terms, like those fixed for Austria, preclude any possibility of reopening of war. Hostilities ceased at 2 P.M.
HOME EDITION
NEW YORK JOURNAL
FINAL NEWS EDITION
GERMANY SURRENDERS; FIGHTING ENDED AT 2 P.M.
METROPOLITAN EDITION
The Evening Sun. EXTRA
GERMANY GIVES UP; THE WAR IS OVER
PARIS, Nov. 7.—The Allies and Germany signed an armistice at 11 o'clock this morning. Hostilities ceased at 2 o'clock this afternoon.
The Americans took Sedan before the armistice became effective.
FINAL
The Evening Telegram
FINAL
HUNS ACCEPT TERMS

GERMANY SIGNED THE ARMISTICE but *not* on November 7th, as most of the newspapers erroneously announced. It all reminds me of the reports that come to Inter-Ocean about new films released on the American market. Ninety-nine per cent. of them are declared to be "just the thing for the foreign market," but Inter-Ocean doesn't recommend, much less buy, them until its entire staff has had a chance to look 'em over at the Inter-Ocean Building projection room. When Inter-Ocean does buy a picture, you may be sure it isn't on the strength of premature information, but because our staff of world-market experts have decided that the film WILL MAKE MONEY FOR YOU. If you are a genuine buyer of American films for export, I would advise you to write me to-day for "THE INTER-OCEAN GLOBE," the only monthly bulletin about films published by any film exporting firm. Remember, "THE GLOBE" prints nothing but carefully confirmed Inter-Ocean News!

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE REELS

READY FOR WORLD SALE—52 World Films a year, featuring June Elvidge, Louise Huff, Evelyn Greeley, Kitty Gordon, Ethel Clayton, Alice Brady and Carlyle Blackwell; 24 Paralta Plays a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Wolthall and Louise Glaum; 20 Plaza Pictures, featuring Anita King, Kathleen Clifford, Gloria Joy and Jackie Saunders; the great features, "Wires of Men," with Florence Reed; Sherrill's "Hearts Across the Seas"; Ince's "Whither Thou Goest"; "The Victim," with Robert T. Haines; Pyramid's "Inside the Lines" and "The Man of Bronze," with Lewis S. Stone; Selexart's "Honor's Cross," "Blue Blood" and "Social Ambition," with Rhea Mitchell and Howard Hickman; "Hunting Big Game in the Frozen North," and "The 13th Labor of Hercules"; the surefire comedy brands: Vim, Black Diamond, Bingo, "Charley" (Mabel nd Fatty) cartoons.

WM. L. SHERRY SERVICE

Theodore C. Deitrich presents
The Exquisite Empress of Expression

DORIS KENYON

Heading Her Own Company in

DE LUXE PICTURES

Now Booking Amazingly Big in her Latest Dramatic Success

Wild Honey

By LOUIS JOSEPH VANCE and VINGIE E. ROE

An Adaptation of Mrs. Roe's Story in
THE PICTORIAL REVIEW
As Read by Over Two Million Persons

Be Sure and Book

DORIS KENYON
in
The Street of Seven Stars
and
The INN of the BLUE MOON
Two Great Features

New York, New Jersey, and Western Connecticut Booked Direct Through the WM. L. SHERRY SERVICE
729 7th Ave., N. Y.

All Other Territory Booked through the General Film Co.

WM. L. SHERRY SERVICE

FRANK A. KEENEY
presents
CATHERINE CALVERT
in

MARRIAGE

With an All Star Cast, including
DAVID POWELL, THOS. HOLDEN
IDA DARLING, HAZEL ALDEN

GUY BOLTON'S
SCREEN MASTERPIECE
DIRECTED BY JAMES KIRKWOOD

RELEASED NOV. 25th

A Gripping Society Drama, Laying Bare its Secrets as No Other Film Has Ever Done

New York, New Jersey and Western Connecticut Booked Direct Through the WM. L. SHERRY SERVICE 729 7th Ave., N.Y. All Other Territory booked through General Film Company

BROADWAY THEATRE
NEW YORK
Direction of M. Kashin

Nov. 10th, 1918.

Dear Mr. Sherry:
Last night marked a termination of the very successful engagement of Mr. Frank A. Keeney's latest production, "Marriage," featuring Miss Catherine Calvert.

It would be very unjust on my part to withhold from you the word of praise I have for this, your latest release.

From every angle it has proven satisfactory and our records bear testimony that "Marriage" played to one of the biggest weeks in our history.

Sincerely,
M. KASHIN.

FILM CLEARING HOUSE INC.

ASHBEL P. FITCH, *President*
130 WEST 46TH ST., NEW YORK

EXCHANGES

ATLANTA (71 Walton St.)
BOSTON (14 Piedmont St.)
BUFFALO (327 Main St.)
CHICAGO (207 So. Wabash Ave.)
CINCINNATI (111 E. 7th St.)
CLEVELAND (2077 E. 4th St.)
DALLAS (1812½ Commerce St.)
DENVER (729 18th St.)
DETROIT (John R. & Elizabeth St.)
KANSAS CITY (413 Ozark Bldg.)
LOS ANGELES (642 So. Olive St.)
MINNEAPOLIS (16 No. 4th St.)
NEW YORK (130 W. 46th St.)
PHILADELPHIA (1309 Vine St.)
PITTSBURGH (412 Ferry St.)
ST. LOUIS (3315 Olive St.)
SAN FRANCISCO (183 Golden Gate Ave.)
SEATTLE (2012 Third Ave.)

PRODUCERS—

Absolutely responsible and perfectly equipped to care for the thorough distribution of high-class productions, Film Clearing House, Inc. is now in a position to insure a businesslike and economical marketing of your pictures throughout the entire country. Weekly reports and weekly settlements are guaranteed.

EXHIBITORS—

The Film Clearing House in your territory is pledged to give you the same competent service in the handling of pictures for your theatres as you receive at the bank in the handling of your box-office receipts. A perfect exchange system and an expert accounting department promise film distribution under ideal conditions.

FILM BUSINESS CONDUCTED BY BUSINESS MEN
ON STRICTLY BUSINESS PRINCIPLES

UNCONDITIONAL SURRENDER

THE SPECTACULAR CONCLUSION TO THE LIFE AND WORKING OF THE GREAT HOUDINI

HOUDINI

THE DAY

¶ IN THE HISTORY OF OUR COUNTRY THE DAY OF DAYS HAS COME=

¶ IN THE HISTORY OF MOTION PICTURES THE DAY OF DAYS HAS ARRIVED

¶ EXHIBITORS WHO BOOK THE HOUDINI SERIAL WILL HAVE THEIR DAY

¶ IN BOX-OFFICE RETURNS IT WILL BE

THE DAY

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSS [illegible] General Manager

Executive Offices - 18 East [illegible] Street, New York [illegible]

BELGIUM—The Kingdom of Grief

A Historic Pageant NOT a War Film

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
Founded 1824

Director,
Charles D. Atkins.

Department of Education

Office,
Academy of Music.

November 5, 1918.

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:—

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our Members that two additional presentations of the Picture will be given.

Yours very truly,
CHARLES D. ATKINS,
Director.

The pictorial paper furnished with "Belgium, the Kingdom of Grief" is from Original Drawings by noted French and Belgian Artists and has never been equaled by any Motion Picture publicity. Twenty four, eight and six sheets, two threes and three one sheets, lithographs, designed by a noted Belgian artist and printed in National colors. The National Song, La Brabanncon, for souvenir. Also story in attractive book form entitled Belgium, the Kingdom of Grief.

Distributors:
Classic Film Distributing Co.
Chicago, Ill.

Eastern Representative:
M. L. Fulton

Room 808 NEW YORK CITY 729 7th Ave.

HARLEY KNOLES

M. P. D. A.

Director of

LITTLE WOMEN

Stars Directed

Clara Kimball Young
Alice Brady
Ethel Clayton
Kitty Gordon
June Elvidge
Madge Evans
Cyril Maude
Nat Goodwin
Carlyle Blackwell
Montagu Love

Current Releases

Stolen Orders
Bought and Paid For
The Volunteer
The Burglar
The Little Duchess
The Gilded Cage
The Stolen Paradise
His Brother's Wife
The Page Mystery
The Adventures of Carol

"The Top Notch in Photoplay Achievement"

So the New York Papers Describe

WILLIAM A. BRADY'S

Picturization of Louisa M. Alcott's Famous Story

"LITTLE WOMEN"

In 6 Parts

Directed by Harley Knoles

Now playing to capacity at the **STRAND THEATRE** NEW YORK

What the New York Critics Say!

"William A. Brady has reached the top notch in photoplay achievement. 'Little Women' at the Strand is one of the most satisfactory pictures ever produced."
Evening Sun.

"William A. Brady's production of the screen classic is the most satisfactory thing we have seen."
Harriette Underhill, Tribune.

"Admirers of the original 'Little Women' will find delight in the animated illustrations of the story—charming—spectators at the Strand seemed to respond with mirth and quick sympathy as gay scenes and grave were flashed before them." *Times.*

"The story is acted most sympathetically and the production created an impression that few motion pictures have done in a long time. So absorbed and responsive was yesterday's audience that the picture should draw full houses at every performance."
Evening Telegram.

"Cast is excellent. Charm all its own—very appealing and quaint—telling incidents—distinct characterizations." *Sun.*

"One of the most successful adaptations of well known stories to the moving picture screen. Stirs heart interest. Homely sentiment and genuine appeal. Finely presented at the Strand." *World.*

"Praise of tears won by photoplay 'Little Women'—this tribute not often paid to photoplay. Filled with fun and good nature." *Herald.*

"Audience yesterday cried and laughed over it. The picture has been produced in beautiful taste." *American.*

"A delightful photoplay—will linger in the memory of everyone—cast is excellent."
Journal of Commerce.

"Quaint and charming—cast is excellent. Whether or not one has read 'Little Women,' which for forty years has been read and loved the world over, this screen presentation should be seen." *Telegraph.*

Territorial Rights Selling

Apply
WILLIAM A. BRADY
The Playhouse
New York

You are wasting your opportunities if YOU ignore advertising.

Speaking of Export Value

¶ Have you noticed that the several British manufacturers who have been advertising in the American market for a few months—

¶ Spend over 85% of their appropriations in Motion Picture News?

¶ Have you heard that Mr. M. H. Morhange, handling "Hearts of the World" and all Vitagraph productions in Argentine and Paraguay, declares—

¶ "Motion Picture News is so popular in my territory that several of the biggest theatre owners are always on hand in my office the day it arrives and my copy is borrowed and used all over Buenos Ayres?"

More Next Week!

Motion Picture News

Vol. 18 No. 21. November 23, 1918

The Week in the Film World at a Glance

FEATURES

WRITE THAT LETTER!....3043
SLUG....3043
SPEAKING EDITORIALLY....3044
DEALING IN PERSONALITIES....3045
CLOSE-UPS OF WEEK'S EVENTS....3047
WHAT STYLE OF ADVERTISING?....3056
"KISS OR KILL" SERVICE SECTION....3073
"AFTER THE WAR" SERVICE SECTION....3097
NEW BOX OFFICE REPORTS....3125
COMPLETE PLAN BOOK INDEX....3125
REVIEWS IN COMPLETE PLAN BOOK....3129

NEWS OF THE WEEK

Williams Replies to Quinn Letter....3045
Country Notes Reopening Progress....3046
Section Reports on Influenza Ban....3047
Close-ups of Week's Events....3047
Lois Weber Directs Anita Stewart....3048
Mary Pickford Heads Own Company....3049
Mutual Corp. Gets a New Name....3050
National Association Calls Meeting....3051
Film Division Is Appreciated....3052
Brunet Answers International....3053
Kashin Writes a Letter....3054
Live News from the Producers....3078
Producers' News (Continued)....3102
In and Out West Coast Studios....3112
Complete Plan Book....3125
Hollywood Hookum....3136

OF SERVICE TO EXHIBITORS

Exhibitors' Service Bureau....3056
Seeing the Rialto and Rivoli with Rothapfel....3062
"Kiss or Kill" Service....3073
Producers' News....3078
"After the War" Service....3097
Equipment Department....3113
Projection....3116
Camera Department....3120
Music....3122
Plan Book Index....3125
NEW BOX-OFFICE REPORTS....3125
Complete Plan Book Reviews....3129
Releases—Current and Coming....3137

COMPLETE PLAN BOOK

Index and Exhibitors' Box-Office Reports....3125
Index and Reports (Continued)....3126
Index and Reports (Continued)....3127
Index, Reports and "Flashbacks" (Concluded)....3128
"Woman" (Maurice Tourneur)....3129
"Tell It to the Marines" (Fox)....3130
"His Bonded Wife" (Metro)....3131
"Lafayette, We Come" (Perret-Affiliated)....3132
"Milady o' the Beanstalk" (Pathe)....3133
Advance Reviews....3134
Advance Reviews (Continued)....3135

Newsy Announcements of the Week Found in the Ad-Pages

Something About Paramount's "The Gypsy Trail" With Bryant Washburn....3001
The Next Vitagraph Blue Ribbon Scheduled for Release....3002
"The Iron Test," the Latest V Serial....3003
"Love's Pay Day," a Triangle Features Rosemary Theby..3004
Now That Audiences Have Had Time to Think Goldwyn Suggests That its Product Be Booked to Satisfy More Critical Minds....3005
Comment on Some of the Goldwyn Successes....3006-07
What "The Freedom of the East" is Doing....3008
The Bill Parsons Comedies....3009
Martin Johnson's "Cannibals of the South Seas"....3010-11
S. L. Rothapfel's Endorsement of Maurice Tourneur's "Woman"....3012
A Talk from General Film Entitled "The Door's Wide Open"....3013
General Film Presents the Rainbow Comedies....3014
The American Red Cross War Work Films....3015
The Brentwood Company Makes Its Bow in the Ranks of Producers....3016
Pathe Presents the Only Gaby Deslys in "Infatuation"...3017
"The Narrow Path" Is New Product from the Pathe Company....3018
Harold Lloyd Fills the Exhibitor's Cash Register....3019
The Official War Review....3020
Hodkinson Announces His New Releasing Service....3021
Crest Pictures Presents "A Romance of the Air" By and With Lieut. Bert Hall and supported by Edith Day.3022-23
Unconditional Surrender to the William Fox Idea....3024-25
Tributes to William Fox's Enterprise....3026-27
A. Blaikie Dick Presents a New One, "Unconditional Surrender"....3028
Cinema Dist. Corp. Presents Its Attraction, "The Better 'Ole"....3029
Inter-Ocean....3030-31
The William L. Sherry Service....3032-33
An Announcement from the Film Clearing House....3034
The Houdini Serial Has Been Seen and Commented Upon....3035-36
"Belgium, the Kingdom of Grief"....3037
An Announcement on Harley Knoles' Achievements....3038
William A. Brady Comes Through with a Winner in "Little Women"....3039
George K. Spoor's Announcement Anent Laboratories....3042
Universal's Priscilla Dean Production, "Kiss or Kill" 3069-70-71-72
Argosy Film's Production, "After the War" 3089-90-91-92-93-94-95-96
"The Sinking of the Lusitania"....3107
Mildred Harris in "Borrowed Clothes"....3108-09
"Crashing Through to Berlin" Sweeping the Country....3110
"The Yellow Dog"....3111

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

ANNOUNCEMENT!

Mr. George K. Spoor announces to the Motion Picture Industry the opening of a Sales Office and Service Bureau, for the Spoor-Thompson Laboratories, in the World Tower Building, Rooms 1403-4, 110 West Fortieth Street, New York City. You are cordially invited to call upon our sales manager, Mr. Charles F. Stark, who will be glad to inform you how the Spoor-Thompson method of processing film gives you the highest quality of prints at a price far lower than you can obtain anywhere else. The establishment of a messenger system between this bureau and the laboratories furnishes you with the best and quickest service attainable. Telephone, Bryant 1490.

Spoor Prints

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volme 18. No. 21 November 23, 1918

Write That Letter!

OF course you didn't get time to write us a letter this week regarding that bomb-shell which J. A. Quinn, of Los Angeles, exploded in our last issue.

There was too much peace in the air for all of us—the days of note-writing seemed at an end.

But don't forget that we are still in the motion picture business; the three-a-day bread and butter has still to be provided by the motion picture business.

Dig up your copy of last week's MOTION PICTURE NEWS and find that Quinn article. He said some sizzling, rip-snorting things about productions and production policies.

You will either agree with him emphatically or disagree with him—equally emphatically. In either case you will feel like saying a few jarring words yourself.

Obey the impulse.

Remember—we dared you to! And, "by the same token," you can dare us to publish every word you send.

As we said before—*let's start something.*

J. D. Williams on the Job

BETWEEN closing the details of the First National-Mary Pickford contract and celebrating peace, J. D. Williams found time during the week to send us a scorching letter regarding J. A. Quinn's views.

You will find it on Page 3045. Read every word of it, and when you write your own letter discuss both of these contributions.

Mr. Williams places an enthusiastic endorsement on every word spoken by the Los Angeles exhibitor. He indicts our Times Square friend, the producer, in no uncertain terms.

Mr. Quinn did not deal in generalities—neither does Mr. Williams.

But there is one point made by the prominent exhibitor which Mr. Williams does not take up. Mr. Quinn's letter, heartily endorsed by the Southern California Theatre Owners' Association, included these sentiments: "The exhibitor will be better served and better satisfied when you cut out most of the costly printed matter that now fills our waste-baskets, and the senseless placing of advertising in every sort of medium—and confine it to two journals."

Don't forget that point.

Dr. Royal S. Copeland

NOW that reports from every section of the country show over eighty per cent of the theatres once more open for business the industry probably has time to say a word of thanks to Dr. Roy S. Copeland, New York's Health Commissioner.

In the face of the most determined opposition Dr. Copeland kept firm in his belief that a well-ventilated, cleanly theatre was not to be feared; that the value of amusements in keeping up the spirits of the public gainsayed any possible danger.

The theatres were kept open—and the influenza is disappearing in New York with much less of a black memory than it left in many other cities.

Dr. Copeland won out—but requires no vivid stretch of the imagination to picture the abuse and calumny that would have been heaped on him had he failed.

He fought a propaganda led by former office-holders and aided by panic-stricken but illy-informed citizens. He fought for the motion picture theatre. He won.

We don't know of a word more of thanks that we can say than the above statement of fact.

Unless we add the words of one manufacturer to us. He was speaking during the period when ninety per cent of the country's theatres were closed.

"Frankly," he said, "I don't know what the picture industry and especially the distributors would do if it were not for this man Copeland in New York. He has given us the only chance we have to balance a single dollar of income off against the terrible overhead loss we are suffering."

Perhaps It's the Last

IF the letters we receive from exhibitors are any criterion, there is a widespread feeling of resentment against the promoters of each new "drive" and their habit of taking up collections in motion picture theatres.

The showmen hesitate to speak. For they desire to do all that is within their power to aid each worthy drive for funds.

But they are becoming more and more of the conviction that the amount of nickels and dimes collected at a picture theatre performance bear no proportionate relation to the inconvenience caused the audience and the actual loss inflicted on the theatre owner.

At the present moment—when theatres are making a valiant effort to recover from the effects of the influenza epidemic—the situation is particularly trying.

The use of the screen to aid the various drives is proper. The message to "Give" can be conveyed to the public there in even more forcible manner than by means of the press.

No dissatisfaction will be aroused—and if we are any judges of psychology, more financial benefit will accrue to any cause. But heckling interruptions and long-winded speeches are out of place.

(*Editorials continued on next page.*)

A New Step in Service—This Week

THAT popular service feature of Motion Picture News—the Exhibitors' Box Office Reports—will be found this week on page 3125 in a new and advanced form.

The Complete Plan Book made the service hit of the year with exhibitors big and little. It is being filed in theatres everywhere as the only complete guide to pictures—giving the review and complete exploitation aid all in one spot.

Now the Exhibitors' Box Office Reports have been merged with The Complete Plan Book—a ten-strike in service, and making the Plan Book more than ever the one indispensable tool of the exhibitor.

In one spot the exhibitor will now find a complete record of all pictures released during the previous three months; the name of the star, the producer, the release date, the issue of The Complete Plan Book in which the review and exploitation aids appeared, a brief summary of the Motion Picture News review, comments in the exhibitors' own words as received by our Box Office Reports Department, and a "Consensus" grading of all reports received.

All in one spot!

And all in The Complete Plan Book!

This forward stride will be followed in the weeks to come with further improvements in the Box Office Reports Department and The Complete Plan Book. For *we* know that *you* know—that—

Motion Picture News never stands still!

Editorials Continued from Preceding Page

S. Barret McCormick—Teacher

ONE of the biggest men in this business told us one day, "If I could get a man like S. Barret McCormick on salary I'd hire him tomorrow just to work with us in helping exhibitors to put over our pictures the way he puts the Circle shows over."

Yet this same manufacturer would probably expect a word of explanation to understand that Motion Picture News actually dominates the exhibitor reading field as we know it does.

There are fifty-seven reasons—more or less. One of them is S. Barrett McCormick.

This successful showman is a regular and exclusive contributor to Motion Picture News. And he doesn't write press stuff—but plain, straight-forward lessons in the advertising and presentation of productions. He lays *his* cards on the table—for the benefit of all News readers.

This week appears the second article of a new McCormick series. It is called "At the Zero Hour"—the moment when a manager or advertising man goes "over the top" to consider his next bill.

You'll find it on page 3065.

And as we said before—McCormick is just *one* of the reasons.

The Influenza Situation
Is Covered
on pages 3046 and 3047
In This Issue

Dealing in Personalities

"One Regular Feller"

WHEN we had the cut made for this likeness of Watterson Rothacker we had intended heading this column with the word "Lost or Strayed."

For all our best sleuths had reported to us since Monday that the debonair Chicagoan was in New York—and yet he hadn't been seen in Motion Picture News office.

Which was not according to either law or tradition.

But on Wednesday he made his appearance. So we won't have to offer a "Reward and No Questions Asked."

But having made the cut we must use it. And use it to tell you that alongside of this thin column of type is the face of the one man in America who is happier than either Harry Schwalbe or J. D. Williams over the signing of Mary Pickford by First National.

That man is Watterson R. Rothacker.

And he's celebrating because he is going to do the laboratory work on the new Pickford subjects.

We are not celebrating. We foresee all the columns of space we will have to use up publishing letters of commendation received by Watterson R. with each succeeding release.

"Joe Lee's Boss"

LOUIS MAYER deserves a word of mention here now that the war is over and most producers with war subjects on their hands and losing sleep worrying over them.

When Mr. Mayer got Anita Stewart's signature to the dotted line of a contract he was bombarded with war subjects by every playwright, novelist and scenario writer who had a typewriter.

But Louis is a clever showman. He had made a few clean-ups on war pictures, but when he started to pick a production in which to put his own money and time he chose "Virtuous Wives," "Old Kentucky," and a string of always sure-fire subjects like that.

And now he's laughing up his sleeve.

Williams Replies to Quinn Letter

[Editor's Note—In the last issue of MOTION PICTURE NEWS, dated November 16, was published an article which J. A. Quinn, of Quinn's Rialto theatre in Los Angeles, read at a recent meeting of the Southern California Theatre Owners' Association. The theatre owenrs endorsed every word in the article in very emphatic measure, and adopted a resolution pledging Mr. Quinn full support in his plan for betterment of conditions now existing.

The whole industry read the article, but J. D. Williams, of First National, was first to come under the wire with a reply. As he wrote his letter immediately after arranging with Mary Pickford for the release of the latter's future productions, Mr. Williams finds opportunity to speak a word for the well-known star.

Incidentally, Mr. Williams takes occasion to say a good word for Mr. Quinn in many respects, admitting that the latter's arguments are convincing and adding that more moral courage of the Quinn type would be a boon to the exhibitors and the industry.]

Editor, MOTION PICTURE NEWS.
729 Seventh Avenue,
New York City.

Dear Sir:—

YOUR editorial prologue to the straight-from-the-shoulder statement by Mr. J. A. Quinn in your issue of November 16 is a challenge to the industry to disprove his charges of incompetency or to admit that he is right.

Mr. Quinn makes a sweeping accusation against manufacturers. And he gives it force by hitting straight and hard. He makes a convincing argument because he is specific. Generalities mean nothing when criticism is intended. More moral courage of the Quinn type would be a boon to the exhibitors and the industry.

Mr. Quinn declares that "what the business needs is a 'doctor'—quick."

This is written on Tuesday. Since Saturday afternoon I have met and talked casually with three of the industry's most prominent producers. Each of them expressed the following general opinion on Miss Pickford's contract with our organization:

"What's the idea of Miss Pickford paying $40,000 for the rights to the story of 'Daddy Long Legs,' and the same sum for 'Pollyanna?' She does not need big, high priced stories of that kind. Her popularity is great enough to get the public in to see her in stories that would cost a whole lot less. She is going to waste a lot of money foolishly that way."

Would Mr. Quinn or any other exhibitor take any pride in presenting Miss Pickford to their patrons in a production cheapened by an inferior story? Would Miss Pickford's popularity grow? Do people pay just to see Miss Pickford on the screen, or do they give her such phenomenal tribute in memory of "Tess of the Storm Country," "Rebecca of Sunnybrook Farm" and "Stella Maris," constantly hoping that the newest and latest Pickford offering will be on a par in quality with those released.

The answer is obvious—to exhibitors, at least.

MR. QUINN speaks as an exhibitor when he challenges George Kleine's statement that of 1,300 features released in 1917 1,000 were good ones by the reduction of that number to approximately 100. I agree with Mr. Quinn.

The internal conditions responsible for such an appalling record have got to be remedied. And straight-from-the-shoulder criticisms and discussions are the most certain means of shaming those responsible into a corrective policy or out of the industry entirely.

History is repeating itself in this industry, despite the fact that its progress has been rapid and consequently difficult to keep pace with.

LET'S go back for a moment to the heyday of the old Biograph Company. Every exhibitor knew the Biograph standard and the box-office value of Biograph productions. The word Biograph spelled capacity business for practically every theatre. Today Biograph is a memory. Why? Five or six commercial parasites, tumbled by a combination of fortunate circumstances into executive control of the distribution of the work of real talent, made it a club with which to pound exhibitors into supporting associated output of lesser quality. Exhibitors could easily have afforded to pay five or six times as much as they did pay in those days for Biograph productions, but—they didn't. Biograph productions cost more money to make than other releases on the same program. They featured capable, popular players. The stories were good. The direction was of the best. But Biograph did not get rental prices five or six times as great as the inferior releases of other producers distributing through the same exchanges.

If Biograph had received what it was properly entitled to by merit and the exhibitor value of its output, Mr. D. W. Griffith would undoubtedly be the directing genius of its organization today and the name Biograph would lead the industry in quality and box-office popularity.

I intend no affront to any individual in this connection. Some of the producers of those days are my friends and probably if I had been in their positions then I would have done very much as they did. It is merely a question of method.

And there are exact parallels today for the Biograph situation of five, or six years ago. And today, as then, it is a question of method that is the fundamental error in the correlation of the three prime elements of the industry.

THE position of a big star on a program today is relatively the same as was the position of Biograph productions on a program in the Biograph time. The star's productions stand out as beacon lights to exhibitors. But beware of the hidden shoals and the jagged rocks of disaster in the guise of "regular releases" surrounding the work of any big star. A manufacturer with a program franchise signs a contract with a star. Six or eight productions a year are agreed upon. Exhibitors are told about the wonderful box-office value of the star. His or her contract is described as further evidence to exhibitors that the foundation of the producing or distributing company is laid on the ground of quality.

Exhibitors know, much better than the manufacturers, what stars are popular and profitable. They send in their applications for bookings. The manufacturer is elated at prospects. Why not pyramid the chance for a moderate profit? The way is simple. Contracts with three, five or seven or more second, third and fourth rate stars. Exhibitors are "clamoring" for the big star's productions. Make him take the releases of the others as a condition of his contract. Result, the manufacturer dreams of a theoretical profit from the release of "one-a-week" instead of "three-a-year."

And, as Mr. Quinn aptly charges, the exhibitors pay.

DOES the producer, under such an arrangement, get as much for the productions of the big star as they deserve in the proportion of their merits to the merits of the releases of the second-raters? He does not, and he cannot. And the result is that he is unable to pay the big star what he or she is rightly entitled to.

It is a method that is a three-sided boomerang. The star does not enjoy a remuneration in keeping with his or her actual box-office earning power. The producer works an injustice to the star, to himself, to all of his releases and to the exhibitor. And the exhibitor is forced to book and pay rental for productions he does not want and cannot show to a profit to support the manufacturer's effort at monopoly.

Mr. Quinn says of Miss Pickford: "She is on top of the ladder and draws the people because she has the ART and PERSONALITY and ABILITY to deliver the goods." Mr. Quinn and every other exhibitor whose backbone is his greatest asset will perhaps be interested to know something of Miss Pickford's confidence in the policy of quality with its consequent elimination of waste, extravagance and exhibitor burden.

(*Continued on page* 3048)

Country Notes Reopening Progress

Estimated That More Than Eighty Per Cent of Theatres Are Again Open—St. Paul and Minneapolis Still Closed—Merchants Register Kicks

STEADY improvement in the influenza situation was noted the past week throughout the country, many additional reopenings being reported through the special service which MOTION PICTURE NEWS has maintained for the benefit of keeping the industry well informed.

At last reports it was estimated that more than eighty per cent of the nation's motion picture theatres which had been closed because of the epidemic, have reopened and that exhibitors are most optimistic over the prospects of future business. St. Paul and Minneapolis have secured the limelight by closing at a time when other places were reopening. It is expected November 24 will see the end of the Minneapolis ban.

The most cheerful reports come from the West. where the majority of theatres are open. Los Angeles expects to reopen November 21.

Dayton Fans Fail to Respond Loyally

The Dayton, Ohio, representative of Motion Picture News wires that business in the Dayton motion picture theatres has fallen down considerably since the influenza ban was lifted on November 2. Two probable reasons set forth are that some people are still afraid to come out where the crowds assemble, and that parents with children under sixteen years of age do not attend the shows because the theatres will not admit the youngsters.

The Strand theatre offered an exceptional bill in "The Marriage Ring" as the main attraction.

All of the Dayton theatres have undergone a change since they were closed.

Buffalo Recovers and Forges Ahead

With all theatres in full swing again, Buffalo, N. Y., local managers this week are lending their aid to putting Buffalo quota in the United War Work campaign over the top. Thursday evening all the neighborhood houses will give 25 per cent of their receipts to the fund and Sunday evening all the downtown houses will give benefit performances, with a general admission of $1 to any theatre. Houses cooperating in this stunt are the Teck, Star, Majestic, Gayety, Shea's, Academy, Olympic, Garden and Lyric. Coupons are printed in the local papers which are exchanged at the box office for tickets. Harold B. Franklin, manager of Shea's Hippodrome, is manager of the features bureau of the campaign and has staged an attractive setting at Lafayette square.

Exhibitors Peeved at Health Officials

Minneapolis, Minn.—In its fifth week of motion picture "darkness" Minneapolis is showing signs of anger towards health authorities. Some exhibitors feel that Dr. Guilford, who has handled the dictatorial end of the closing, has been playing with them.

For two weeks past Minneapolis' influenza conditions have been such that the ban could have been lifted without fear of the malady getting a fresh start toward hazardous ends. Doctors have stated as much and public officials have verified the authenticity of such statements.

At one meeting of health officials and theatre men, church men and others, Dr. Guilford said that theatres might open at their pleasure should they provide each patron with a mask.

With the closing of St. Paul theatres November 5 Dr. Guilford stated that Minneapolis' ban would not be lifted for at least two weeks because, he stated, that he feared "St. Paulites might carry influenza back to Minneapolis." St. Paul and state health authorities are not of that opinion.

Minneapolis exhibitors are hopeful that they may open their doors about November 17 but it appears that November 24 might be a better guess as to the time.

APPRECIATES AIDS

At a meeting of the Area Committee of the Y. M. C. A. Military Service Department in Toronto, a special vote of thanks was passed for the co-operation of Manager T. S. Cooper of the General Film Company in the entertainment of soldiers at various camps and hospitals.

Supervisor Percival J. Lee, in reporting this action, wrote: "Only the Entertainment Committee know to what extent you have sacrificed personal gain to the Country's good by your great work in this way, and I am sure the glorious morale of the Canadian troops is due in a large measure to the recreation given them by you."

Ban Lifts on Whole of Pennsylvania

Harrisburg, Pa.—The influenza ban has been lifted from the theatres in practically the whole of Pennsylvania, the restrictions on November 9 having been ordered by State Health Commissioner Royer to be removed from the last of the 64 counties, Franklin, the order having become effective there last Saturday, November 9. The theatres still under restrictions in the state are a few in isolated sections of certain counties where the epidemic has lingered a little longer than in the state as a whole.

Saturday, November 9, the theatres of Pittsburgh were released from quarantine, but thirty-seven theatre owners of that city are confronted with charges of having violated the state order for having opened their houses in advance of the state health commissioner's official sanction. The managers acted on the proclamation of Mayor Babcock, who encouraged the reopening of both theatres and saloons in Pittsburgh, on the contention that the danger of the epidemic had passed before the date set by Dr. Royer for removing the restrictions. This attitude of the mayor resulted in Dr. Royer sending a corps of agents to gather evidence against the picture houses, with the result that arrests followed. After the arrests there was no further trouble in Pittsburgh, the rest of the theatres waiting to reopen until the day set by the state authorities.

Section Reports

Ogden, Utah.—The influenza situation is improving and the ban may be lifted on November 18, reopening the theatres.

Butte, Mont.—The ban was lifted in Anaconda November 13, following the reopenings in Butte by five days. Theatres in Butte were closed 29 days. It is said by health authorities there is no further danger from the epidemic in Butte. All theatres are doing exceptional business, and exhibitors are satisfied. Other Montana and Northwestern towns were expected to follow in the footsteps of Butte, as the epidemic is said to be under control.

Cleveland, O.—Cleveland theatres opened Monday evening, November 11. Fifty per cent of Ohio houses have reopened. Cleveland exhibitors report big business since the passing of the influenza.

Cincinnati, O.—Motion picture theatres of Cincinnati reopened November 12, the ban having been fully removed.

Salt Lake City, Utah.—The influenza epidemic has abated here, but health officials up to November 13 had not decided upon the date of reopening for theatres. The prospect was that with continued progress towards stamping out the epidemic the order for reopenings would be given to be effective about November 23.

San Francisco, Cal.—The situation here is much improved. Official action on reopening the theatres was to be taken

(*Continued on page* 3047)

Close-ups of the Week's Events

The limelight of the industry gleamed upon Pittsburgh exhibitors last week, insofar as the influenza situation is concerned. It appears the Mayor of the Smoky City encouraged the reopening of the theatres on the contention that the danger of the epidemic had passed. But this was before the date set by the State Health Commissioner, who ruled that the houses could reopen November 9. Listening to the Pittsburgh Mayor, thirty-seven exhibitors opened their picture palaces before November 9—and have been confronted with charges of having violated the State order. It is said the city of Lancaster was also lax in observing the order, but that exhibitors were very cautious and kept out of trouble.

Nearly the whole of Pennsylvania is "open" now.

Exhibitors of North America have been so "wrapped up" in their own troubles incident to the influenza closings that they have not had time to wonder if anyone but themselves suffered. Reports indicate that theatres of Brazil and many other countries of South America were closed on account of the epidemic. But the chap who said that "Misery loves company" may be mistaken in this case, as exhibitors in general declare the closing period has done much good to the exhibiting business. No kicks have been registered.

The "brotherly love" which has always been in evidence at St. Paul and Minneapolis is again active, being revived on the eve of peace. St. Paul prospered for a time in the epidemic crisis at the expense of her neighbor, and was then closed tight. This brought forth word from Minneapolis that the latter's theatres would remain closed for at least two additional weeks, as it was feared St. Paul inhabitants would import germs to Minneapolis.

They're at it again.

Observing personages within the industry have noted that the independent producers are planting pictures solidly on Broadway as a result of the influenza. And, judging by the box office reports, the fans like the films immensely. "The Woman the Germans Shot," which Select has secured, is one of them. "A Romance of the Air" was at the Rivoli. The Rialto had "A Woman's Experience." At the Strand was "Little Women," a Brady picture. "Marriage" played the Broadway. "Lafayette We Come" was also in evidence.

The merchants of the country have been awakened to the fact that motion picture theatres are necessary to their business. From all sides the shopkeepers are registering kicks at the enforced closing of the theatres, claiming that without motion pictures they have practically no trade. Which appears, on the surface, that the time is ripe to encourage cooperation between the merchants and exhibitors.

Section Reports

(*Continued from page* 3046)

Thursday night, November 14. On good authority it was stated the theatres would be permitted to reopen on November 23.

SPOKANE, WASH.—The picture theatres and churches planned big programs in celebration of their reopening Sunday, November 17.

SEATTLE, WASH.—The ban in Seattle was lifted Tuesday, November 12, and all motion picture theatres are open. Patrons must wear masks in all houses and when shopping in the stores.

SAN DIEGO, CAL.—The ban on theatres, schools and churches here was to be raised November 17.

NEW ORLEANS, LA.—The theatres here have been rejoicing at reopening November 16. All motion picture houses have booked excellent attractions in anticipation of big business.

Influenza Hits Yakima Employees

The epidemic of influenza, which resulted in closing practically every theatre in the United States, has been particularly a blow to the Mercy Amusement Company, Inc., of Yakima, Wash., which operated three theatres in that city.

Three employees of the company have died either from influenza or from pneumonia resulting. The first of the three to succumb was Frank Read, for four years drummer in the Empire theatre orchestra, and who died October 26 of pneumonia. Walter E. Jordan, property master for two and a half years at the Empire, died of influenza October 29. Mrs. Jordan, wife of Walter E., died of the same disease two days following the death of her husband, leaving a four-year-old son. Fergus D. Shaw, for three years projection operator for the company, but who for the past two months in military service, stationed at Pullman, Wash., where he was an instructor in the radio corps, died of influenza at Pullman October 27.

Besides losing three valued employees, the three theatres of the Mercy Amusement Company have been closed since October 9. Prospects are, however, that the ban will be lifted in another week.

Los Angeles Hopes to Open November 21

A wire from Los Angeles on November 13 stated that Los Angeles exhibitors believe the Board of Health will permit theatres which closed October 11 to reopen November 21. A petition asking the closing of all business places or the reopening of the theatres has been filed with the City Council. It included the names of many ministers, officers of labor unions and all exhibitors and managers of other theatres. The hearing was set for November 14.

A Los Angeles report asserts that all theatres in Arizona were still dark on November 13. On the same day it was announced that seventeen theatres in southern California which had been closed were again in operation. These included Riverside, San Bernardino, Pomona, Fullerton, Redlands and Whittier.

The majority of towns in the Northwest territory, including Seattle, Portland, Spokane and others closed October 12 were to reopen November 18. Denver and most of the towns in Colorado and New Mexico reopened November 11. Salt Lake City and territory are closed, with no definite date set for reopenings. It is said that San Francisco may not reopen until December. Health departments declare they will not permit the places still closed to open prematurely, or until their is no illness from influenza. It is estimated that less than ten northern California towns had reopened up to November 13.

Edel Buried in Buffalo

BUFFALO, N. Y.—Harold Edel, former manager of the Strand theatre, Buffalo, and the Strand, New York, was laid to rest in the Mitchel H. Mark mausoleum in Forest Lawn. Many local friends attended the ceremonies, the arrangements being in charge of Moe Mark, Mr. Edel's uncle. Mr. Edel is mourned by a wide circle of theatrical men in Western New York.

Weber Directs Anita Stewart

Productions to Be Made at Studio in Hollywood—First National Will Do Releasing—Work at Once

WITH the reshaping of motion picture events on the West Coast, which included the marriage of Charles Chaplin and Mildred Harris and the reported withdrawal of the latter from Universal, came the definite statement to Motion Picture News on Nov. 13 that Lois Weber will direct the Anita Stewart productions. Miss Weber formerly directed Mildred Harris, and it is presumed that the latter's marriage to the screen comedian changed her motion picture future considerably, in so far as engagements are concerned.

Lois Weber is probably the best known among women directors, and her acquisition by the Stewart organization has been the cue for numerous messages of congratulation to the Louis Mayer forces. To a representative of Motion Picture News in Los Angeles it was made known that the new producing arrangements will not change the method of distribution of the Anita Stewart productions. The First National Exhibitors' Circuit has been handling these features, the most recent being "Virtuous Wives," and will continue to release them. The studio staff will also remain as formerly, it is announced.

Plans for the immediate future call for production work at Hollywood, which city Miss Stewart is expected to reach this week. Upon her arrival it is presumed that work will be put under way, and that no time will be lost in putting the first of the Weber-Stewart features through the camera.

Among the productions which Lois Weber made for Universal are "Borrowed Clothes," "Forbidden" and "There's No Place Like Home," all starring Mildred Harris. Regarding the future business plans of the latter no statement has been made.

In regard to "Virtuous Wives," the most recent Stewart picture, Louis B. Mayer said: "It is a story that will have a direct, intimate appeal for every girl and woman in the United States. It will be available through the exchanges of the First National Exhibitors' Circuit."

It is understood that the Mayer organization confidently expects Miss Stewart's productions to have an even greater appeal with Lois Weber at the helm of the directorial end. Miss Weber's name is well known among the fans of the country, who have come to know her productions for the skilful direction with which they are made. In Miss Stewart she has a star whose popularity can be made even greater than it has been, in the opinion of many of the industry.

"Under Four Flags" Will Have Official Showing

Official showings of "Under Four Flags," the third U. S. Official War Picture, issued by the Division of Films, Committee on Public Information, are announced for seven cities outside of New York, where the latest Government war film will be made known at the Rialto and Rivoli during the week opening November 17th. All the official bookings are for a week.

In Washington "Under Four Flags" will be the initial attraction at Harry M. Crandall's new Metropolitan theatre, which opens its doors Saturday evening, November 23d. The Metropolitan will be one of the handsomest cinema houses in the United States.

Indianapolis will see the new picture at the Circle theatre during the week beginning November 24th. The Walnut theatre, Cincinnati, will have the official showing during the week of December 1st. Three cities will see "Under Four Flags" during the week of December 8th. In Kansas City it will be shown at the Liberty theatre, a new house; in Dayton, O., it will be seen at the Strand theatre, and in St. Louis at the Odeon.

St. Louis exhibitors favor the Odeon on account of the exploitation the picture will receive before being released for the regular picture houses, and are said to be cooperating to make the engagement a success.

The official showing in Philadelphia will be at the Stanley, which has booked the picture for the week of December 16th.

Universal Men Banquet at Kansas City

A banquet was tendered to L. B. Douglas, manager of the Kansas City Universal office, on Saturday, November 2d. This was an anniversary of his birthday.

The dinner was attended by all employees of the exchanges, including Messrs. Stern, Pearce, Lozier, Recob, Kelly, Abramz, Lukenbill, Glennon, Jones, Dodson, Quade, Cass, Hill and Miller, and Misses McLendon, Freeman, Lish, Wallingford, Helm, Bolton, Cooper, Ludwig, Bladen and Scott, and Mrs. Crisian, Mrs. Lynch and Mrs. Mossman.

A handsome diamond scarf pin was presented him, and the affair wound up in the wee hours of the morning. Mr. Stern acted as toastmaster, and speeches were made by Mr. Pearce, Mr. Hinton, Mr. Jones and Mr. Dodson.

Statues Help "Under Four Flags"

The Division of Films of the Committee on Public Information has adopted as the pictorial background for its publicity for "Under Four Flags," the third Official War Picture, which gets its first Government showing at the Rivoli and Rialto theatres, in New York City, Sunday evening, Nov. 17, the military group which has adorned the up-town front of the "Flatiron" Building, at Twenty-third street and Broadway, for several months. It is called "The Allies," and the four heroic figures represent the fighting men of America, France, Great Britain and Italy.

United War Work Team Is Aggressive

The members of the Allied Theatrical, Motion Picture, Music and Entertainments Team of the United War Work Campaign, of which William Fox is chairman and George M. Cohan associate chairman, has been announced from the headquarters of the committee, 110 West Forty-second Street.

Men prominent in the theatrical and motion picture world voluntecred to give their undivided attention for the one week of the drive, which commenced November 11th to 18th inclusive, and make every effort to oversubscribe the allotment made by the Executive Committee in charge of the National Drive.

The members of the team are: William Fox, chairman; George M. Cohan, associate chairman; B. S. Moss, E. F. Albee, A. L. Erlanger, Marcus Loew, Sam A. Scribner, Adolph Zukor, Lee Shubert and Sam H. Harris.

Williams Replies to Quinn Letter

(Continued from page 3045)

She told us, before starting for Los Angeles on Saturday, that she had several directors and scenario writers in mind from which to make the final choice before starting work on her first release through our exchanges. She named them and they were foremost among the top-notchers. She named several plays and books she is considering for adaptation to the screen. They are among the biggest and best in the history of literature and the stage.

The three producers mentioned above questioned her policy of protecting herself and exhibitors by insuring quality from three angles—star, story and direction. She knows that her popularity is dependent upon the kind of stories she produces. She knows that the public would not continue to lavish its patronage upon her if the quality of her product was not in keeping with her ability and standing. And she is certain to intensify her popularity in exact proportion to the increase in the appeal and entertainment value of her releases.

The bulk of trouble in our business lies with the producers. They do not believe in giving exhibitors a combination of star, story and direction. They lack vision, business ability and confidence in their own judgment. They want tremendous profits quickly. They overreach themselves and lose out completely. They are business parasites who combine luck and chance in a gamble, instead of reasoning along practical and obvious lines. They get a star and exploit him or her. The story is the last item for consideration. And if it costs more than a couple of thousands of dollars it is too expensive. The production cost would be too great. The public is disappointed and vents its disapproval on the exhibitor. And the producer declares that the business is going to the devil.

This great fault will be corrected by exhibitors, if it is corrected at all. The parasite producers will continue to throw mediocre stuff at exhibitors as long as they will book it. They have proven that they cannot measure up to the box-office standards for a producer. They will go right along, wasting, indulging their own opinions and ideas without the least thought, regard for, or study of public likes and dislikes. And exhibitors will continue to pay the freight until—

The J. A. Quinn's of the business get together and say:

"Enough of this bunk. These swivel-chair producers are going to stop playing and get down to business or expire commercially, because we are going to hold them up to ridicule and give them the chance to prove, if they can, that we are wrong. We are going to give our patronage to the stars and producers who know more about production and quality than their office boys and refuse to pay premiums in booking what we don't want to get what we do want.

"We are going to play the big star quality productions for longer runs, make them earn more money for us by more intensive to-the-public selling methods and give every ounce of encouragement we can to those who see that quantity is slowly killing the industry and are attempting to restore it to the good graces of the public by thinking only in terms of quality."

J. D. WILLIAMS.

Milwaukee Plans New Motion Picture Theatre

MILWAUKEE, WIS.—Milwaukee is to have a new 3,000 seat photoplay theatre to be erected immediately after the removal of the present ban against building, if plans now under consideration are carried out.

This new theatre, which is to be erected on the present site of the Schlitz Palm Garden, Third street and Grand avenue, is being planned by outside photoplay interests who have already made several minor investments in local theatrical enterprises. But one Milwaukee man is interested in this project.

The location for the new house is an ideal one as the corner is in the very heart of Milwaukee and more people pass this corner than any other in Milwaukee. All that remained in the way of completing this deal is the actual closing of the lease for the property. Details of the transaction have been fully completed, it is said, but the actual signing is being delayed until peace has been completely negotiated.

A scale of prices ranging from 15 cents to 50 cents will be charged for the productions, and elaborate programs will be presented. Under this scale, it is planned to have 1,500 seats at 15 cents, the balance ranging upward to 50 cents, making it possible to care for that large class of people who refuse to pay more than 15 cents for photoplays and at the same time affording splendid accommodations for the higher priced patronage.

"Your Fighting Navy" to Be Exploited Big

"Your Fighting Navy at Work and at Play," the Educational Film Corporation's multiple-reeler of Uncle Sam's sea fighters, will come into added prominence as the result of the great events of the last fortnight, Educational believes. The Navy that took the victors to Europe will now begin to bring them back. The warfare against the deadly mine and submarine is succeeded by the policing of the northern European waters and due measures to cope with any sinister designs of the Bolshevist fleets. In the final peace settlement the great role of guarding the seas in behalf of the League of Nations is to be shared by the navies of America, Great Britain, France and Italy.

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, says: "We regard the signing of the German armistice as imparting increased value to our Navy picture. Millions of Americans, including the kinsfolk of the three-quarters of a million sea fighters, are curious to know what the Navy has done and is doing. This curiosity has been whetted by Secretary Daniels' and Assistant Secretary Roosevelt's partial revelations of its recent amazing activities. As a result of my personal talks with naval experts, I make the prediction that the Navy will play a large and perhaps a predominant role in the final settlement of world affairs."

ONE FOR THE IMITATORS!

Industry Looks for Busy License Bureau If Chaplin Stunt Is Given Wide Vogue

IMITATORS of Charles Chaplin, who on special occasions inserts the title of "Spencer" to separate the given and surname, have been given a chance to prove to what extent their imitations go, if the news that emanates from Los Angeles is correct.

It is asserted that the screen comedian and Mildred Harris were married October 23 at the home of the Los Angeles County Clerk, R. S. Sparks. The alleged secret sprung a leak on November 10, and industrious individuals within the industry have been trying to ascertain the truthfulness of the report ever since. At last reports it was said the County Clerk modestly admitted the marriage, and attributed the secrecy to Chaplin's shyness. The honeymooners threatened to go to Santa Anna or some other place unless the clerk promised to seal his lips, and everybody knows that would have took Los Angeles off the map almost entirely. So County Clerk, faithful to the Capitol of the motion picture industry and to its much imitated comedian, agreed to silence.

Then followed the news that Lois Weber will no longer direct Miss Harris and that the latter's future is "indefinite."

Anyway, there's no law against Cupid demanding unconditional surrender, even while the studios are trying to rest up from overwork.

National Association Meeting

Regular Quarterly Meeting of Directors of National Association of Motion Picture Industry Held November 14

THE regular quarterly meeting of the board of directors of the National Association of the Motion Picture Industry was held at the rooms of the association, 806 Times Building, 11 o'clock, Thursday morning, November 14th.

Numerous important matters were on the calendar for discussion and action at this meeting. The Washington situation was carefully gone over in every detail, especially the recent action of the Senate Finance Committee in amending the War Revenue Tax Bill.

Another important matter scheduled for action is the organization of the Exhibitors' Branch of the National Association. At the convention of the American Exhibitors' Association in Chicago it was decided that the two national exhibitor organizations should merge into one body to be called the Exhibitors' Branch of the National Association. Since the Chicago meeting nothing had been done pending the arrival of Peter J. Schaefer, the president of the merged organization, in New York.

It is also very probable that the Board will have a delegation of its members to attend the annual meeting and convention of the United States Chamber of Commerce, of which the Association is a member, to be held at Atlantic City, December 4th, 5th and 6th. This is a very important convention, as the question of world trade after the war will be discussed in all its details.

The part that the motion picture will play in the reconstruction period after the war is naturally very large, and it is expected that the delegation from the association will take an active part in the deliberations of the convention.

Another subject brought up for discussion was the question of inaugurating a campaign for Sunday opening of motion picture theatres throughout the United States, preliminary details for a campaign of this description are now in the course of preparation, and it merely requires the action of the board of directors to put them into effect.

Advertisers Plan to Welcome Soldiers

At the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Rector's, the first steps were taken toward a fitting celebration of the return of those members now in the military and naval service of the country, several of whom have been participating in the fighting on the Western front. To that end, a committee was appointed by President P. A. Parsons, consisting of Paul Lazarus, Bert Adler and Julian Solomon.

The weekly addresses, which proved such an enjoyable and instructive feature of last winter's sessions, will shortly be resumed, and at Thursday's meeting Arthur James, Julian Solomon and Nat Rothstein were named as the speakers' committee for the ensuing year.

The sympathy of the association was extended by resolution to Phillip K. Mindil, whose only son has been reported killed in action in France. Mr. Mindil was connected with the film industry for many years and numbers many of the members of the association among his friends.

Minnesota Rejoices at Booze Report

MINNEAPOLIS, MINN.—Exhibitors, a majority of them, are pleased with the outcome of the recent voting on state-wide prohibition. Latest returns show the "drys" to be in the lead by apparently safe margin and theatre men are of the opinion that a dry state will mean more business for the theatres. Hence influential theatres, open during the campaigning period, supported the "dry" amendment to the state constitution.

Film Division Is Appreciated

Many Exhibitors Write Letters of Praise for Services Rendered—Community Section Becomes Very Valuable

"YOUR cooperation is doing an immense amount of good, and I am mighty pleased with the spirit of help obtained through your kindly offices and endeavors."

Thus writes Mr. I. C. Mishler, of the Mishler theatre in Altoona, Pa., expressing his appreciation for what the Division of Films, Committee on Public Information, had done for him through his Department of Domestic Distribution. What led up to it was the number of telephone calls and personal visits he had received as a result of the circular letters sent out by the Department's Community Section in advance of his showing—a form of advance publicity given to every booking now made on the Government war picture, "America's Answer."

The one point insisted on from first to last by the Department of Domestic Distribution is that an opportunity to see "America's Answer" is *owing* every man, woman and child in the United States. The picture is no mere diversion. It is an accounting by Uncle Sam of his stewardship in handling the billions of dollars entrusted to him. Moreover, it shows, as no other picture does on the same scale, just how our boys have been living in trench and behind the lines; how life, despite the hardship and grimness of war, is a cheerful and even a laughing matter on transport and train, in "Y" hut, and even just beyond the range of the guns, where Y. M. C. A. helpers and Salvation Army lasses have been distributing doughnuts, chocolate and smokes. It is a fine, big, powerful picture, as well as an intensely human and intimate one, and Uncle Sam intends that no one with the price of the smallest admission shall miss seeing it.

As part of the Department's plan the Community Section came into being, initiated and carried on by Clara de Lissa Berg, which endeavors through a systematically planned advertising campaign to stimulate an interest in "America's Answer" throughout the community, so that it will demand the picture; and which follows up the receipt of booking dates with personally addressed letters to heads of industrial concerns, schools, churches, clubs and various organizations, bespeaking their cooperation in making the coming exhibition a success.

When this is done, the manager receives a letter, telling him of the circulation that has taken place and inviting him to suggest other individuals whom he would like addressed, an opportunity that has been gladly taken advantage of by those exhibitors who have been able to open their theatres during the past fortnight.

There follow a few of the many replies to letters sent out by the Community Section, which show how vividly the plan has appealed to the spirit of patriotic cooperation and how practically that spirit is translating itself into action.

From Rt. Rev. Richard H. Nelson, bishop of Albany, to the clergy of his diocese: "You will render a service to the great cause in which our country is engaged if you will use your influence to have this picture exhibited in your town." Letters such as these were received from many bishops, and copies of them were sent to clergymen of the dioceses covered.

From Rev. J. Howard Gibbons, rector of Trinity Church, Covington, Ky.: "I will do all I can, and will urge the members of my congregation to attend. I have seen the film. It is a wonderful presentation."

As a result of the request made to him by Rev. J. R. Lewis, of Brunswick, Ga., the manager of a picture house in that city agreed to book "America's Answer," and the same is being done in many cities.

In response to a request made by the Community Section, Mrs. Saunders, president of the Mississippi Federation of Women's Clubs, addressed a letter to all presidents of women's clubs in her State containing this request: "Will the women of your club ask the picture houses in your community to exhibit 'America's Answer' and give them your support by attending the performance?"

Rabbi William H. Greenburg, of Dallas, Texas, writes: "I shall be glad to use my influence in inducing the manager of one or more picture houses to book 'America's Answer.'"

Dr. David R. Corson, assistant superintendent of schools in Newark, N. J., wrote that he would announce a coming exhibition of "America's Answer" at a conference of school principals. Mr. Randall J. Condon, superintendent of schools in Cincinnati, wrote as follows to all his school principals: "Will you please ask the houses in your district to arrange to show these pictures and say that without doubt arrangements can be made to allow the children to attend matinee performances."

Mr. H. H. Kenyon, promoter of service of the Y. M. C. A. in Philadelphia, wrote: "We are glad and esteem it a privilege to aid you in advertising 'America's Answer.' . . . If you will give us full details we will endeavor to carry them out to the letter."

Thus is the circle of interest completed, and a 100 per cent showing of the great picture is from every point of view a 100 per cent success.

Proctor Goes to Coast for Pathe

Ralph O. Proctor, who has served as division manager of Pathe through the Central West, with home office in Chicago, has been transferred to the coast and will supervise the exchanges in San Francisco, Seattle, Portland, Denver, Salt Lake, and have his headquarters in Los Angeles. Mr. Proctor went to Los Angeles on a vacation trip, and after spending a few days there sought a transfer which was granted him. While in Los Angeles Mr. Proctor was the guest of Bryant Washburn, star of Paramount.

De Luxe Gets Searle Dawley as Director for Doris Kenyon

J. Searle Dawley, one of the best known directors in the motion picture industry, has signed a contract to direct Doris Kenyon at the head of her own company in De Luxe features. Theodore C. Deitrich, president of Miss Kenyon's company, has been endeavoring to secure Mr. Dawley's name to a contract. Mr. Dawley had decided to give up directing and devote all of his time to literary work, and only consented to return to directing with the understanding that he would direct Miss Kenyon exclusively.

"I consider her one of the most remarkably talented and beautiful young women before the public today," explained Mr. Dawley, "and I am satisfied that I will be able to do wonderful work with her."

The first of Miss Kenyon's pictures to be directed by Mr. Dawley will be "Twilight," a tremendously dramatic production, adapted for the screen by Louis Joseph Vance, and originally written for the *Metropolitan Magazine* by Vingie E. Roe, and published in the October issue of that widely circulated publication under the title of "The Alchemy of Love." Work on the production will be started at once.

Mr. Dawley has been a motion picture director for twelve years, which was preceded by a stage career of four years' duration. He has always been particularly successful with women stars, having directed Marguerite Clark for three years in all of her most successful productions. He also directed Mary Pickford, Billie Burke, Elsie Ferguson, Bertha Kalich, Mary Miles Minter, Mrs. Fiske, and many other celebrated stars of the screen during his long career. In addition to all of this he found time to write eighteen plays for the stage and screen.

"Billy Hart Night" for New York Elks

W. V. Hart, veteran motion picture man, conducted one of his famous "Billy Hart Nights" at the Elks Home, 108 West Forty-third Street, Sunday, November 17th, at which he was the host to film stars and his wide circle of friends. These Billy Hart Nights are periodical affairs at the New York headquarters of the B. P. O. E., and have always attracted a capacity crowd to the auditorium.

All the leading movie heroes and heroines residing in the East are in the habit of attending, to be introduced by Mr. Hart to his friends and brother Elks, according to report, and to make a bow or speech as they may feel inclined.

This social stunt is a long established one at the Elks Home, and each year increases in importance. A program of motion pictures and music accompanies the appearances of the stars. So far, admission has always been complimentary, and by invitation, but this time an admission was charged, the proceeds going to the United War Work campaign.

Northwest Exhibitors Endorse Alfred Black

At a recent meeting the Motion Picture Exhibitors' Corporation of the Northwest passed the following resolution:

WHEREAS, in appreciation of the efficient and able manner in which Mr. Alfred S. Black, of the Maine Branch of the National Association, has labored for our interest in Washington and elsewhere, in the past,

BE IT RESOLVED, that we, the Motion Picture Exhibitors of the Northwest, in meeting assembled, wish to place ourselves on record by a vote of thanks to Mr. Black.

AND BE IT FURTHER RESOLVED, that in appreciation of the fact that he is the only representative that has aided the Exhibitor in fighting the plan of the Distributors to place the burden of the proposed film rental tax on the Exhibitor, that we lend our moral and financial support to any effort he may make in the interest of the Exhibitor.

MOTION PICTURE EXHIBITORS' CORP. OF THE NORTHWEST.
(By) W. H. Deeth,
President.
(By) Clyde H. Hitchcock,
Secretary.

Edison "Ad" Manager Dies

Leonard C. McChesney, 59, of Orange, N. J., died at his home recently of heart failure. He was advertising manager of the Thomas A. Edison industries of Orange for sixteen years, and was well known in the motion picture industry.

Robert Harron Ill

It was reported from Los Angeles by wire on Nov. 14 that Robert Harron, the D. W. Griffith player, is ill from influenza and is in a very critical condition. His sister, Tessie, aged nineteen years, died of the ailment a few days ago.

Dorothy and Lillian Gish, Griffith stars, are said to be improving nicely.

Edwards to Build

A. F. Edwards, of the Edwards Amusement Enterprises, Reedsport, Ore., has made known to Motion Picture News his intention to built a theatre in Reedsport in the near future. All arrangements to construct the house have been made, it is said, and the theatre will be an improvement to be proud of, it is expected.

Turn the Page to Read what Mr. Kashin Has to Say

Brunet Answers International

Declares Pathe News Film Is Not Discontinued and Was Never Known as Hearst International News

"THE Pathe News was never known as the 'Hearst International News.' It has always been identified with the name of Pathe since its inception over ten years ago, and it always will be!" This is the keynote of a statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in reply to the announcement printed in several trade magazines of last week, which read in part as follows: "After December 24, the date on which the contract between the International Film Service and the Pathe Exchange, Inc., on the Hearst-Pathe News expires, the name of Pathe will be eliminated from this famous reel, and it will resume the original name of the 'Hearst International News.'"

"To clear up any misconception that may exist as the result of this statement of the International," said Mr. Brunet, "it may be well to give a brief resumé of the history of the Pathe News, which for the last twenty-three months has been united with the International's news film, the combination being known as the 'Hearst-Pathe News.' The first news film to be devised, assembled and released was the Pathe Journal in France some twelve years ago. The innovation proved to be so successful that the Pathe organization in this country, about ten years ago, started a similar news film, released weekly in one reel, called the Pathe Weekly. Four years ago, in the spring of 1914, to be exact, it was changed to a daily short reel of 200 or 300 feet, and the name became the Pathe News. As the Pathe News it continued until January 1, 1916, when by terms of a contract entered into with International Film Service, Inc., the name of Hearst was added, and it was called the 'Hearst-Pathe News.' But though the Hearst name was added, the Pathe News remained the sole property of Pathe, controlled, published, edited and distributed by Pathe. For reasons deemed good and sufficient by us, the contract, originally drawn for the period of two years and which will expire on December 24, has not been renewed.

"The International statement refers to the Hearst-Pathe News as 'this famous news reel.' The Pathe News has been famous since its inception over ten years ago, and the best evidence of its fame is the fact that during the past two years it has survived with flying colors the criticisms and censure directed against it as the result of the popular misconception of the reason for the joinder of the name Hearst with that of Pathe.

"I positively and unqualifiedly deny that the Pathe News, soon to resume its old name and the one under which it became famous, was ever known as the 'Hearst International News,' as has been intimated recently in advertisements appearing in certain news and trade papers.

"I positively and unqualifiedly state that the Pathe News of December 24 and after will be the same famous weekly that thousands of exhibitors have known, shown and admired in past years."

Pioneer Releases "Prodigal Wife" Film

The Pioneer Film Corporation announces that it will release "The Prodigal Wife," which was made by the Screencraft Company under the personal direction of Frank Reicher.

"The Prodigal Wife" stars Mary Boland, and the supporting cast includes Lucy Cotton, who has made a name for herself in many recent Broadway productions. The story is an adaptation of "Flaming Ramparts," by Edith Barnard Delano, which appeared in *Harper's Magazine*. It is an absorbing tale of mother love, a story that is sure to hold the interest of all those who see it and furnish entertainment of a very high quality.

Following the releasing of "The Prodigal Wife," the Pioneer Company will place on the market a feature starring Mollie King, which is now in the making but which has not been named as yet.

"Wives of Men," starring Florence Reed, which the company also released, has been booked for a week's run at all of the Poli theatres in New England.

Smith Gives Bills to Employees

There was a unique celebration of the signing of the war's armistice at the Vitagraph studios in Brooklyn last Monday when nearly 200 employees were presented with a five-dollar bill each by Albert E. Smith, president of the company, and then given a half holiday to be happy. The recipients included everyone from office boy to the four-figured weekly salaried stars without difference. Owing to the recent shut-down of motion picture production, which had lasted four weeks, the Vitagraph workers had just returned to the studio that morning to resume.

Notwithstanding the urgent necessity of immediately proceeding with vitally important production, Mr. Smith decided it was time to suspend. He called the entire force together, made a short speech, and then announced his present. "Some of you," he said, "have a larger earning capacity than myself, but I ask you one and all to accept the little gift in the spirit of unanimous happiness."

Caplon Gets "Carmen of the Klondike"

Mr. Milton Caplon of the Variety Picture Corporation, Baltimore, Md., has purchased from the S. A. Lynch Enterprises "Carmen of the Klondike," the Selexart production, with Clara Williams, for distribution in the territory of Delaware, Maryland, District of Columbia and Virginia.

Telephone, Bryant 6841

BROADWAY THEATRE

The Playhouse of Preferred Pictures

BROADWAY AT 41st STREET

NEW YORK

DIRECTION OF M. KASHIN

#1

Oct.23rd., 1918.

Mr. Wm. A. Johnston,
Editor,
The Motion Picture News,
729 Seventh Ave.,
New York City.

My dear Mr. Johnston,-

The Government at Washington, it seems to me, ought to take notice of the conservation measures you have placed at the hands of the motion picture industry. I refer to the service department you are conducting in The News under the title of The Complete Plan Book. This department, if properly employed by all the producers, should be made the means of saving tons of paper and an ocean of human effort every week.

I have been watching the department closely for several issues, and I have noticed the fine indorsement you have received in general terms from the various leaders of filmdom. The pages of the plan book have been uniformly perfect and efficient. The comments of acceptance have been thoroughly deserved.

But it seems to me producers and exhibitors have yet a specific action to take in order to adequately apply those pages.

I believe the Complete Plan Book should be adopted by producers and exhibitors as an absolute substitute for the reams and stacks of printed material that is ordinarily sent out by the producers individually and watched by the exhibitors. The respective pages the Book devotes each week to discussion of advance films are all the exhibitors need to guide them. Why not let these pages suffice? Why not cease burdening the mails with rafts of special material from each company?

If the industry were to focus on your department an infinite amount of time, material and energy would be saved. The

Telephone, Bryant 6841

BROADWAY THEATRE

The Playhouse of Preferred Pictures

BROADWAY AT 41st STREET
NEW YORK

DIRECTION OF M. KASHIN

#2

exhibitors, I am sure, judging from interviews I have had, would welcome the change. It is a fact that ninety-nine per cent of the producers' publicity is thrown in the waste basket. To save that material and use it even in the most limited way would require a force of book-keepers at each theatre. Besides that, the same is the case with motion picture editors of the newspapers throughout the country. They get such great quantities of material and at so early a date that it does not warrant their keeping the same. I am in a position to state that they eventually refer to The Motion Picture News for whatever information they seek.

It is utterly impossible for the film man to keep files and records of all that literature. But if your plan were accepted universally as the standard and single service medium of its kind, the exhibitors could keep the weekly issues filed easily, and would find tremendous advantage in using them from time to time.

The producers up to now, it seems to me, have been running a race to see who could produce the most elaborate press sheets in the greatest number.

A producer came to me recently and asked what I thought of the publicity material I received from his company. I told him I was doing with it just precisely what I did with the material from other companies. " I throw it in the waste basket," I said. He then asked me," Well, why not send me some of the stuff you get from other companies, so that I may be guided in improving my service?" I was glad to oblige him.

I judged that he might abandon some of his own overplus of literature and also avoid the mistakes of the others. But I regret to say that just the opposite took place. This producer immediately increased his output and tried to outshine his competitors by issuing still more elaborate press sheets.

There is no doubt still room for improvement in your department but as it stands, the Complete Plan Book is the nearest approach to real service that exists in the field.

Permit me to thank you for the refreshing ideas contained therein, and allow me to compliment you for usual progressiveness.

Sincerely,

M. Kashin

Exhibitor Service Bureau

What Style of Advertising?

There Can Be No Set "Rules," for It All Depends upon Many Local Conditions

IN advertising, conditions govern. There are no such things as hard and fast rules and when some of the self-styled experts try to tell you that there are you will save time by moving on down the street. Advertising in motion pictures depends even more than any other on conditions. Of course there are plenty of things to avoid doing, but we ourselves haven't the nerve to get out in the open and tell you just what to do all the time.

We make this observation because we have received a question from an exhibitor in a large city who has not been a consistent advertiser asking what style of advertising we would advise him to adopt. We believe that there are interesting points to the general exhibiting public here and since the city that we wanted to discuss next has not reopened its theatres and there is no picture advertising appearing in the papers, we will give you the generalities of the answer here.

Specifically, the exhibitor asks whether he should adopt the line drawing style of display or the half-tone with a combination of type, or the black and white effect. Now on the opposite page we have illustrated several different sorts of these displays, all of which have been drawn especially for the theatres except that of the Orpheum, Cleveland, which has used one of the splendid drawings sent out by Universal for the main effect.

In the first place much depends on your newspaper. It is unfortunate that there are comparatively few that get good printing effects out of the half-tone and black and white effects. The Rochester newspapers do and therefore the displays of both the Strand and the Eckel theatres of that city run largely to these effects. *If you do not get good printing these should be avoided, for nothing looks worse than smeared effects.* It's a good idea to experiment with this if you like this sort of effect. As a matter of fact, if you have real influence with your newspapers you can improve upon the appearance of this class of advertisements by having the stereotyper "underlay" them.

It is for this reason that many of the exhibitors have dropped the style and have gone to the drawn style of display.

Now there is one thing to avoid in the black and white and half-tone style of advertising. You can rarely use small type of script matter and get away with it. Now take the case of the Strand theatre display. Now, although the original display is thirteen inches across four columns, the script matter opposite the cut of the star can be read only with a great deal of eye strain. Always avoid the use of small script on black. It is confusing at the best and with such a background there is no contrast unless the wide style of letters is used.

Echkel theatre used a quarter of a page and adopts a combination of the half-tone effect and type. It makes a distinctive display by having the name of the theatre partly hidden by the trees in the background, but at the same time it interferes somewhat with making William Farnum and his horse stand out.

We much prefer the combination of the cut and the type advertisement when you have a good deal to say about pictures. The black and white half-tone, when there are a number of pictures mentioned, somehow nearly always seems to result in confusion.

Now turn to the displays of the Sun and the Muse theatres, both of Omaha. They show up much better than they did in the newspaper because *everyone of the leading theatres used the same hand-drawn effect and none of them stood out as distinctive.*

That leads us into another point: A theatre has to be governed considerably by the general style of advertising that the other theatres are using. Especially designed advertising is obviously employed to make the displays stand out as distinctive. Yellow may be your favorite color, but you would hardly paint your house that color if all the others on the same block were yellow. We have noted that in more than one city the general advertising runs to one type and stays that way.

If your newspapers make a practice of jamming all the theatre advertising together in one corner of the paper and most of the other theatres are using either the type or the half-tone combination we would earnestly recommend the hand-drawn, or sketched effect. That is the policy followed by Harold B. Franklin at Shea's Hippodrome, Buffalo. The newspapers charge such a high rate that the use in all of them of really big space is out of the question. The result is that all of the theatres use small space and these masses of type are jammed together. Franklin soon saw that and decided to go to the expense of having hand designed displays and generally uses a little more space than everyone else. The result of the contrast is that the displays of the Hippodrome stand out as the dominant thing on the page.

Right here let us make another observation. If the habit in your city is to use small space and the others are not doing the same thing you can always get a better showing by using the hand-drawn effect—as light as possible. Note the display of the Muse theatre.

Here is another point: *You are going to have a mighty good artist to get away with this. Why, some of the drawings of stars sent out by the producers as alleged displays are almost comic sketches, so unlike the players are they.*

There remains a third style of this character of advertising, and the best of it is represented by the display of the Criterion theatre, Atlanta. Nine inches, three columns is the space. Now this is what is known as combination work, line work and half-tone. It is the most expensive sort of engraving, but it is hard to find one that is more effective. You will find some of the best advertisers like the Standard theatre, Cleveland, generally using this form.

Plenty of white space is essential to this style of advertising and we really believe that it is the most effective of all where you are liberal with your space. Naturally the style of the line work depends on the character of the picture. We consider the specimen of the Atlanta theatre ideal because it is dainty and in perfect keeping with the beautiful picture of Miss Young. To have used a heavy effect here would have been to spoil the appeal. For a different sort of picture we would use the heavy effect.

Space counts a great deal in determining the style. There is nothing, generally, messier than a small display attempted in the black and white effect. In our opinion the worst of advertising is that which is known as the reverse effect where the result is that the lettering shows in white and the background in black, employed in small space and without a cut.

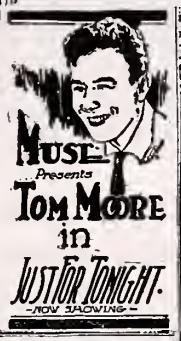
Where you take space like that of the Strand and where you get good art work and excellent printing there is nothing to beat it. With the exception mentioned, the display of the Strand is ideal. It dominates the page by its size and with that is artistic, striking and convincing. And yet alongside of this the smaller space display of the Criterion would have attracted just as much attention, and next door even the single column of the Muse would have come in for notice. In the midst of type advertising any of these displays would have dominated even had the other type ads occupied more space.

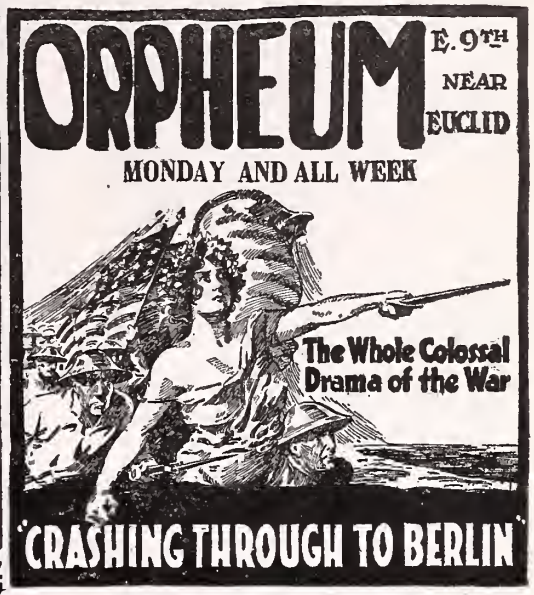
Now G. F. Fullerton, whose work is familiar to all of you, really originated the style of advertising that he has used in the northwest. He uses big space and unusual white space, sometimes the scenes sketched and sometimes in half-tone, varying them. This style of advertising has spread to many sections west of the Mississippi and it is good advertising where you have the space to do it with, but it suffers in reduction.

(*Continued on page* 3058)

Selecting Advertising Style Depends Upon Many Conditions

Illustrations of the hand drawn style of advertising is illustrated by the Sun and Muse theatres, Omaha. Strand theatre, Syracuse, used the black and white and half tone effect. The Eckel, of the same city, used half tone, line and type. The Criterion, Atlanta, has the combination effect, and the Orpheum, Cleveland, "draws in" with a producer's cut





ECKEL
WM. FOX PRESENTS TO-DAY, MONDAY & TUESDAY
AMERICA'S MOST POPULAR PLAYER
WILLIAM FARNUM
In a Wonderful and Awe-Inspiring Picturization of Zane Grey's Famous Novel
"RIDERS OF THE PURPLE SAGE"
A Great American Drama—The Story of a Man Who Was Not Afraid.
Positively the Greatest Success of His Career—A Wonderful Characterization
ALSO SHOWN: Latest Mack Sennett Comedy, "Sleuths,"
NOTE: The Sequel to the "RIDERS OF THE PURPLE SAGE," entitled, "THE RAINBOW TRAIL," will be shown at the Eckel Sunday, Mon., Tues., Nov. 24, 25, 26.

STRAND
TODAY AND 3 DAYS FOLLOWING
FLORENCE REED
In the play that rocked New York City from Harlem to the Battery
"WIVES of MEN"

Conditions Govern Style in Advertising Motion Picture Houses

(*Continued from page* 3056)

McCormick, of Indianapolis, some of whose work is reproduced on another page of this issue, generally uses a combination of half-tone, border drawing and type, and his advertising is always striking, though he uses more type than most good advertisers, for the reason that he always goes about selling the picture and puts real salesmanship behind it.

Now, referring back to the exhibitor who asked the question, let us say that we have answered it for him, but we did not undertake to do that until we had studied the copies of the newspapers of his city for several weeks and knew very well what the other theatres were in the habit of doing. Unless the others imitate him his advertising will be distinctive and be dominant because it is distinctive.

While we are aware that a lot of good advertising men are likely to come down on our heads, we would never vary the design for the name of the theatre, except in size and position, under any circumstances. We would keep that name distinctive at any cost. Then it becomes a signal to the eye.

Here are a few things to bear in mind in selecting a style of advertising:

See what the other fellow is doing and try to do yours different.

But don't let anything tempt you to get freakish. Once in a while there comes along a picture on which the freak style pays, but that is an exception.

If the other fellow imitates you, change enough to be different, but not enough to lose your individuality.

Beware of the black and white and half-tone unless you are sure of the engraving and printing. It is costly and can be an awful mess.

Beware of the wholly drawn displays unless you have a first-class artist, and on this style of work they are rare.

The combination of the half-tone with drawn work like the Criterion is always the safest. Or you can use type in the combinations of the half-tone and the drawn border and get the best results.

These are not rules. As we said at the start, we wouldn't try to lay them down.

But if there is any exhibitor who wants to know how he can improve the style of his advertising, if he will send us copies of his papers for several weeks we will be glad to advise him privately.

THAT OR ANY OTHER SERVICE IS ALWAYS OPEN TO YOU, FREE.

Two Special Service Sections in This Issue

W. D. Ward, Universal exchange manager at Detroit, conducted a unique campaign for "The Yellow Dog" and earned much free advertising. He borrowed two booths from the Michigan State Fair and placed them at prominent corners. Boy Scouts were put in them and membership in the "Anti Yellow Dog League" were offered, resulting in 10,000 *Detroiters joining*

Defense League and Theatre Co-operate and Put Over Picture and Liberty Loan

ACCORDING to the official announcement from Washington there is likely to be a Fifth Liberty Loan even if a treaty of peace is signed, and the theatres will doubtless be expected to do even more than ever in putting over the loan which will not have behind it active war. That is one of the reasons why there is so much of interest in the manner that H. J. Thacher, manager of the Strand theatre, Salina, Kan., put over "The Prussian Cur."

It is best told in his own words:

"At the request of one of the members of the Defense League I booked this picture, as he explained that it was the best propaganda picture he had ever witnessed, and his enthusiasm gave me an idea.

"Requesting him to inquire of the Defense League if they would permit me to exploit this picture under their auspices I would exhibit it at the usual admission prices. The idea was very well thought of, due to the fact that the Fourth Liberty Loan was about to be launched, and this picture was one that would certainly aid the sale of bonds.

"Called before the board the following morning, I was requested to explain to them just what I was going to expect them to do, and my request was that I be permitted to use their name (Defense League) in all advertisements, and that they would assist me in the distribution of advertising matter by permitting me to tell the merchants that I was putting on this picture with the request and aid of the Defense League and that I must be permitted to place window cards, heralds and posters in their stores, and I did not get one refusal in the town.

"Besides all of this I had the co-operation of both papers, obtaining 'readers' or notices every day for six days previous to the presentation of the picture, and each of these 'readers' were very large and were gratis.

"I also used this line in all advertisements: 'At the special request of the Defense League we are presenting this production at the usual admission.' Every member of the Defense League was a 'walking advertisement' and worth more than all the newspaper advertising I could have purchased.

"Having been told that I could go to any extent in using the Defense League, I was permitted to use every store and business house in the city, and in the gratis notices the newspapers were demanding that everyone must see this picture, as it was their patriotic duty.

"It suffices to state that through this exploitation this production broke all house records, and was the most profitable engagement that I have ever had.

"But better still, the Fourth Liberty Loan in this city went OVER its quota in less than two days USING THE VOLUNTARY SYSTEM, and I KNOW that this picture was the means of assisting to a great extent.

"And out of all this it developed that the Defense League feel that they owe me a debt of gratitude, while in reality they have done me as great a service."

What the Liberty Theatres Are Doing

By Edward L. Hyman

Director Picture Division, War Department Commission on Training Camp Activities

To anyone who is downhearted on account of the closing of his theatre temporarily, there is inspiration in this article by Mr. Hyman on the effect of motion pictures on the soldier boys. This is good matter to get into your newspapers, good matter to aid you in winning motion picture co-operation from that paper. Show it to your editor and tell your patrons about it.

THE Americans were coming—a long, winding column of khaki-clad huskies. As they went swinging by on their way to Chateau Thierry they were singing. The moon was very bright. The pavé road stretched ahead, a ribbon of quicksilver losing itself under the shadowy elms. In column fours, company after company of these bronze-faced, bare-throated, singing soldiers swept past, most of them walking bareheaded in the moonlight, their tin derbies swinging on their arms, their stride jaunty and defiant. To Chateau Thierry they were going and to glory, and the song they were singing was "The Long, Long Trail."

Picture for yourself these lads thousands of miles from home, going up into the hell of those shell-swept areas. No depressed spirits there, no outward signs of the weariness of the long march and no thoughts of the deadly work ahead—just a splendid feeling of unity, of comradeship, of courage, imparted by the subtle magic of their singing.

Such is the esprit de corps of the American Army; they are the finest, cleanest set of fighting men in the world.

And to help raise them to this high standard, to keep them so and to bring them home again as fine and as clean as when they left—this is the work of the Commissions on Training Camp Activities.

Work of the Commission

These Commissions represent the Government. Their task of cultivating and protecting the mental, moral and physical

Edward L. Hyman

manhood of the soldier and sailor was not inspired by sentiment or Utopian fallacies, but is a practical move in the direction of an improved individual, a better race of people, a more efficient nation.

The fact that contented recruits afford the best material for rapid, intense development into an efficient army was one of the reasons which prompted the War Department Commission to build their string of Liberty theatres, and in each of forty of the great cantonments today there is a fully equipped "Soldiers' Showshop," with seating capacities of from 1,200 to 3,000, constructed on the most modern lines of utility and safety.

The theatre idea was offered as a counterpoise for the monotony of camp life. Men get tired of drill, tired of doing the same thing in barracks, tired of lessons. To break up this monotony, to provide wholesome amusement and to directly help to make better soldiers and better fighters, is the message of the Liberty theatre.

The contrasting activities of the Liberty theatre now help to keep the soldier fit for the fighting life because they replace that gap made in his civilian existence and formerly filled with his social functions, theatres, music and the other interests with which he kept himself in trim to enjoy his daily work.

A large percentage of immorality in former armies came from lonesomeness and lack of wholesome recreation. Today a man does not have to leave the confines of the camp to secure the recreation he craves in the form of "something doing." Thus the Liberty theatre seeks to directly counteract the undesirable attractions of the nearby city and to provide a place where clean amusement and relaxation go hand in hand.

Diversified Entertainment

The form of entertainment offered by the Liberty theatres is probably more diversified than that of any other show house in the world. Pictures, yes; late releases of a character which is known to appeal to active men. Clean stories chuck full of action, feats of nerve, daring and strength, plenty of galloping horse and rescue stuff. Comedy, too, lots of it, with now and then a heart-throb tale of the kind that will make them forget where they are.

Vaudeville acts from the various big circuits are always popular at the camps, and such stars as Nora Bayes, Stella Mayhew and Harry Lauder have done and are doing their bit in this manner. Musical artists also score heavily, and with such celebrities as Melba and Maud Powell offering their services the highest character of this form of entertainment is assured the khaki circuits.

Large musical comedy and dramatic productions, such as are billed in incandescents on the great "White Way," have been produced and are touring under the auspices of the Commission.

But the range of the Liberty theatre's

(*Continued on page* 3068)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Sorlero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramonnt Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

IF the man who wrote the advertisement for the Grand theatre, the new million dollar theatre in Pittsburg, knew anything about the character of the Wm. S. Hart production, "The Border Wireless," he carefully kept evidence of the fact out of his display.

Now this is a production so far different

Symphony Orchestra and Organ plays all day
The Grand
Pittsburgh's Million Dollar Photo Theater
1500 25
1000 15
BOX 35
All this week starting to-morrow morning
W·S·HART
Quick witted two fisted and romantic
In a Vigorous Western Story
"THE BORDER WIRELESS"
MACK SENNETT COMEDY
"Beware of Roarders"
HOLMES TRAVELOGUE
"Sight of Saya"
Actual Battle Scenes in Official War Pictures
Grand Current Events Latest News of World
Next Week—NORMA TALMADGE in 'THE FORBIDDEN CITY'

from anything else in which Hart has been seen that this was the point to be brought out, not merely saying "different," but by telling why. In the first place the dominant thing is that it should have been told that in this picture Hart is seen in the role of an American soldier, enlisting after he frustrates the Huns and wrecks their wireless plant. Yet the writer of the display says: "Quick witted, two fisted and romantic. . . . In a vigorous story." On the top of this he uses one of the old "gun" cuts. The selling point of this picture has been deliberately passed by and the public has been given to understand that it is one of the usual sort of Hart stories—which it is not.

The designer must think that Hart sells himself in no matter what production he appears, and then proceeded to handicap Hart in doing just that.

Some managers still insist on being kaisers to their patrons.

OUT of all the good advertising that has been brought out by the second Charlie Chaplin picture, "Shoulder Arms," we think that of Shea's Hippodrome is right

at the top considering the fact that Harold B. Franklin got a most effective display and used only five inches across three columns. As you know he used the light drawn effect in all of his displays so as to get the contrast with the advertising of the other Buffalo theatres. This is essential because the newspapers of that city insist on massing together all the advertising of motion picture, legitimate and vaudeville houses and Mr. Franklin aims to keep his advertising distinctive.

Here he has used in Ben Day effect small figures of Chaplin doing various things in the war with one large figure of the comedian. It stands out like a house afire.

And we want to call your attention to the fact that he does not say "Grand Double Bill." He features one picture—the right plan.

Let Confidence be your advance guard and you'll find a big army of Success backing you up.

THERE could have been one improvement in this half-page display of Loew's Hippodrome, Baltimore, and that would have been to give more white relief to the face of General Pershing and the figures of the marching men. Yet the partial circle accomplished that to some extent.

The designer of the display was eminently right in playing up the name of the American commander above the title of

The Man of the Hour
THE INTIMATE LIFE STORY OF THE MAN WHO ROUTED THE HUNS AT THE GREAT SALIENT OF ST. MIHIEL
GENERAL
JOHN J. PERSHING
"WHY AMERICA WILL WIN"
LOEW'S HIPPODROME
DAILY AT 12 NOON

the production. He is the one in whom the country is interested. By the time that the display was used everybody was convinced that it was assured that America has already won, but there is still that same strong desire to see pictured the life story of General Pershing. And so the display states simply what the picture is and then says no more.

We are also mighty glad to see that the Hippodrome did not try to play the vaudeville up strong. To have done so would have interfered with the appeal on the Pershing picture. It was the one big thing to put over and it was well done. The display dominated the entire amusement section of the newspapers.

Marry Progress and Personality in your theatre.

THIS display occupied two full columns in the Dallas, Texas, newspapers. For the reason that if it had been reproduced in full the cut would have been longer than the page of the Motion Picture News, we have chopped about half of the

How It Happened That No One Caught the "Flu" at Hulsey Theaters

¶ A germ never did and never can live in the Old Mill or Queen or Hippodrome Theaters. Why? Easy. These shows are ventilated—not by any fancy method, but by "the open window" process. That's nature's own way of sanitation and prevention. You can't beat it. Doctors will tell you the same thing.

¶ What do we mean by "the open window" way? We mean the old-fashioned way, the same as you may do in your bedroom at night for proper ventilation. You lower the top sash of your window and raise the lower sash. Nature does the rest. There is a circle of fresh air to breathe and "used air" is drawn thru the top sash.

¶ We believe that beginning next week or very soon that things will be much happier for us. Possibly being separated a while will make us appreciate each other more. It's going to be splendid to see the "Great White Way" on Elm street ablaze with the glare of a million lights and to take part in the lure of the crowds and the hum of merry voices, and when we can again see Charlie and Mary and Doug and all the rest thru the greatest medium of fun and amusement on earth—THE SCREEN.

When our good friend Mayor Lawther says "Open Sesame" it will be a sure-enough "Sesame," and we'll all be kids together again. Eh, what?

At Hulsey's Health Resorts

The Old Mill
Queen
Hippodrome

"Texas' Greatest Shows"

reading matter out of the center of the display. This portion is devoted to the ventilation, the conduct of the house, the methods of keeping it clean, etc. It is good business talk.

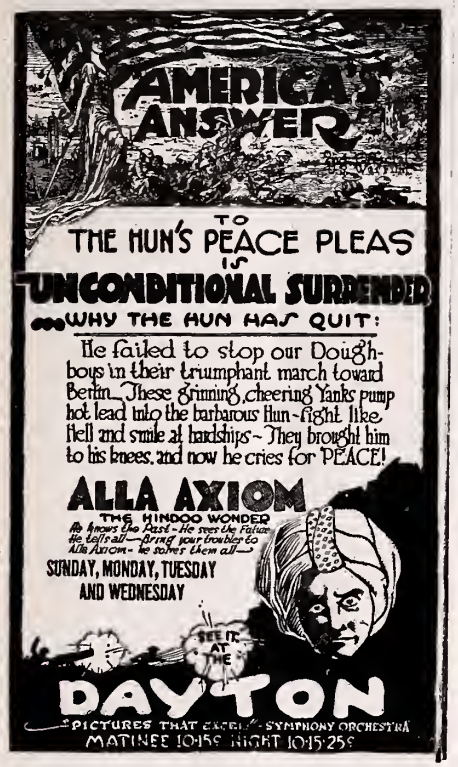
The attention of the reader was caught immediately with the caption, "How it happened that no one caught the 'flu' at Hulsey theatres," and there is a splendid line at the bottom which says, "At Hulsey's Health Resorts" and then gives the name of the three theatres in Dallas. This is the work of Herschel Stuart, general manager of the E. H. Hulsey interests.

Unconditional surrender—to Enterprise.

THIS eleven-inch, three-column advertisement of the Dayton theatre, Dayton, O., is important because it teaches a lesson on the advertising of war pictures. Just because the armistice has been signed it doesn't mean that all of these war pictures are dead by a whole lot, but it does mean that you have to use your head in arranging the displays. Those managers who go ahead and exploit them as if hostilities were still in progress are not going to get the full results.

Now note the way that "America's

What Live Wires are Doing


AMERICA'S ANSWER
TO
THE HUN'S PEACE PLEAS
IS
UNCONDITIONAL SURRENDER
WHY THE HUN HAS QUIT:
He failed to stop our Doughboys in their triumphant march toward Berlin. These grinning, cheering Yanks pump hot lead into the barbarous Hun—fight like Hell and smile at hardships—They brought him to his knees, and now he cries for PEACE!
ALLA AXIOM
THE HINDOO WONDER
SUNDAY, MONDAY, TUESDAY
AND WEDNESDAY
SEE IT AT THE
DAYTON
PICTURES THAT EXCEL
SYMPHONY ORCHESTRA
MATINEE 10-15c NIGHT 10-15-25c

Answer" has been exploited here. It was right up to the minute with the latest developments and has the Hun begging for peace and then it goes ahead to tell you that this picture shows why America's answer to the Hun plea is unconditional surrender. Would you want anything more up to the dot than this, and don't you think that such statements will appeal to the fullest number of possible patrons? We are sure of it.

The display is hand drawn with the face of Alla Axiom brought in at the bottom, yet the fighting theme is still helped dominant with the silhouetted figures.

You won't have to make peace with your patrons if you make yourself as one of them.

IT is becoming quite a habit in Seattle to alter the titles of pictures. We have recently recorded several such examples. This time "The Romance of Tarzan" has been advertised as "The Sequel to Tarzan" and we don't know but what this is a good way to advertise this picture, provided the theatre figures that the original Tarzan pictures scored such a big success that it will be satisfied if it gets into the house all of those who saw the first picture.

Yet when G. F. Fullerton wrote this display he evidently wasn't sure that this was sufficient appeal so he added a box telling just what this picture shows and adding that there is an additional reel giving a summary of the events in the previous picture. We believe that bigger patronage would have resulted if the picture had been advertised on its selling argument, and then there had been introduced quite incidentally the fact that this was a sequel to the other picture. Just at present it is a little too much of an invitation to only those who saw the first picture.

But, as we have observed, we are not sure in these conclusions for the original Tarzan picture did such big business that the Coliseum was satisfied that it could not handle more than viewed the first one. In that case, it was the proper style of publicity.

Now let's plan a little of the strategy that is going to bring the victory to your theatre.

YOU can make up your mind that when one of your displays is confusing at the first glance of the eye it is bad advertising. Advertising is like some humans—the first impression that we got of the other fellow somehow seems to stick.

Our first impression was that this is a triple bill and that the manager of the

Griswold theatre, Albany, N. Y., is trying to put over the impression that he is offering a whole lot for the money. Of course a second glance shows us the date, but the advertisement never should have been arranged so that there would be the slightest doubt about the offering that he has to sell first. We realize that in some cities the manager believes that his Sunday show will sell itself, and in some cities that may be true, but in such a case the Griswold should have gone ahead to sell the Monday, Tuesday, Wednesday show instead of balancing it off nicely with that for the latter half of the week. We repeat about advertising two or more pictures equally—it can't be done.

VISALIA THEATRE, Visalia, Cal., shows a desire to do liberal advertising and with the help of the printer it would get much further. For instance, the half-page display on "The Great Love" has just about as messy an effect as could be given it. In the first place there is a multitude of rules and the typing practically all in lower case is bad. And whoever conceived the idea of putting part of the cast at either side of the title must be a follower of the "beautifully balanced" effect theory. It is well written, practically all taken from the Artcraft plan book.

Now if the theatre had used its name plate—it shows it has one at the left—and then the date and had gone ahead to say that Griffiths presents this picture and that it is a story of the regeneration of women by the war and had followed this with the excellent selling talks that he used, had then thrown in a prominent line saying it had practically the same cast as "Birth of a Nation" and finally had followed with the cast he would have had a straight away reading ad and would have avoided the mince pie effect.

The Visalia seems to be making a strong effort to pull them in every day of the week. The manager realizes the value of arousing curiosity sometimes and when he tells the public "If you do not know what we are fighting for, come to this theatre October 17 and 18." The house gets liberal reading notices and we had almost expected to find a reading notice that would "give away" the surprise, but we are glad to say it wasn't there.

ONCE MORE

LET us again ask you not to mark your advertising copy that you send us for reproduction. If you insist on disfiguring it you might as well save postage, as it cannot be used in that state.

Seeing Rialto and Rivoli with Rothapfel

SUNDAY every one was just recovered from the celebration that set New York on fire on Thursday, even though it was a false one, and we were busy buying all the extras to be sure to be on the job when the Huns really did give in. Of course, every one knew that it was coming during the week and probably there are some exhibitors who would have hesitated to put on a war picture during that time.

But that is just what Mr. Rothapfel did and Sunday night at the Rivoli they were packed out on the sidewalk—and Monday, when the celebration of all celebrations happened you could not get near the place. And since the citizenry have recovered again they are going back at it the same way. And do they tear the house down with the showing of the war pictures in the news weeklies? You're right.

Now you will note, when it comes to it, that there is quite a little martial music in it, and that at the very end, but the use of "My Old Kentucky Home" as the theme keeps one stirred every minute. Both of the vocal numbers have a bearing on the picture and the war review as you will see. We haven't the slightest doubt that the same pictures on this program without the music would have fallen flat, but the result was one of the most enjoyable of presentations.

Tschaikowsky's "Solonelle," better known as "1812" is the overture. It is a brilliant co-operation written to celebrate the dedication of the Cathedral of Christ the Redeemer in Moscow to commemorate the defeat of Napoleon and the "Marseillaise" is counterpointed in it a number of times. With the times such as they are one may imagine the applause that it gets. Some how one settles in his seat, convinced that we are going to have a regular victory celebrating evening.

"Bird Studies," released by Educational, is the interesting scenic picture and it got a bunch of applause at the end when we saw it. There are some remarkable close-up views of these wild birds that must have tried the cameraman's patience to get. Drigo's "Serenade" is the music used throughout.

Then comes Miss Gladys Rice singing one of the old favorites, "Then You'll Remember Me." Mr. Rothapfel has been making it a practice for several weeks to revive these old favorites and it makes a great hit with the audiences. Miss Rice sings these unusually well and the audiences are always delighted with them. Now lots of managers think that to run a high-class house they have to have a bunch of Italian or French or Spanish songs, and we get them at the Rialto and the Rivoli at times. The audiences applaud, but you know that there are a lot of people who don't like grand opera and who go because they think that it is the proper thing to do, and they applaud most heartily because they think that they will be considered ignorant if they don't show their appreciation.

All of which is said because we have noted that at the Rialto and Rivoli these old time songs in English seem to us to get the real genuine sort of applause, the sort that springs from the heart and means something.

For this number the setting is simple, but effective. With the dome and proscenium arch in red and the side in purple the curtains part, with the singer standing before the red back curtain, near the left of the stage and just in front of three evergreens.

Then comes the Animated. For the first time Mr. Rothapfel is using some of exactly the same pictures at the two houses. At the Rivoli the Animated opens with Gaumont's pictures of the graduating classes at West Point, just as opens the Rialto. "No Victory" is the music used and with the views of the marching men the audience start on their way to patriotic explosiveness. Then follow Screen Telegram pictures of motor trucks taking supplies to the firing line and here we have "Keep the Home Fires Burning," this continuing through Screen Telegram pictures of allied women at the War Congress in Paris and Gaumont's pictures of women nurses at Chauteau Thierry writing letters for wounded American soldiers.

This leads in to the Official War Review No. 21 and when the general title is flashed on the screen the audience breaks into pandemonium again, for it is "Under the masterly leadership of General Foch." The first views are of our boys moving the artillery up through the ruins of French villages and then we are shown with the harvest of prisoners they meet coming back from the front. "Pomp and Circumstance" march up to Letter E is used here and the majestic music of it adds a lot to the general effect.

Then we are shown our doughboys caring for the people of the French villages they capture, feeding them from their stores, and "Pack Up Your Troubles" sets us all humming, while we choke down a few tears. Next are pictures of British officers studying in the field miniature reproductions of a German stronghold they are about to attack and here "Sons of Britain" is used. Then we have pictures of the Italians battling against nature as well as the Austrians and bringing up their cannon. We all knew by this time that Austria had deserted her old pal, the Kaiser, and therefore the applause of this was all the more accentuated. "Sicilian Vespers" is played up to the time we have Italian soldiers and sailors forming a human Italian flag and swaying back and forth to give the effect of the waving emblem. "March Royal" is used for this smashing finish.

Then the lights of the theatre all become blue, with the orchestra bathed in blue, and after a few bars the curtains part. Greek Evans in Arab costume is seated, behind him a half opening with the distant new moon and the stars in the blue sky, another one of John Wenger's artistic effects. After a few lines of "A Son of the Desert Am I," another favorite, he rises and completes the song.

"A Romance of the Air" is the feature, with Lieut. Bert Hall, an American of the Lafayette Escadrille, in the principal role. "Les Enfants de France" is played for the opening and then for the appearance of Hall, who, a title tells us, is a Kentucky gentleman, we get "My Old Kentucky Home." This is brought back a number of times for the love scenes, and we would call it really the theme of the picture, though the music score tells us that the theme is "Dawn Skies." At any rate the way that the old Southern song is used leaves the impression on the audience that few others would leave. "Madelon," "Meditation," "La Vosgienne," "Caressing Butterfly," Gruenfeldt's "Romance" and "Love's Lament" are also used.

"Robespierre" is the first of the patriotic music to be used and this comes when the officer and the two women reach France. When we are shown the French colonel preparing for an attack "March Militaire, St. Saens," is played and after we have "Kentucky Home" again the march is repeated. When we are told that the eve of the great offensive is here we have "Sambre et Meuse," "Battle Cry of Freedom," introduced during the defense of Hall before the court martial and finally at the end of the production with the wedding ceremony on the day that America entered the world war to bring victory to the earth.

Now just as the last scenes are on the screen Lieut. Hall, in French aviation uniform, comes out on the side of the stage. The house is dark and he cannot be seen, but when the picture ends and the white lights flare up the audience makes itself heard. Sunday night the ovation lasted five minutes. He scored a hit with his speech.

At the performances when he does not

ALL SAME PROGRAM

Rothapfel to Use Same Pictures and Same Music at Both Theatres

IT may be taking the edge off of next week's account of Seeing the Rialto and Rivoli with Rothapfel, but we can't help calling attention to the fact that he is using the same feature, the latest of the pictures of the Committee on Public Information, "Under Four Flags," at both the Rialto and the Rivoli next week.

Not only is he doing this, but the overtures at the two houses will be the same—"The American Festival March," composed by Dr. Hugo Riesenfeld. The musical setting for the two pictures will be the same. During the showing of the picture the Rialto quartette will sing "Rose of No Man's Land" at the Rivoli and Greek Evans will sing the same song at the Rialto.

Fatty Arbuckle in "The Sheriff" will be the comedy at both houses.

We'll tell you about the experiment next week.

appear the orchestra plays selections from "The Chocolate Soldier" and then follows the very funny Fox Sunshine comedy, "Mongrels."

The symphonic poem from "Vysehrad" is the brilliant overture. For the first time we have seen it there are two harps in the orchestra for this number and it starts with a duet, with the flutes and then the other reed instruments coming. Then to mark the passing of the glory that Lumir, the singer sees, the lights go down to a roll of drums.

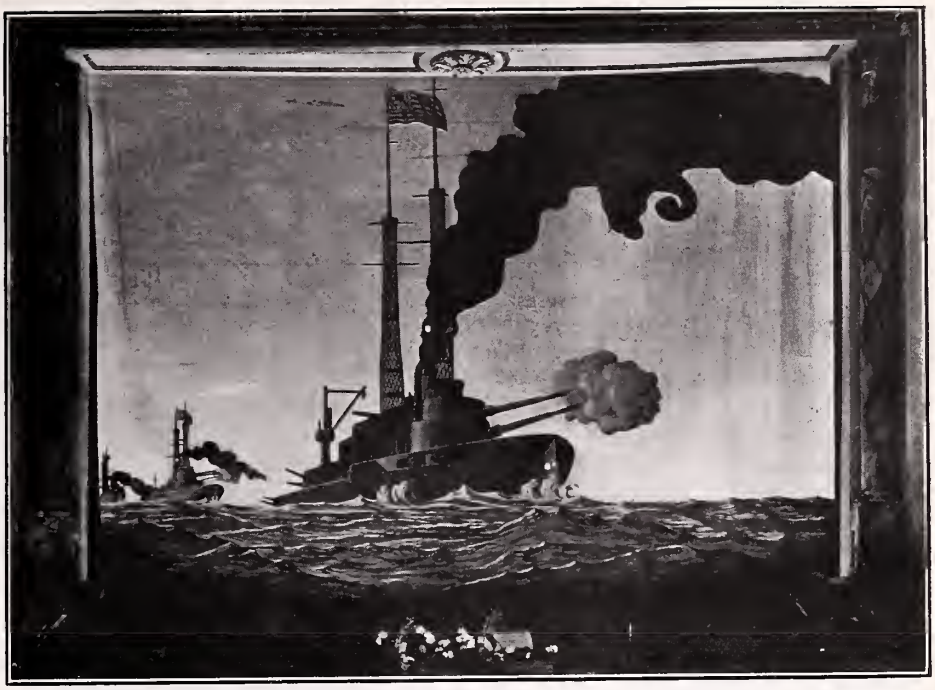
There is a peculiar arrangement here for the overture runs directly into the scenic that follows and there is not a moment given for the great applause that the rendition deserves. "Sumatra" is the subject of the Post-Pathe travel picture. "A Song of India" is the first selection and with it the girl next to me began to sing. "Love Song Oriental," "Samboula" and "Orientales" are the other selections.

With the lights all in red and Miss Helena Morrill dressed in a gown of the same color she sings "Kiss Me" from "Mlle. Modiste." There are a few bars from the orchestra and the lights die down with the start of the song itself. It is an effective arrangement of the lighting because it serves to center more than even all the attention on the singer. The Byzantine setting is used here.

Gaumont pictures of the West Point boys, with the music "To Victory" opens the Animated. Then comes Screen Telegram pictures of the marching replacement troops at Camp Gordon and the music changes to "Oh, How I Hate to Get Up in the Morning." Then the scene transfers to Washington and Gaumont shows us the United War Work drive opening with Mme. Schuman-Heink singing on the steps of the capitol. "Keep the Home Fires Burning" is the music. "When Yankee Doodle Learns to Parley Vous" is used for Screen Telegram pictures of teaching French to American officers. With Gaumont pictures of American aero officers we have "Over There." This continues through Gaumont flashes of Thaw, the American aviator, Mrs. T. R. Roosevelt, Jr., at the Paris Woman's Conference and pictures of the honor to Gen. Garibaldi. With pictures of American wounded seeing the sights of Paris we get "Hands Across the Sea," continuing through views of General Joffre at a celebration. Then we have a series of short Screen Telegram views in France and as the soldiers are shown sorting the junk we have "Columbia March," which continues up to Gaumont pictures showing the chief characters at the Versailles armistice conference.

The audience goes wild during these pictures. First we have Poincaire and Clemenceau, then Lloyd George and Lord Reading and a host of other noted men, and they all get a wild welcome to the screen, but when General Pershing appears on the screen it is sure enough all off and you can't hear "Allied March" which the orchestra is playing with all its power. And it is equaled with the title, "Wilson says to Germany, 'See General Foch.'"

We were surprised that the Animated didn't end there, but it didn't, for there followed Hearst-Pathe pictures of women voting for the first time in New York to the "Good Luck, U. S. A.," and then we have



"For the Freedom of the World," stage setting at Shea's Hippodrome, Buffalo

ing a lodging house, and first we get "On-pictures of the Queen county chapter build-ward, Christian Soldiers," and then as we have some speed stuff with the camera, "Step With Pep" is used, returning to "Onward, Christian Soldiers," at the end. But this is thrown in here to get the connection with the United War Work drive and to leave the impress on the audience and to get a laugh at the same time.

Vincente Ballester follows, singing the aria from "Hamlet," and then we have the feature, Mary Boland in "A Woman's Experience." There is no theme used for this, but you can get an idea of the music when you are told that "The Valley of Poppies," "Symphonette," "Told at Twilight," Nevin's "Love Song" and "Sicilian Vespers" are among the selections.

During the playing of the second orchestral number a novel effect is obtained. The main lights become pink, with green on the orchestra and red in the center dome, and after a few bars the curtains part and the Byzantine setting is shown.

Harold Lloyd in "Take a Chance" is the comedy. It is largely chase stuff and the audience seemed to get fun out of it. "The Porcupine Patrol" and "Here's to Our Boys" are the selections used.

Detroit Theatre Uses Spoken Prologue with Picture

How a knowledge of the drama and particularly personal experiences with the stage assist in the presentation of pictures, is illustrated by Charles J. Nevison, house manager of the Del-The theatre in Detroit. Mr. Nevison is constantly staging special scenes of dramatic worth in order to gain the approval of the patrons.

When he put on "To Hell with the Kaiser" for a three day run a week ago, he made a special stage setting and introduced a spoken prologue. The characters were Satan and the Kaiser. Satan was accompanied by a group of small devils, part of the setting showing a burning pit. The Kaiser begged Satan for mercy, but each of his requests were refused, Satan declaring that his sins were so great he wasn't even worthy of finding a place in hell.

To make Satan's statements more forcible a vision of a martyred Belgian woman and babe was shown at the right of the stage.

For "Uncle Tom's Cabin" Mr. Nevison put in a minstrel first part introducing colored buck and wing dancers on a Mississippi levee.

RAISED HIS PRICES

That's a Result of the Influenza in Orange, N. J.

MANAGER D. J. SHEPHERD of the Palace theatre, Orange, N. J., raised his prices when he reopened after a long shutdown due to the influenza epidemic. Formerly his prices every day except Friday and Saturday were fifteen cents, with the top prices for Friday and Saturday evenings twenty-five cents. With the reopening matinees became twenty cents and the evenings thirty.

Mr. Shepherd believes that this is the time for managers through the country to raise prices so that a fair profit can be made if they at the same time give the people the proper bills. He is opposed to double features and cut rate prices and believes that after the people have been without the pictures for several weeks this is the time to make the necessary increase.

Which seems to be good logic.

At left, Liberty Loan stage display at the Morgan theatre, Auburn, N. Y., and at right the orphans he entertained at the start of the drive

Auburn Theatre Manager Proves Smaller Theatres Can Get Results With Simple Things

MORGAN THEATRE, Auburn, N. Y., is one of the smaller city theatres that stands out among the houses that are doing things. Located in a city with a census population of 34,178, this theatre decided that it had its part to do in putting over the Liberty Loan. The only trouble was that the "flu" came along and stopped the good work just as it was good and started. But it shows that Manager Ross A. McVoy had the right idea and that things can be done in one of the smaller cities if the manager really tries.

A striking stage drop was used in connection with the Loan drive. Mr. McVoy is fortunate in having in Edward J. Wise not only one of the best operators that can be found anywhere, but a man with an artist's and a designer's touch. The basis of the display was an American flag, and with this were used one of the cut-outs from a poster on "The Yellow Dog," while the circular picture immediately under the field of stars waas taken from the displays on "The Kaiser, the Beast of Berlin." In keeping with the figure of Uncle Sam was a shield bearing the slogan, "Help Uncle Sam Club the Kaiser. Buy Liberty Bonds."

On the day that the drive started Mr. McVoy entertained the inmates of the local orphans' home at the matinee. The various placards were prepared by the management of the house and after the matinee they were displayed in the lobby over the heads of the people entering.

When Mr. McVoy took charge of the Morgan it was the same house that it is today, but it might be best described as "bare." The pictures were simply thrown on the screen and that was all there was to it. But Mr. McVoy decided that atmosphere was needed, and one of the means that he used to introduce this was through the music. He engaged Mrs. Cora A. Robinson, an artist in interpretation, and now at the opening of each performance there is an organ solo of a patriotic nature, and as the selection comes to an end the curtain is lowered, the lights dimmed and then the picture starts. At the end of each performance there is a lively exit march, with the curtain dropped again and the lights on in full. And this organ music is in contrast with the situation at the Morgan before Mr. McVoy took charge. At that time there was a piano, and the player played without any idea of the action of the picture. Now the pictures are really played, and the result has been a wonderful increase in the volume of business. Says Mr. McVoy:

"But with very little exception every action is caught, and, while no sudden change is ever noticeable, yet the cues are worked out so that the music is half our show, yet it is a 'one man's band.' We cannot as yet support an orchestra, so we believe in giving the best that we have."

But he should have gone further and said that he is a manager that is doing real things with the best that he has—that he is thinking about not only the presentation of his pictures, but about the things that enter into the routine and into the national life of the people. He is getting a lot out of things that he is doing.

Uses Closed Period for Improving Theatre

H. C. Young, who owns the Cotter theatre, Pittsfield, Mass., does not believe in letting temporary troubles interfere with the operation of his theatre. On the contrary, he uses these to better his theatre for the future. During the period that his house has been closed he has redecorated, added a new machine and made many other changes that are calculated to please his patrons.

Mr. Young was making great preparations for putting on "America's Answer" for an entire week, but the closing order went into effect just two days before the engagement was to start.

TWO MORE MEMBERS

Both Small and Middle Class Cities Added to Advisory Board

THIS week announcement is made of two new members of the Advisory Board, one representing cities of the middle class and the other the smaller group. Some time ago we promised you that the smaller cities should be represented well on the board and we believe that we have kept our word.

Sid Laurence is manager of the Majestic Gardens, Grand Rapids, Mich., a city of 123,227. Mr. Laurence is always doing things at his house and accounts of a number of them have appeared.

H. L. Percy, one of the owners of the Rialto theatre, Medford, Ore., a city of 12,400 is the other member. With his partner, A. J. Moran, Mr. Percy has made the Rialto one of the successes of the Pacific Coast section, and that is saying a great deal.

Ticket Booths in "Tanks" Novelty in Montreal

Manager Harry Pomeroy, of the Holman theatre, Montreal, put on a smashing lobby display with "Crashing Through to Berlin." In front of the house he reproduced the forward portion of two tanks and then used cut-outs of charging soldiers and a collection of war trophies. The two ticket booths were placed in the tanks. So much attention was attracted to this display that Mr. Pomeroy sold the entire display to another local house that had the second run of the same picture.

Patterson Finds Benefit From Shut Down

By W. C. Patterson
Manager Criterion Theatre, Atlanta

NOTE: This article was written before the Criterion reopened. You will hear later of Mr. Patterson's successes.

"IT'S an ill wind that blows nobody good" is admittedly an old and very trite saying, but it contains a world of homely truth. Managers of motion picture houses the country over doubtless felt they had been hit a staggering blow when they were ordered by the authorities to shut up shop in an effort to prevent the spread of influenza, but when you come right down to brass tacks the shut down will prove a blessing in disguise.

I am an optimist by faith and practice. Every problem necessarily challenges a man's thinking power. It sets his brain to work, and a man needs his brains in the picture business. It takes thought to produce a picture, and it takes brains to put it over after it reaches the exhibitor.

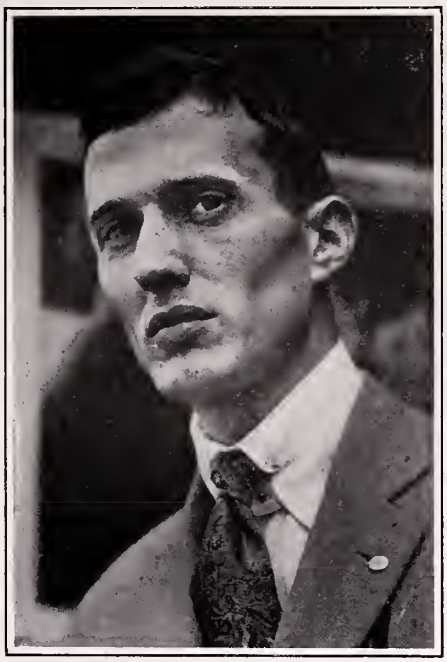
This shut-down has given everybody—producer and exhibitor—an opportunity to sit down and take a good, long think. The last year has been a strenuous one in the history of the motion picture industry. The producers have been working day and night putting out all sorts of pictures—short reelers, big features and serials; and everybody has been plunging along at break-neck speed trying to make the best of the situation.

We haven't had a chance to analyze things. Our noses have been too close to the grindstone. Each day has brought its own problems, large and small, to beset our waking hours and many have disturbed our nightly rest. Now we have had the opportunity thrust upon us to sit up and take notice of where we are headed.

An exhibitor whose time is taken up wholly with looking at pictures to find those he thinks best suited to his particular needs and who has the countless details of house management upon his shoulders, now is able to take stock, ascertain just what he has accomplished and, at the same time, look into the immediate future.

Of course, the shut-down means loss of money to all of us, but it also means a gain in countless ways. Here is a chance to find out if we are on the right track. Have we gotten the most out of our opportunities? Have we given our patrons the sort of entertainment to which they are entitled and for which they are willing to spend their money? Is our house merely four walls with a roof overhead, or is it a pleasant, comfortable place that is inviting; a real place of genuine entertainment?

These are questions that will bob up in the minds of the exhibitors who are far-sighted. The motion picture business is of mushroom growth, but it is an industry that is here to stay. The hold that the motion picture has upon the public at large can never be shaken loose.. It depends upon the producers and the exhibitors to make it bigger and greater than the most enthusiastic in the business can foresee.



W. C. Patterson

Personally, I am not very strong on blowing my own horn, but I do think that personal experience is of interest to the other fellow. The shut-down order in Atlanta caught me at the beginning of what I expected to be a very busy week. The injunction to close up shop came like a flash from the blue sky, and for a moment I felt that I was up against it. At one fell swoop all my plans had fallen like a house of cards.

Then I began to think. Here was just the opportunity for which I had been looking. For a long time we had been planning to give our house a good cleaning up. Of course, we had given it a thorough cleaning every day, doing all that could be done with soap and water, polish and elbow grease—but now was the chance to do the thing in a big way.

Decorators were called in for consultation. Paper hangers and painters were hired, and before the day was over we were on the road to make the house over. These workmen have been mighty busy since that shut-down order, and today our theatre is as spick and span as the day it was turned over to us by the contractor, with this difference: it is a better house, more comfortable and contains more of the little things that go to differentiate a mere film house from a motion picture theatre. We have installed improvements that we have found by experience will appeal to our patrons and make them feel that we have a personal interest in their comfort. We want them to feel that although they have paid to get into the place, they still are our guests and entitled to the best we can give them.

When our doors reopen to the public the old patrons will find a brand new house awaiting them. We believe thoroughly in the idea that a good picture must have a good setting — proper atmosphere created by pleasant surroundings and music, and this respite from the strum and stress of everyday detail has enabled us to plan this very thing.

Therefore, I say, the shut-down order has given us a chance to work up our efficiency—that is, systematize our efforts so they will accomplish the most in the way of promoting the interests of our house. It has enabled us to revive our "pep" and get right behind our promotion plans to the end that we will be able, when the time comes, to put a number of ideas that have been evolved into actual practice.

I think that if exhibitors and producers would look at the matter in this light great and lasting good will accrue from a situation which at first blush doubtless caused many persons in the industry to throw up their hands in despair. This is no time to "cry over spilled milk"; it is the time to build for the future, because the future of the motion picture business was never brighter and never offered such a flattering chance for brains, hard work and optimism to win and win in a big, permanent way.

DID YOU USE IT?

Newspapers Appreciate the Loss of Advertising Now

IN the October 26 issue we reproduced a full page from "Collier's Weekly" which told concisely but impressively the work that the motion picture is doing for the country today, and the necessity for it tomorrow. We told you that this was national recognition, and that if you were not getting the co-operation from your newspaper, you should call their attention to it and how it would help you.

The publicity manager of one of the big syndicates has already employed it, with the result that one of the leading newspapers has promised to co-operate fully in photoplay matters in the future.

We have urged you all along to work for newspaper co-operation — to neither cringe or threaten. But this happens to be a most propitious moment to call this to the attention of your newspapers. They have felt the absence of photoplay advertising. You don't have to call their attention to that fact.

But you should always avoid saying the obvious. Call their attention to this "Collier's" article. Your newspaper will get the "drift."

Have you read that article? If not, you had better reach up on the shelf and get the October 26 issue QUICK.

Dayton theatre band helps the crowds celebrate victory

Managers Get Publicity Out of Victory News; Dayton Theatre Makes Picture of the Crowds

FROM various sections of the country come reports of managers who took advantage of the announcement of peace to celebrate in their theatres and to bring the thousands of celebrants there. Most of these celebrations came with the false announcement of Thursday, but that it was untrue was no fault of the managers and they deserve credit for their readiness to take advantage of opportunity.

One of the notable instances of this was furnished by Mark Gates, manager of the Dayton theatre, Dayton, O. Almost as soon as the news was received from the local newspaper office Mr. Gates placed his big orchestra on the sidewalk in front of the house and led the celebration with a series of patriotic airs.

Residents of Dayton who were thronging the streets proceeded to gather in front of the theatre until a crowd of some 5,000 had congregated, when, at the suggestion of Manager Gates, a parade was formed which soon developed into one of the biggest in the city's history. Taking advantage of the situation thus developed Mr. Gates directed a local concern, The Pyramid Film Co., to make a moving picture of the crowds in front of the theatre and the parade as it passed the house.

This was done Thursday, Nov. 7, at 3:15 p. m., and under the hurry up direction of Manager Gates the picture was rushed through in time to be shown on the screen of the Dayton theatre at exactly nine o'clock the same evening and was received with wild enthusiasm.

The fact that the announcement of the signing of the armistice was premature did not in the least detract from the value of the action and Mark Gates is to be congratulated as having in all probability shown the very first motion picture made in the United States of the gigantic celebration in recognition of the cessation of hostilities.

Manager Sid Laurence, of the Majestic Gardens, Grand Rapids, Mich., put on a special prelude to his performance as the result of the peace announcement. First the orchestra played the "Star Spangled Banner," and then the curtain rose showing New York Harbor and the Statue of Liberty ablaze with light. A moment later a vessel was seen entering the harbor, and during this time Mr. Laurence sang "Homeward Bound." There are not many managers who can jump into the show and sing a selection, but Mr. Laurence was a member for years of the famous "Variety Newsboys Trio."

Both the Strand and the Rivoli theatres, New York, brought their orchestras to the sidewalks and celebrated the victory.

Closing Order Fails to Halt Picture's Exploitation

Since the closing order went into effect in Portland, Ore., all 24 sheets posted for "Crashing Through to Berlin" have been sniped with a 4-sheet black type poster reading "Immediately upon re-opening, this picture will be shown at the Star theatre." Three thousand tickets had been sold for this picture before the closing order went into effect.

Window displays advertising the picture have been posted in several large stores. A band concert will be given every night in front of the theatre, and vaudeville acts will be given each night. Co-operating with Manager W. W. Kofeldt is the National League for Woman's Service, of which Mrs. Alice Benson Beach is city chairman.

Hyman Tells Work Done by Liberty Theatres

(*Continued from page* 3059)

contribution toward winning the war is not confined entirely to the furnishing of a cheerful environment for the boys in camp or to the building of the morale of the army. It actually makes fighters of men who through ignorance of the true cause, through training or through their religious beliefs, have objected to doing their duty when called upon by the country which has fostered and protected them.

Converting Objectors

At one of the great southern cantonments a special morning performance of a certain patriotic picture was given to all of the conscientious objectors in camp. This picture presented a truly convincing argument of why the German autocracy must be crushed. At the conclusion of the performance six of the conscientious objectors signified their change of attitude and expressed their willingness to become fighting men. So great was the effect made upon this slacker audience that within the day the number was increased to fifteen converts to the greatest cause that man has ever fought for. How much more effective is this method than the gravel pit or the thirty-year sentence.

The Liberty theatre, in many cantonments, also becomes the school for the soldier whose educational qualifications are lacking, and at such hours as their military duties permit one may see the wistful features of the Slav, the snapping eyes of the Latin or the proud eagerness of the native of the "cracker" communities—Americans all—wrestling with the intricacies of the three R's and building, with the study of civics and citizenship, a firm foundation for the future.

Admission charges to Liberty theatres range from 10 to 25 cents ordinarily, with some of the larger and more pretentious attractions bringing a half dollar.

"Smileage" coupons are as good as cash at the door of the Liberty theatre, however, and there is no more welcome gift, from the folks back home to the boys in camp, than a Smileage book. Smileage coupons average well over fifty per cent of the day's receipts in most of the theatres. In some instances the commanding officer of the camp is entrusted with the distribution of Smileage books, which have been sent in by private interests or institutions which have taken this means of contributing their bit. In this way the Smileage book becomes an award of merit and provides an incentive towards soldierly and gentlemanly conduct

"Red Headed" Girls Admitted Free to "Empty Pockets"

Free seats for red-haired girls were offered by the Central theatre, St. Louis, as an advertising stunt on the showing of "Empty Pockets."

The offer was limited by Mr. Sweeney, the manager, to the performance given between ten in the morning and noon.

The idea was suggested to him by the action of the story, in which are five red-haired women, who become entangled in a murder mystery through their acquaintance with the slain man-about-town.

Robert Lieber Cites Financing Benefits

Owner of Circle Theatre in Indianapolis Declares Banking Tides the Exhibitor Over Rough Places—Could Open After Being Closed Through a Solid Year

FOLLOWING closely the glowing announcements that the theatres of the country were gradually reopening after the enforced shutdown because of the influenza epidemic, the publicity department of First National Exhibitors' Circuit issued from its New York office some opinions of Robert Lieber on banking and financing. Mr. Lieber, who is owner and operator of the Circle theatre in Indianapolis, declares banking and financing are essential and extremely necessary factors in the continued success of any exhibitor, large or small. If the showman takes the necessary precautions, according to Mr. Lieber, he can close his theatre for a whole year and reopen as strong as he closed.

The exhibitor owes it to himself and to his stockholders to provide ample financial protection against any emergency, says Mr. Lieber.

Reserve Fund Needed

"A reserve or sinking fund of at least twenty per cent of the total sum invested in the theatre and its occupied property is the exhibitor's safest insurance against the nominal risks of the business," said Mr. Lieber in his interview through the publicity department of First National.

"If the Circle theatre closed its doors tomorrow for an enforced shutdown of one year," declared Mr. Lieber, "we could reopen the house at the end of the twelvemonth with colors flying and our finances in splendid shape for the carrying on of the business, even in the face of severe competition or adverse circumstances of any character. We are adequately protected against even that remote possibility—simply as a matter of sound business judgment—so it is reasonable to presume that we could weather any probable storm of lesser intensity."

Mr. Lieber is president of the First National Exhibitors' Circuit, Inc., and head of the H. Lieber Company, owners of the First National's Indiana state franchise. In the Circle theatre he has developed what is recognized by the industry and the exhibiting branch particularly, as one of the model houses of the country. While his manager, S. Barret McCormick, has devoted himself to the artistic phases of motion picture presentation, Mr. Lieber has devoted himself to the practical commercial side of exhibiting, with the result that the Circle theatre presents a novel and unique anamoly as a profitable business proposition.

Avoid the Reverses

"It is the easiest thing in the world for an exhibitor to pay dividends to his stockholders when the theatre is showing a profit," said Mr. Lieber, "and it is the hardest thing in the world for an exhibitor to levy an assessment on stockholders when the theatre is weathering a turbulent period and needs more money than is being taken in at the box-office. Any exhibitor, no matter how strong and impregnable his business may appear to be, is liable to experience reverses.

"The jeweler conducts his store for eleven months in the year on a gross income which is little more than enough to pay his operating costs. But during the holiday season his sales reach their highest point and he gets his year's profit from the Christmas trade. He has to divide that profit between dividends to his stockholders and himself and a reserve fund on which he can draw, if necessary, during the spring, summer and fall when there are months that show a loss. The retail clothier has much the same financial problem. In the average town he has two profitable seasons—spring and fall.

Robert Lieber, President First National Exhibitors' Circuit, Inc., and owner and Operator of the Circle Theatre, Indianapolis

"The exhibitor has the summer months to consider in arranging his financial program for the year. He knows that there will be weeks without profit and that it would be economy for him to close the house. Perhaps competition makes such a course unwise. To maintain his standards of quality in entertainment he must make no curtailment in rentals. The fixed overhead charges for the theatre remain the same. Perhaps there is a sudden and unexpected loss due to a disease epidemic, similar to the present influenza shutdown. There are a score and more of possible happenings which may occur with a serious effect on any theatre's bank account.

Founded on Good Will

"The exhibitor owes it to himself and to his stockholders, if there are any, to provide ample financial protection against any emergency. Otherwise, his investment in the theatre is in constant jeopardy. I believe that one of the reasons why many bankers look with distrust and doubt upon the retail branch of the motion picture business is because many exhibitors have bank balances which do not give proper protection to their investments.

"Exhibiting is a business without fixed, liquid assets. It consists of retailing merchandise with a momentary value and it is founded chiefly on good will. A clothier or a jeweler can go to a bank and borrow money, at six per cent, on stock on hand. Their merchandise is negotiable, because it has a fixed market value. But an exhibitor has only his theatre. And its value depends entirely upon the ability of one or more men to manage it successfully.

"When an exhibitor goes to a bank to apply for a loan to tide him over an unprofitable period, or to finance improvements to the theatre, the banker would first examine his account and then say something like this: 'Your deposits with this bank have averaged five per cent of your total investment in your theatre. On several occasions you have overdrawn your account. I understand that early in the spring you were doing an extremely profitable business. You tell me you invested that surplus in a home and there is still a first mortgage on it for sixty per cent of its value. If I grant your application for a loan I will have as security a theatre which might prove an utter loss under the management of some one else if illness or death made such a change necessary. You have no tangible assets excepting the theatre which I could sell to recover the amount of the loan. And your habit of spending your progts as you make them leads me to question your business judgment.'

Judged by Surplus

"The banker has judged the exhibitor by the only means at his command—cash or negotiable securities on hand. He measures the exhibitor's business ability not by the volume of the daily deposits, but by the net surplus on hand at the end of each month. If, in the estimation of the banker, that balance is kept big enough to guarantee the exhibitor ample financial latitude in any emergency, he is impressed with the fact that the exhibitor is a good business man and is conducting his affairs along sound commercial lines. As a consequence, the exhibitor is received with open arms when he requires assistance.

"Surplus funds can be safely invested in one or more of several good securities. The most timely one is Liberty Bonds. The cash reserves for the Circle theatre are invested in Liberty Bonds and this will continue to be our outlet for surplus cash as long as the Government needs Liberty Loans. It is probable that there will be several more of them, even though peace is declared."

Jane and Katherine Lee in a Scene From the Fox Picture "Tell It To The Marines"

Lee Children in "Keep Smiling"

Jane and Katherine Lee to Appear in Fox Production Termed the First Musical Comedy of the Screen

RALPH H. SPENCE, special writer of humorous subjects and sub-title specialist for William Fox, has just written what he calls the first "musical comedy of the screen." The new play is entitled "Keep Smiling," and the stellar roles will be interpreted by Jane and Katherine Lee, the Fox kiddies.

In constructing his comedy it is declared that Mr. Spence has managed to fit each episode to some well-known musical composition and that he has punctuated the picture with one hundred and thirty humorous sub-titles, thirty of which form definite orchestra cues.

"Keep the Home Fires Burning" is the keynote of the play. Other selections that fit the action of "Keep Smiling" are: "Smiles," "Till the Clouds Roll By," "The Sunshine of Your Smiles," "Over There," "Stars and Stripes Forever," "Let Me Like a Soldier Fall," "Taps" (bugle), "Manny's Little Chocolate Soldier," "We're All Going Calling on the Kaiser," "Beautiful Lady," "I Hate to Lose You," "Blue Bells of Scotland," "I'm So Glad My Mama Don't Know Where I'm At," "My Hero" and several others.

"While 'Keep Smiling' has its dramatic moments, it is mostly comedy-drama, and at times drops—or rises—to real farce," said Mr. Spence. "Its plot, characters, settings and tempo strongly suggest musical comedy, and there is a real surprise in the finale.'

"Mr. Fox instructed me to write a comedy for the Lee children, and 'Keep Smiling' represents my idea of comedy," continued Mr. Spence. "I have depended entirely upon situations to provide the laughs. I have studiously avoided unnatural, improbable and impossible incidents, and the only place that custard pie appears in the play is on the dining table. I have always been a hearty supporter of custard pie for the last inning of a table d'hote dinner, but I have always nursed a strenuous objection to desecrating this delectable dessert by draping it over the bewhiskered physiognomy of some pantomimic comedian."

Mutual Places W. A. V. Mack in New York

IT was announced this week that W. A. V. Mack, manager of the Buffalo branch of the Mutual Film Corporation, has been appointed manager of the New York Exchange of Mutual by President James M. Sheldon, succeeding Fred G. Sliter, who, as announced in MOTION PICTURE NEWS last week, has been appointed by the Government a foreign film commissioner. Mr. Mack has assumed charge of the New York office. He is succeeded in Buffalo by Edward J. Hayes.

The promotion of Mr. Mack is in accord with President Sheldon's policy of selecting men within the organization for higher places.

Mr. Hayes has been connected with the General Film Company, Buffalo, as branch manager, and has also had charge of several big theatres, among them the Colonial theatre of Elmira, N. Y., and the International theatre of Noagara Falls. He has been a branch manager for the Metro Pictures Corporation, where he made a splendid record. His wide acquaintance and intimate knowledge of conditions in the trade and the needs of the exhibitor should carry him far in the ranks of Mutual.

President Sheldon also announces the appointment of Edward L. McShane as manager of Mutual's Washington, D. C., branch, succeeding H. R. Mason, who resigned on account of ill health.

Complete Plan Book
on Page 3125

The Red Cross Plans to Aid Its Films

As part of its campaign to secure co-operative circulation of its war work films, the Bureau of Pictures, American Red Cross, issues bulletins which are the direct medium of communication with the chapters of the organization, and through them with the twenty million members in this country.

The division bulletins, with several hundred thousand circulation of an intensive sort, keep the chapter leaders advised of the Bureau of Pictures releases and how to find the theatres where they are being displayed. This co-operation is said to be continuous, and is reported as bearing fruit in the inquiries received at General Film Company exchanges.

A timely release is now ready, "Victorious Serbia." The Bureau of Pictures, W. E. Waddell director, has recently removed to 729 Seventh avenue, New York City, in order to be in the film district of the metropolis.

Rothacker Complimented on Film Developing

The Rothacker Film Manufacturing Company of Chicago is exhibiting with pride the following commendatory communication from the Exhibitors' Film Exchange of Seattle, Wash.:

"We beg to advise that shipment containing our prints of 'Shoulder Arms' reached us a few days ago. Yesterday we screened this comedy for the benefit of the other exchanges on film row; we had quite an audience, as everybody from exchange manager to poster boy was anxious to see Chaplin's latest. It somewhat helped to take the edge off the gloom which has made itself felt since the closing of all theatres in the territory, and everybody agreed that 'Shoulder Arms' is positively a riot.

"Many expressions were heard on the excellent photography, and the writer wishes to add his appreciation of your work in developing and printing the films."

Pearl White, Soon to Make Her Appearance in Still Another Pathe Serial

Blanche Sweet's Latest Called Timely

"Particularly timely," said Harry Garson in referring to his latest production, "The Unpardonable Sin," starring Blanche Sweet.

"When I say that this production is particularly timely I must be given credit for reading the newspapers and therefore know that the War is ended and that the influenza also has practically finished its course.

"The people are now in the mood for good, clean, substantial entertainment. But a motion picture production must have exceptional merit if it expects to keep in the so-called 'special' class. Many scenes of 'The Unpardonable Sin' depict Belgium.

"During the many years to be spent in the period of re-construction of that country it will always be a keenly interesting and absorbing topic," continued Mr. Garson.

"Marshall Neilan has produced a masterpiece in this eight part production and I am firmly convinced that it will prove to be a classic for a long time to come."

The New York theatre that will house the premiere of "The Unpardonable Sin" has not yet been announced.

Vitagraph Names Releases for Nov. 25

The Vitagraph program of releases for the week of November 25 has been scheduled as follows:

Blue Ribbon Feature—Five Parts—"Miss Ambition," featuring Corinne Griffith. Written by Rex Taylor. Directed by Henry-Houry.

Serial — Two Parts — "Fiery Fate," Episode No. 6 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Special Comedy—"Submarines and Simps," featuring Earle Montgomery and Joe Rock. Directed by R. H. McCray.

"The Man Who Wouldn't Tell" is a Vitagraph Blue Ribbon Feature Starring Earle Williams

Eddie Polo in Universal's New Serial "The Lure of the Circus"

Normand to Do "Sis Hopkins" for Goldwyn

THE next picture which Mabel Normand will make for Goldwyn will be a screen version of "Sis Hopkins." Goldwyn has acquired the moving picture rights to this Hoosier play from Rose Melville, who wrote and created and played the part for nearly a quarter of a century.

Very few plays on the American stage have a more curious history than "Sis Hopkins." To the present generation of New York theatregoers it is known only by hearsay. In the provinces it was said to be for twenty years about as well known as "Rip Van Winkle," "'Way Down East" or "In Old Kentucky."

Rose Melville and her husband, Frank Minzey, toured America with it year after year for nearly twenty-five years, always making the same sure profit and usually playing to about the same audience. In both large and small towns all over the country many people would go to see Rose Melville regularly once a year.

As a matter of fact, "Sis" is one of those parts that grew rather than being written, because Miss Melville never ceased building and elaborating the part. It is considered to be an ideal character for Mabel Normand in pictures, as the character and situations offer ideal opportunities for her to build comic scenes on.

Lehr in Full Charge of New Goldwyn Studios

In full charge of the new Goldwyn studios at Los Angeles is a man who less than a year ago had never been behind the scenes in a motion picture manufacturing plant.

He is Abraham Lehr, vice-president in charge of production for Goldwyn Distributing Corporation, which has just moved its studio and producing staff from Fort Lee to the Coast.

So marked was Mr. Lehr's success from the start that within a few months after joining Goldwyn he was elected a vice-president and placed in full charge of production under the supervision of Mr. Goldfish.

Ramsaye Leaves Mutual

It is announced by Terry Ramsaye that he has resigned from the executive staff of Mutual Film Corporation and that he will make known his future affiliations next week.

Mr. Ramsaye joined the Mutual organization as director of publicity in June, 1915, going into the organization as a member of the staff of John R. Freuler, the then newly elected president.

His offices were maintained in New York City and then moved to the Chicago headquarters and then back to New York again.

A Double Exposure Scene Showing Harry T. Morey, Vitagraph Star, Playing a Dual Role in a Forthcoming Blue Ribbon Feature Adopted from "Dan La Roche," a Story by Lawrence McCloskey

Canada to See "Cannibal" Film

Canadian Premiere of "Cannibals of the South Seas" to Follow New York Trade Showing at Hotel Astor

MARTIN JOHNSON'S "Cannibals of the South Seas" has its Canadian premiere at Massey Hall in Toronto November 23, which follows by a few days the New York trade showing in the ballroom of the Hotel Astor on Tuesday evening, November 19.

The metropolitan trade showing was arranged by the Robertson-Cole company, which controls the distribution of the feature for the entire world. New York State will be handled through the First National Exchange and the showing is particularly intended for exhibitors in this territory.

The Toronto presentation of "Cannibals of the South Seas" will run seven days. George W. Beynon, who has arranged a special musical score for the film, will handle the music at the Toronto showing, as he will at the Hotel Astor presentation. Martin Johnson and his wife, who accompanied him throughout the expedition, will attend the Massey Hall premiere in Toronto.

By December 1 the Robertson-Cole company will announce how "Cannibals of the South Seas" is to be presented in the remainder of the United States outside of the Empire State. Remarkable interest is declared to be manifested by exhibitors everywhere, and the Robertson-Cole organization is said to be in receipt of hundreds of inquiries regarding the releasing of "Cannibals of the South Seas" throughout the country.

Robertson-Cole are sending a print of "Cannibals of the South Seas" to the London offices of the company. A British trade showing is being arranged. Particularly strong interest is being evinced in "Cannibals of the South Seas" in England, since most of the savage islands visited by Mr. Johnson are British possessions.

The picture will be released in two parts of 5,000 feet each. The sub-titles are said to have been carefully handled, retaining all the vital information and the real flavor of adventure, as well as a lively vein of humor.

"The Birth of a Race" to Open in Chicago

It has been announced that "The Birth of a Race" will open for an indefinite run at the Blackstone theatre at Chicago beginning December 1. Joseph Carl Breil, who composed the music for "The Birth of a Nation" and "Intolerance," is the composer for "The Birth of a Race," and will have an orchestra of thirty musicians.

Scenes for this photoplay were taken in Florida, New York and New Jersey under the direction of John W. Noble. The photography is by Herbert O. Carleton, and the developing, printing, tinting and toning is the work of the Craftsmen Laboratories. Art titles throughout the picture are from the studio of Ferdinand Pinney Earl.

Among many who have contributed characterizations to this production are Jane Gray, Anna Lehr, Anita Cortez, George LeGuere, Philip Van Loan, Charles Graham, Will H. Gregory, Ben Hendricks, Alice Gale, Doris Doscher, Dick Lee, Edwin Boring, David Wall and Belle Seacombe.

"Shoulder Arms" Three Weeks at Broadway

With an extension by the Broadway theatre, New York, of its original booking of one week to a threee weeks' run on "Shoulder Arms," and increases by the vaudeville houses of the B. F. Keith Circuit of from three days to a week on Chaplin's second million dollar comedy, with reports on early runs on "Shoulder Arms" from practically all of the exchanges of the First National Exhibitors' Circuit, indicates to them that it will play to a total of more days than any other Chaplin production.

Lesser Buys "Five Nights" for the Coast

With the announcement that Sol L. Lesser has bought "Five Nights" for California, Arizona, Nevada and the Hawiian Islands, comes news of other sales of the screen version of Victoria Cross' novel, that is declared to denote a spurt of activity in the state rights market.

The Southern peninsula of Michigan for the Victoria Cross feature went to Haynes Features, Inc., of Detroit, and the Siles Film Exchange has acquired "Five Nights" for Chicago, while Al Harsten has it for New York.

A deal has just been reported with F. M. Sanford whereby he gets the picture for Texas, Oklahoma and Arkansas.

According to the Classical Motion Picture Company, which is selling "Five Nights" to state rights exchanges, one of two things is happening. Either the big box office results shown by "Five Nights" in New York and Ohio are attracting attention to the feature, or the state rights market is showing sudden activity.

Mary Miles Minter in Active Close-ups

What the American Film Company declares is a new departure in the realm of film art is termed the "active close-up."

In "Wives and Other Wives," featuring Mary Miles Minter, a screen farce in which she plays a young matron, there are said to be many demonstrations of this by the star, augmented by the cameraman.

"Heretofore," said an American official, "the close-ups have usually been taken with the object or the person in a fixed pose or with very limited action. Few of the producers have risked the dangers of facial movement at close-ups because of the fact that not many faces can be active and yet remain attractive under the tremendous magnification on the screen."

John W. Grey, Advertising and Publicity Director of the B. A. Rolfe Productions

Two Views of the Rothacker Film Laboratories in Chicago, the One on the Right Being a Closeup of Mr. Rothacker's Coal Bin Containing Sufficient Fuel to Keep the Plant Going at Top Speed Throughout the Winter

Coast Studio Notes

There is a switch made in the directing staff at the William Fox studio. On Monday, November 18, when Gladys Brockwell began work on her new picture Lynn Reynolds, the former Tom Mix director will take over the management of the company. Tom Mix, on the same day, began work on his new film under the direction of Edward Le Saint who up to that time handled the Brockwell company.

———

Walter De Courcy, of the William Fox forces, was stricken with Spanish influenza on Thursday, October 31. While the attack was severe De Courcy recovered quickly and was able to leave his bed on Friday, November 8. He is now able to go to the studio daily.

———

A. E. Gillstrom has arrived from New York and has begun work on the new picture featuring Katherine and Jane Lee.

Metro Has "The Great Victory"

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" Is Next Screen Classics Feature

WHILE Richard A. Rowland, Metro's president, disclaims any supernatural method of obtaining information, others in the Metro offices are declaring that Metro luck is again triumphant in having perfected another topical patriotic production in its newest Screen Classics offering, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns."

"Scenes already photographed have been verified by current events," declared one official. "Metro directors seem to have an almost uncanny foreknowledge of the trend affairs would take, and the new production de luxe simply repeats the proverbial 'Metro luck' as powerfully demonstrated in 'To Hell with the Kaiser,' 'The Slacker,' 'Draft 258,' 'My Own United States,' 'Her Boy' and 'Lest We Forget.'

"'The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns,' will show in tangible form the actual events of the conclusion of the world war. History has collaborated with Maxwell Karger, the author, in providing the material for this splendid representation of the most important period in world affairs," he continued.

"Weaving a beautiful romance woven into the thread of important happenings of the war's earlier phases, Mr. Karger has completed his story in such a way as to give motion picture patrons the benefit of the amazing occurrences of its climax and close. 'The Great Victory' will not only serve as an inspiring means of entertainment for playgoers of the present day, but will undoubtedly be preserved as a correct chronicle of world events for future generations.

"The capture of Sedan, the Versailles conference, the reception of the German envoys by Marshal Foch and his associates of the Allied command, the delivery of the terms of the armistice and the final acceptance of it, the abdication of the 'Kaiser and King,' William II., who thereby became simply William Hohenzollern, the subsequent wild acclaim with which the news was received in America, and President Wilson's appearance before Congress to read them the whole text of the armistice terms, have all been included in the picture.

"Moreover, there will be further incidents in 'The Great Victory' which will not be made public until the actual projection of the production upon the screen of a New York theatre, remarkable incidents connected with these epoch-making events.

The Cast Is One of the Strongest Points of "The Great Victory," Screen Classics-Metro Production. In It Are Henry Kolker, Joseph Kilgour, Creighton Hale, Florence Billings, Baby Ivy Ward and Others

"After the War" Service on Page 3097

Theda Bara's Companion Seems Surprised that She Should Eat in "The She-Devil," a New Fox Production which J. Gordon Edwards Directed

Select Gets Julia Arthur Film

Select Is Distributing "The Woman the Germans Shot," with Title Changed to "The Cavell Case"

SELECT PICTURES CORPORATION announces that it has arranged to market through Select Exchanges the drama embodying the story of Edith Cavell, the British Red Cross Nurse, in which Julia Arthur is being presented by Joseph L. Plunkett and Frank J. Carroll.

This is the feature which, under the title "The Woman the Germans Shot," was presented at the Strand theatre in New York City the week beginning October 27, and which on the initial day of its run is declared by Select to have created a new turnaway record for that playhouse.

The new title of the picture is "The Cavell Case," the phrase, "The Woman the Germans Shot," being retained as a subtitle. The picture will be handled as a Select Special. This is the second Special to be announced by the Select people this season, the first being the Thomas Dixon production, "The One Woman."

"Select considers itself fortunate in securing for distribution so strong a subject as this," said one of the officials, "the picture having been pronounced a success from every standpoint.

"Based on one of the best scenarios Anthony Paul Kelly ever wrote, dramatically gripping from start to finish, beautifully played by its distinguished star, Julia Arthur, and by a supporting company which gives to every character in the drama the individuality and prominence it deserves, splendidly directed by John G. Adolfi and given a production that is eminently satisfactory, 'The Cavell Case' has won golden praise from the expert public of motion picture circles, and from New York critics and theatre patrons.

"This opinion was crystalized in a striking statement in the New York *Evening Mail* of October 29, which noted that 'Tradition is vanquished in "The Woman the Germans Shot,' the principal film feature this week at the Strand theatre. Unlike most film portrayals of historic events it does not leave the impression of elaborating facts for the purpose of dramatic suspense.'"

Albert E. Smith Plans a Training College

A training college for the development of motion picture actresses and actors from inexperienced material is planned by Albert E. Smith, President of the Vitagraph, to be opened after the first of the year.

There will be no charge for tuition, and practical experience will be afforded the students as "extras" for Vitagraph.

Hodkinson Releases "Made in America"

It was announced by the W. W. Hodkinson Corporation this week that it will in the near future release "Made in America," an eight-reel production. The scenario was furnished by the Division of Films and the United States Government co-operated.

It is to be produced and directed by Ashley Miller and will be released, one reel each week, through the Pathe exchanges. It is the story of the making of the American soldier, from the time he signed his registration card for the first draft till he landed armed cap-a-pie in France and won a glorious victory over the Hun.

The W. W. Hodkinson Corporation was selected by the Government to handle this film, which will be preserved in the archives of the Government as an accurate pictorial history of the making of the American soldier in the war for liberty and justice.

Caruso Subject Among Early Releases

With the resumption of the Famous Players-Lasky Corporation's release schedule November 17, attention is largely centered upon the first screen appearance of Enrico Caruso, idol of the opera world, whose Artcraft picture, "My Cousin," is released on that date. The story chosen as the vehicle for the tenor's first venture as a star in motion pictures was written especially for him by Margaret Turnbull.

The central figure in "My Cousin," is a poor artist, Tomaso Longo, by name, who makes models for plaster casts and whose proud boast is that he is a cousin of Cesare Caroli, the great tenor, whom he greatly resembles. Tomaso is in love with Rosa Ventura, a cashier in her father's restauant, and although she flirts occasionally with Roberto Lombardi, proprietor of a fruit and vegetable stand, she really loves Tomaso.

"Ain't It So?" is the Title of Twede-Dan's Newest Jester Comedy, and After Glancing at the "Still," We Admit "it is so"

Reports That "Manx-Man" Has Steady Booking

State right pictures have been proving their worth in the recent epidemic, according to information just received by Sales Director J. L. Kempner, of the Manx-Man Company, from his special representative, Leon Schlesinger. Writing from Chicago, Mr. Schlesinger says:

"I have just visited some of the Illinois, Wisconsin and Iowa territories unaffected by the epidemic closing ban, and find that although the exhibitors were deprived of the new pictures they were working state rights pictures pretty hard, and in many instances making money. Of course, even in this 'open' section business was affected, because many people were afraid to attend, even though no ban had been ordered by the authorities.

"The exhibitors were not looking to make money, but they were glad to meet expenses. This they were able to do according to the strength of the state rights picture. And the good ones got the business, and we can include 'The Manx-Man' among the latter."

Special representatives Weiner and Pelzman, who were recalled from the New England and Ohio territories, respectively, when the epidemic first commenced to rage, some weeks ago, have been sent back to these territories by Sales Director J. L. Kempner, who feels that conditions have been restored to normal.

Climax of "Hands Up" on November 24

"Hands Up," the Pathe Western serial, starring Ruth Roland, comes to an end in what Pathe terms a tremendous climax the week beginning November 24.

Echo Delane, the heroine, and the Inca Prince have been hidden in a cave by "Two Gun," the girl's cowboy protector. She is being sought by the Incas to be wedded to the Prince, according to the prophecy. The night has arrived on which, the tradition tells, the great meteor is to fall. And then the climax occurs.

Later "Hands Up" returns an invalid from the battlefields of France and offers to release Echo from her engagement to marry him. To this the girl refuses to listen and tells him that he has done his duty well and that the bandages are the bandages of honor.

Cecil B. de Mille's New Feature Is Started

Cecil de Mille has started his newest Artcraft feature, "Don't Change Your Husband," and reports from the Lasky studios declare that there is a fine chance for Gloria Swanson to display beautiful gowns expressly designed by Margaretta Hoffman for the picture.

The cast is small: Gloria Swanson, Elliott Dexter, Theodore Roberts, Lewis J. Cody, Sylvia Ashton, James Neill, Julia Faye and others make up the roster of players. Jeanie MacPherson wrote the photoplay and it is said to be an original conception throughout.

Type of One-Sheet Poster Provided by Universal on One of the Priscilla Dean Attractions

Pathe Claims New Mark for Latest Serial

IN a statement to Motion Picture News this week, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., declared that the new Pearl White serial, "The Lightning Raider," which has been scheduled for release the week of January 5, marks an important period in the development of the sequenced screen story. It is asserted that all of the lessons of construction and effects afforded by the twenty-two previous Pathe serials are so utilized in this work of George B. Seitz and Bertram Milhauser that "The Lightning Raider" is a new sort of serial.

Miss White is featured with Warner Oland and Henry Gsell, well known to the screen, carries the role of a hero. The serial was directed by George B. Seitz and is the product of the Astra Company, which has produced more Pathe serials than any other concern, having to its credit "The Shielding Shadow"; "Mystery of the Double Cross" "The Seven Pearls," "The Fatal Ring," "The House of Hate" and "Hands Up."

"The Lightning Raider' is said to show Pearl White in an entirely new characterization and there is the challenge of mystery in the very first scene. It is her ninth serial. Since "The Perils of Pauline" she has been starred in the three "Elaine" stories, "The Iron Claw," "Pearl of the Army," "The Fatal Ring" and "The House of Hate."

Bushman-Bayne Join Vitagraph

Francis X. Bushman and Beverly Bayne Have Started Work on a Vitagraph Production Directed by Houry

FRANCIS X. BUSHMAN and Beverly Bayne have started work on a Vitagraph production under the personal supervision of Albert E. Smith, president of the Vitagraph Company. Henry-Houry, French playwright, actor and director, has in hand the actual direction of the pair.

Albert E. Smith and Cyrus Townsend Brady, the authors of Vitagraph serials and other Vitagraph productions, wrote the play, which is described as a romance of the present day and one in which the stars will be called upon to face many hazardous situations. The title of the production has not been decided upon as yet, but will be given out in the near future, it is announced.

This production, it is officially stated, will be the first of the four special productions to be made by Vitagraph during the ensuing twelvemonth. In his outline of production plans for 1918-19, made some time ago, Mr. Smith stated that in addition to fifty-two five-reel features for the Vitagraph Blue Ribbon program, fifty-two Big V Special comedies, and four fifteen-episode serials, his company during the year would produce four superproductions, these to be made under his personal supervision. This means that the Bushman-Bayne production and the other three promised specials will be of the same importance and excellence as "Within the Law," "Over the Top" and other big Vitagraph productions which were made under the personal supervision of the Vitagraph chief.

Mr. Smith declares that Mr. Bushman and Miss Bayne have been provided with an exceptionally strong supporting cast for their production, the more prominent players being L. Roger Lytton, for many years prominent in Vitagraph features; Jean Paige, who first appeared in O. Henry pictures and latterly has appeared with Harry T. Morey, Charles Kent, a Vitagraph veteran, and Julia Swayne Gordon.

Herbert Rawlinson in a Heroic Pose from "The Common Cause," the Blackton Production Soon to be Released by Vitagraph

Henry-Houry, who is directing the starring combination, is a Frenchman who attained prominence in Paris as a legitimate actor, producer and manager before going into motion pictures, and he was said to be rapidly taking a place in the front ranks of the cinema producers when he abandoned his work and enlisted in the army.

He is a veteran of many battles, including the first battle of the Marne.

Until now he has directed Corinne Griffith in Blue Ribbon features, having been responsible for the production of "Love Watches," "The Clutch of Circumstance" and "Miss Ambition."

G. L. Tucker Talks About "Virtuous Wives"

George Loane Tucker is the director of "Virtuous Wives," produced by Louis B. Mayer and starring Anita Stewart. This will be distributed through the exchanges of the First National Exhibitors' Circuit.

"I ask any exhibitor," said Mr. Tucker, "to estimate the percentage of married couples who are patrons or prospective patrons of his theatre in proportion to the unmarried clientele. Then add to that approximation an estimate of those who expect to be married sooner or later, and he will find that 'Virtuous Wives' as an altar-starting story has an appeal for every type and class of individual.

"The story of 'Virtuous Wives' is one of those unusual themes which contains a genuine appeal for the three most important features of a production. It gave Miss Stewart a role which fits her exactly and in which she was interested to the point of extravagant enthusiasm. Its situations and action are such that it offered me, as the director, unlimited opportunities for exceptional results, artistically, technically and photographically."

"Marriage" Released on November 25

The release of the third of the Frank A. Keeney productions, "Marriage," will occur on November 25. "Marriage," with Catherine Calvert and a cast, including David Powell, Thomas Holding, Ida Darling, Walter Hiers and Hazel Alden, has just completed a week's engagement at the Broadway theatre, New York, where Mr. Keeney declares it played to one of the biggest week's business in the history of the theatre.

"Marriage" has been directed by James Kirkwood and will be distributed through the William L. Sherry service, as have the other two Frank A. Keeney productions, "A Romance of the Underworld" and "Out of the Night."

Select Secures "Woman the Germans Shot"

PLUNKETT AND CARROLL'S production "The Woman the Germans Shot," in which Julia Arthur made her screen debut, has been secured by Lewis J. Selznick, of Select pictures, and the latter concern takes over the exclusive booking privileges throughout the entire United States.

Since the week's showing at the Strand theatre from October 27 to November 2 of this life story of the martyred British Red Cross Nurse Edith Cavell, upon which data the production is based, it is said that the producers have been accorded a most unusual number of applications for both negative purchase and also for the exclusive booking privileges.

"It is rare," said Mr. Plunkett, "that such competition for the control of a production is exhibited in motion picture manufacturing circles.

"What success is to be accorded the production will be vouched for by the unqualified and sincere endeavors of the New York motion picture theatre going public, who during the exhibition of the production at the Strand theatre unquestionably placed its stamp of absolute and thorough approval on this production."

New U. S. A. Series to Be Released Dec. 23

The World Film Corporation, which is to distribute the new "U. S. A. Series," which will comprise twelve two-reel pictures, to be produced by the Division of Films of the Committee on Public Information, has notified its exchanges that the first picture, "When Your Soldier's Hit," which visualizes the work of the field hospitals in a new and interesting way, will not be released until December 23.

Mitchell Lewis, a Star New to the Select Banner Who Will Appear in a Series of Six Pictures for That Company

Hale Hamilton, Metro's New Star

"Beyond the Law" Ready for Release by Southern Corporation

Emmett Dalton, general manager of the Southern Feature Film Corporation, producers of "Beyond the Law," announces that the production has been completed and will be ready for release throughout the world at an early date.

"Beyond the Law" was written by Emmett Dalton, and is an adaptation from the original story which appeared in serial form in the *Wide World Magazine* from May to September, 1918.

The story is founded on the exploits of Emmett and his three brothers, who were at one time known as "bad men" of the rolling prairies. Emmett Dalton appears in the picture, and portrays the parts of his two brothers.

The picture, which has been re-edited, retitled and reassembled at the request of Mr. Dalton, will soon be ready for a public screening.

William Farnum, Fox Star

George Randolph Chester for Vitagraph

George Randolph Chester, author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith, president of the Vitagraph Company, to assist as literary adviser at the Vitagraph studio in Brooklyn. Mr. Chester assumed his duties last week and is now actively concerned in giving to scenarios the same snap and sparkle as the Chester writings.

Mr. Chester is not treading new ground when he takes his place as literary counselor for Vitagraph, because he has been a frequent visitor there since the production of his novel, "The Enemy," and "The Message of the Mouse." The latter was an original story written by Mr. Chester and his wife, and was produced by Vitagraph some time ago with Anita Stewart in the leading role.

Ever since the production of his first story on the screen Mr. Chester has been a keen student of motion picture construction and production, and henceforth he will divide his time between fiction writing and motion picture work.

The acquisition of Mr. Chester is the latest step by Albert E. Smith to perfect "the story" of the motion picture. The Vitagraph president has been one of the leaders of the industry in demanding clean, clever stories.

More than two score of popular fiction writers are represented in current Vitagraph features and several of them, such as Robert W. Chambers, Cyrus Townsend Brady and James Oliver Curwood, are represented on Vitagraph's release list by numerous productions.

Frederick Bennett Joins American Film Co.

Frederick Bennett, novelist and contributor to leading magazines and former war correspondent, is now publicity director of the American Film Company. Mr. Bennett spent two years in California with some of the principal studios, wrote the Helen Holmes serial "The Lost Express" and many other stories.

He is a graduate of New York and Chicago newspaper offices and was for some time general manager of the International News Bureau for all Europe. Mr. Bennett is now at work on a special campaign for Mary Miles Minter, William Russell and Margarita Fisher.

"Topics of the Day" Handled by K. W. S.

The K. W. S. Distributing Corporation announces that they have consummated a deal with the publishers of the *Literary Digest,* through their representative, Mr. Siegel, so that they now have the national rights to "Topics of the Day," which until recently was distributed by the *Literary Digest* people themselves.

The *Literary Digest* publishers report that so instantaneous has been the success of "Topics of the Day" that it has become a part of many theatre's programs.

Charlie Chaplin Signing the Main Title Card for "Shoulder Arms"

"Wives of Men" Booked Direct in Ohio

Although he declares that some very attractive offers were received for the State rights to "Wives of Men" for the Ohio territory, Nathan Hirsh, president of the Pioneer Film Corp., decided that it was best to open an office and do his own booking.

Consequently he visited Cleveland recently and as a result of his trip the Pioneer Film Corporation now has offices in the Sloan Building, Cleveland, in charge of Mr. Burnside and Miss M. A. Smith.

All bookings for Ohio and Kentucky will be made through the Cleveland offices of the company and the same office will carry a full line of paper and advertising helps.

Fred Mitchell, general booking manager for the Loew Circuit, is said to have told Mr. Hirsh that "Wives of Men" has proved one of the very best film attractions that they have booked for their houses.

Dorothy Bernard and Isabel Lamon in William A. Brady's Production of "Little Women"

Clara Kimball Young Says Au Revoir to Jack Holt in "The Road Through the Dark," Select Picture

"Maori Romance" Claims Much Uniqueness

"A Maori Romance," the third in the series of Rothacker "Outdoor" pictures relcased by Mutual, is said to be in reality a production of unique character, being, it is claimed, the first picture drama produced by a semi-barbarous tribe.

Only a little over a half-century ago the Maori tribe, which is isolated in the Kings County of North Island, known as the Hot Lake District of New Zealand, were cannibals, and no white man dared venture within their domain. To coach a bunch of purative cannibals to simulate realistic action for the camera, is literally "flirting with death," but this camera-man was endowed with tact and nerve, and got away with a whole skin, the story goes.

There is said to be a real love story in "A Maori Romance," which is treated as a Maori version of the ancient myth of Damon and Pythias.

Thc titles for the first four "Outdoor" pictures, produced by the Rothacker Film Manufacturing Company, released through Mutual exchanges, have been selected, and arc "Flatheads and Blackfeet," "Bad Men and Good Scenery," "A Maori Romance" and "Peaks, Parks and Pines."

Miscellaneous Notes

The famous Alaskan malamute who was passed from Peary to Douglas Fairbanks to Charlie Chaplin to Tom Geraghty to Wallace Worsely, has changed hands again. Mr. Worsely, who directed Louise Glaum's latest production for distributtion by the W. W. Hodkinson Corporation, entitled "The Goddess of Lost Lake," found another unsuspecting soul who took a fancy to the big sled-dog, and now he is installing a new set of screens at his house and harvesting as much of his potato garden as the dog saw fit to leave.

Mr. Harry O. Hoyt, who was formerly on the scenario staff of the World Pictures, has turned director, and his first picture will be "The Hand Invisible," starring Montague Love.

Director Burton King reports that he has averaged 25 scenes a day in making the Houdini Serial, "The Master Mystery." This is unusually fast work, and has been done in spite of the fact that Houdini is just recovering from a broken wrist, Marguerite Marsh has been ill for several days, Floyd T. Buckley has a fractured finger, and most of the other members of the cast have been ill at recent intervals.

The story for Viola Dana's new picture for the Metro Company will be a picturization of Van Zo Post's novel, "Diana Ardway." It is an entertaining story and should afford the clever little star an opportunity for some unusually good work. John H. Collins will direct the picture.

Ralph Kellard, formerly a Pathe star, is now playing the lead in "Over Here," by Oliver Barley, at the Fulton theatre.

Frank Mayo, now co-starring with Jane Elvidge in "The Love Defender," for World Pictures, has announced that in the future he would like to have all requests for his photographs accompanied by 25 cents. These donations he will present to the Red Cross, and collectively they should buy quite a few more miles of bandages.

Morey is a good card and should be played up as a strong, manly actor. If you want special stories or lines about him recall the fact that he has been with the Vitagraph Company ever since its inception, that he has appeared in some of this company's most successful productions and that he is the only actor in the art who has remained stationary and remained a star while many others have come and gone in the meantime.

Caruso has finished his second Artcraft picture, "Prince Cosimo," and following a rest will soon start on his preparations for the coming season at the Metropolitan Opera House. The final scenes of "Prince Cosimo" were taken on location at Larchmont, and Caruso seized upon the occasion to entertain the entire company at luncheon.

Mutual reports that "His Birthright," Sessue Hayakawa's first picture made by his own company and distributed by Mutual, has broken the house record at the Strand theatre, Denver. A. F. Meagahan, the manager of the house, has written his strongest endorsement of the feature.

Star theatre, Portland, Ore., reports to the Mutual general offices that it did record business with "A Hoosier Romance," a picturization of the James Whitcomb Riley story made by Selig and featuring Colleen Moore, Thomas Jefferson and Harry McCoy.

Bryant Washburn, Paramount Star

"Stolen Orders" Does Well In South

The Southwestern Film Corporaation of Dallas, Texas, has reported in a letter to Motion Picture News that William A. Brady's production, "Stolen Orders," has proven a money-maker for exhibitors in the South. The film is being handled in Texas, Oklahoma and Arflansas by the Southwestern organization.

The new L. and A. theatre in El Paso, Texas, which opened November 9, used "Stolen Orders" as the opening attraction, as did also the new Liberty theatre at Beaumont, which opened the same day. Another theatre to use the picture as the opening attraction is the new Princess at Orange, Texas.

The Southwestern Film Corporation declares that never before has a state rights production proven so popular among the exhibitors of that territory as "Stolen Orders."

General Appoints Henry in Denver

It was made known through the General Film Company publicity bureau this week that General has bulletined its organization that a change has been made in Denver, where the office is now in charge of T. Y. Henry, who had been connected with General for long periods during the last six or seven years in the Denver territory.

After a long service with General, he became manager of the Paramount office, later branching out with an office of his own. In renewing his service with General Film Company he does so as a sales executive already in intimate touch with the field, in which he has a most extensive following.

Will Intensively Exploit "After the War"

OFFICIALS of the Argosy Film Company, which has just established itself for a sales campaign in the state rights field, believe they have stolen a march on their competitors. The Argosy's newest film is "After the War," and they declare it to be the first real production treating international conditions growing out of the world conflict.

"This picture is the timeliest subject on the market," said M. H. Hoffman, the sales manager for Argosy. "It is precisely as important in relation to public interest at this time as were 'The Kaiser, the Beast of Berlin,' and 'My Four Years in Germany,' when the latter were issued during the war. But this production is distinctly not a war picture.

"It not only brings forward intensely interesting revelations of conditions produced by the war, but it tells a remarkable story of love and romance. The problem that 'After the War' projects upon public attention is embodied in the question, What shall become of the women of the war-ridden countries who have suffered the supreme wrong at the hands of the invaders?

"How will society treat these women and their undesired offspring? is the vital problem of today. Yet the film is so strongly romantic the problem idea does not obtrude."

Additional Live News from Producers on page 3102

COMING!

The biggest states rights Production of years

"AFTER the WAR"

The most timely picture ever conceived, ever produced, ever released. The picture the entire Nation is waiting for

Address all communications, letters, telegrams, etc. direct to the

Argosy Film Company, 729 Seventh Avenue, New York City

The Production that will be as big—

"AFTER

The biggest Production

What could be more timely?

OF all War Pictures, *no matter what their theme,* NONE can begin to be so timely nor of such power of attraction to the public at large as this picture bearing this magic title "AFTER THE WAR." It will hit the public right between the eyes and will draw like a porous plaster.

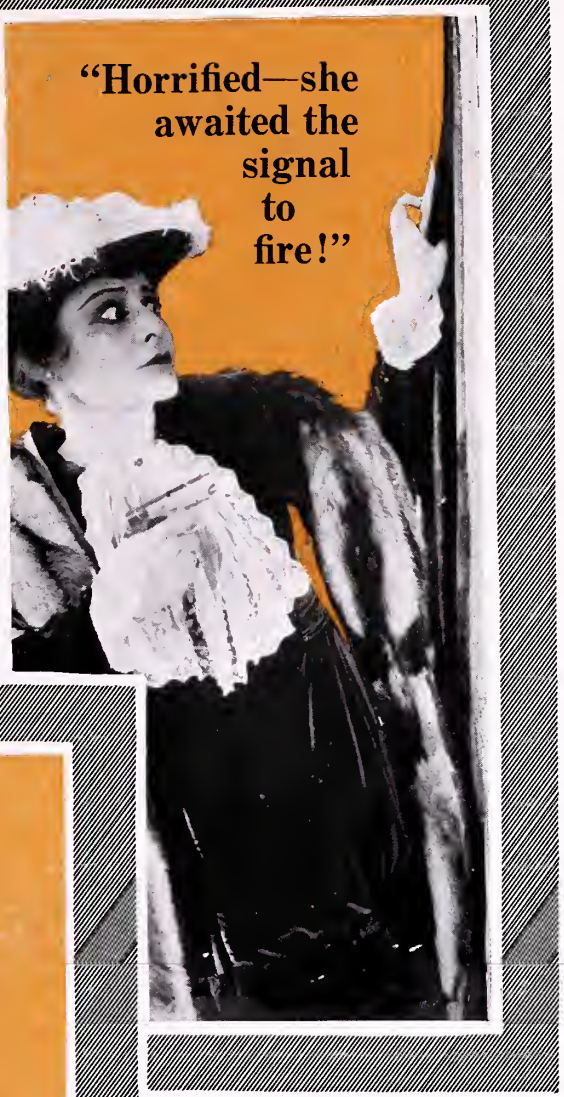
Address all communications,

Argosy Film Company, 729

even bigger when Peace is declared

the WAR"

states rights of years . .



To be handled in A Big Way

"AFTER THE WAR" is the States Rights Production with the BIG theme. It must be handled in a BIG WAY. Its bigness insures your financial clean up. Book quick—Boost hard. Make no mistake with half way measures.

letters, telegrams, etc. direct to the

Seventh Ave., New York City

The Production that will be as big—

POSTERS—NEWSPAPER ADS—PUBLICITY AND PRESS MATTER, all prepared and ready for you on "AFTER THE WAR." All designed in a big way, for big results to Exhibitors.

AFTER THE WAR

The War Production that will be just as big after peace is declared

The biggest states rights

Address all communications, letters,

Argosy Film Company, 729

yes, even bigger when peace is declared

Lobby Display Photos, heralds and other advertising matter all designed to drive home the bigness of this great picture, complete to ship on order.

the WAR"

Production of years.

The War Picture that will clean up long after the war is over

elegrams, etc. direct to the

Seventh Ave., New York City

The Production that will be as big —

The Production that will rivet the attention of every man, woman and child in your territory.

"AFTER"

The biggest states rights

Don't delay your booking. WIRE or send Special Delivery Letter. Telephone if you want instant action.

Address all communications,

Argosy Film Company, 729

even bigger when Peace is declared

The war picture that is going to sweep the Nation from North to South and from East to West.

the WAR"

Production of years.

Territories arranged in order of receipt. You'll wait a long time for another clean up like this. WIRE NOW.

letters, telegrams, etc. direct to the

Seventh Ave., New York City

"AFTER the WAR"

The Picture that answers the Questions now in a Hundred Million minds. The Production thats going to sweep everything before it. The first of its kind. The Picture millions will clamor to see. Begin now to arrange your booking dates for this sweeping financial clean up. Tremendous press matter, publicity, newspaper advertising campaign complete. Telegrams for individual State Right terms answered in order of their receipt This is a BIG picture for BIG men to handle. COME to New York if you can--or WIRE for all details and

DO IT NOW

GET THIS FACT PLANTED

"AFTER THE WAR" will be as Big even BIGGER should Peace be declared

Address all communications, letters, telegrams, etc. direct to the

ARGOSY FILM COMPANY

729 Seventh Ave., New York City

Special Service Section on

"After the War"

What Motion Picture News Reviewer Thinks of Picture

"AFTER THE WAR"

(Argosy Film Co. Length, 5 Reels. State Rights)

THIS is one of the strongest dramatic offerings released lately, the direction end having been handled in a convincing manner.

The picture contains some situations with heart interest as well as some with thrills, but the most predominating entertaining element in it is mystery. Pictures based on this element rarely, if ever, fail to have popular appeal, due to the peculiarity of human nature, which always seeks to delve into the unknowable.

The element of suspense is also splendidly maintained because of the intelligent construction of the story, which never gives away the action in advance.

As the title clearly indicates, the fundamental idea of the plot consists of after the war events as conceived by the author.

At the opening, the picture shows the hero and the heroine in an Italian village happily contented. The war breaks out. The hero is called to the colors. The country is invaded. Unable to get away, the heroine remains.

During a battle, the hero is taken as a prisoner and is about to be executed. Becoming aware of the fact, the heroine begs the enemy commander to spare his life. He agrees to do so provided she submits to his wishes. To save the hero from further tortures, she gives in. The hero, not knowing the exact reason for his liberation, feels grateful to the German officer.

The scene now shifts to Washington, at the period after the war. At a reception in the Italian Embassy, in which the entire Diplomatic body is invited, a famous prima donna is to sing. At the sight of the German Ambassador she is overcome. The Italian Commissioner, the hero of the story, recognizes his sweetheart in the person of the famous singer. After the performance he seeks to meet her, but, having also recognized and wishing to avoid him, the heroine rushes away. He calls at her home and begs her to renew their love and marry him, but she refuses, calling herself unworthy of him. Demanding to know the cause, she relates what had transpired between herself and a German officer, and that that officer is none other than the present German Ambassador.

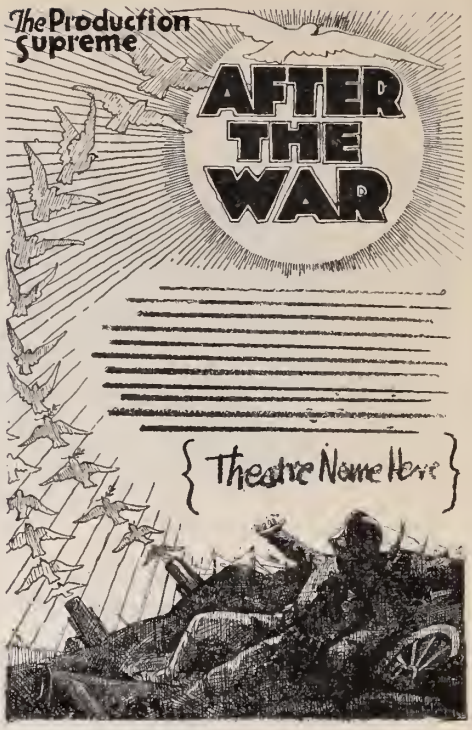
The Ambassador's wife, who had noticed the strange conduct of her husband at the reception, calls on the heroine, in order to find out, if possible, if there is any connection between him and the prima donna. The heroine explains all to her, pointing to a child as the evidence. At this moment, the Ambassador enters, having come with the purpose of renewing relations. The wife then shoots and kills him.

Assuming the blame for the murder, the heroine saves the woman from being prosecuted. The latter begs of the heroine to be given the child. Her request is granted, and there being no other barrier, the hero and the heroine wed.

Some people might not approve of a mother giving up her child, since she is not guilty of immoral conduct, but this will be chiefly a matter of individual taste.

The picture, of course, cannot be called unsuggestive, but it is timely and, owing to the peculiarity of the subject, the number that might object to it will possibly be a limited one.—*P. S. Harrison.*

for the Universal Brotherhood of Mankind
A magnificent War Story without a battlescene
The Picture of the Hour
AFTER THE WAR
{Your Theatre Name Here}



Here are some of the newspaper ads. which were photographed before they were entirely completed, the reading matter not having yet been inserted where the lines are drawn. The one in the center comes in double and triple columns and the other two in both single and double.

"After the War" Links Up With Peace Revelations in Europe

"AFTER THE WAR" is a picture that lends itself to starting discussion, and it is likely to prove one of the most sensational that has been shown. And it is distinctly an "after the war" picture, for it portrays action some years hence, referring back to incidents that occurred during the hostilities.

It is largely founded on one of the most terrible evils that came from the policies of the Huns—the attacks on women. It is an unusually tense production and holds the interest tight to the very end. It is a picture that is very frank, and you will have to be frank in advertising it. It is going to startle the spectators during its showing, and, though the ending is a happy one, it is going to create no end of talk.

It is built on the brutality of the Hun, and it is a picture that is going to convince anyone that has any doubt that our fighting has been in vain. But it is not a picture of armies, but of individual brutality and lust. Only a very small group of soldiers are shown at any time. There is not a shot fired in the picture, except the one with which the Austrian woman kills her husband.

WHILE the picture is not a war picture in the sense of fighting, it will arouse still further the hatred of the officer group of Prussians who misled all Central Europe and plunged the world into terrible conflict.

Grace Cunard is the star in this picture, which was directed by Joseph DeGrasse. Miss Cunard has a big following over the country for her appearance in a number of serials and other productions under the banner of Universal is going to create interest in her work in this picture of the Argosy Film Company.

Her name and the title are the two things to feature in the advertising, but we repeat that this is a picture that should be treated as sensational to get the fullest box office return. It ought to arouse as much discussion as "Where Are My Children?" and similar productions, because of the sensational things that it shows and because of the immense amount of debate that it has caused.

PLAN IT AHEAD

Exploitation of This Picture Worth Studying In Advance

WHILE this picture is to be sold by Argosy Film Company to States Rights buyers and you, as an exhibitor, probably do not know yet whether you are going to get it, it will do you good to study the exploitation of this picture ahead of time. Even if results that you do not get the picture the time that you spend in considering how you would put over one of these special is worth your while.

This is a picture that should be gone to with a whole heart in getting publicity. In these pages there are a number of suggestions made for advertising it and you are going to have all sorts of aids to work with while the picture itself can be made to link up with the news from Europe after peace has been signed.

You need to "hit it a wallop" in your advertising. There is a chance for earnest work here.

ARGOSY FILM is preparing a big exploitation system along these lines. Some of it is illustrated in these pages, but all of it has not been completed. There will be advertising in all sizes and a lavish array of paper, together with a wealth of scene pictures, many of which are reproduced here and in the advertising section.

This picture is to be sold to state rights buyers, and therefore it is important to exhibitors that they should be able to get the material, for they have found in so many cases in the past that after they have booked a picture they have had no material with which to exploit it. Argosy promises in this case that there will be no lack of this matter, and certainly, from the evidences given in the matter reproduced here, the matter that is crowded out and that in preparation, the promises are borne out. The exploitation is being handled by one of the most successful men in the business of motion picture exploitation.

And therefore the exhibitor who takes this picture should do so with his eyes open and knowing that the way to make money out of it is to get the whole of his community talking about it. There will be disagreements of opinion, but it is such disagreement that has been responsible for putting over most productions of this sort. Pictures that have aroused the same sort and volume of discussion have played engagement after engagement in the same

At left scene where hero thanks the Hun for saving his life, in ignorance of the attack on the girl he loved. At right the opera singer at the height of her glory.

city because of the big exploitation that they got on the first showing and the large amount of word-of-mouth advertising.

WHILE the story of "After the War" is fiction, the same story has been paralleled to a greater extent in thousands of cases in France and Belgium and Italy, where girls, hitherto innocent, have become mothers of children whom they hate because of their brutally enforced Hun fatherhood. For the plot of this picture hangs around this incident, and the way it is worked out is going to cause still more talk.

It is certain that the news after the signing of the armistice which will come from Europe will increase the fury against the Huns in this country and the rest of the civilized world. We have heard already of many such cases of these attacks on women, but they have been to a greater or less extent impersonal. The Huns swept over this territory and their deeds have been hidden away for a time and there have not been the enforced mothers to tell their stories.

BUT now the Huns are getting back out of their territory and the terrible griefs of these people will be revealed. And then there are the thousands of young girls whom the Huns carried away with them back to Germany. Under the terms of the armistice every one of these people must be repatriated before the first word of the peace discussion can be said. And their stories will float through the press to the world. The talk from now on is going to be "after the war" talk, and the stories of the terrors and the wrongs are going to form a big part of this discussion.

And when these do come the exhibitor will do well to take advantage of the news that his papers are printing and to link up this picture with it. And, as we have said, the showing of this picture is going to cause a great wave of discussion in every community.

The heroine of the story is an innocent Italian girl who yields to a Hun officer to save her sweetheart from torture, which she is forced to witness. It is as delicately told as can be done, and then only in a flash, but the main developments of the story hang around the fact that a hated child is the result and seems to bar her marriage to the lover, that she has found again after the war.

BUT there is another element that the picture brings out. We hear lots of times that these acts have been due to the madness of the war and that it is not the nature of these people to do such deeds unless they are crazed in the shedding of blood. Yet one of the things that this picture brings out is that the spirit still lives in that Prussian caste after the war, for he is shown attempting to make the same proposal to his victim again.

And, while the war is over and peace signed and the relations between the former enemies is resumed again, we are shown the Hun type again in this man. He does not need the uniform to stamp him. The face and the bearing and the manners of his are those of the tribe that the last four years of history have aroused us against. If Prussianism continues to exist in any form, this picture will serve to keep up our enmity of it.

At the left where the heroine confesses to the hero the sacrifice she made to save him. At right a dramatic scene between the Hun's wife and his victim

Striking twenty-four sheet showing the principal characters.

Big Chance Afforded to Stir the Interest of Women

EXHIBITORS showing this picture will do well to make a big appeal to the woman element of the community and especially to the mothers. With little exception the women of all nations, apparently even those of our enemies, have been largely good women. The spirit of the women in this war stands out as one of the glories of it.

It has been the men who have been responsible for the brutalities and the destruction, while the women have borne the crosses of suffering in a wonderful manner. There have been hundreds and thousands of them in France and Belgium who have been victims of the Hun brutes, and their suffering appeals to the great womanhood of America, who know only part of the terrors of the conflict, because no Hun soldier landed here.

And one of the things that struck us when we saw the picture was that even the wife of the German was a good woman, moved by a woman's feelings and actually winning out sympathy in the end. It is true that in a fit of jealousy she shot her husband, but only after she had heard his story from his own lips in her hiding place and because she heard him seeking to break his martial vows. Every woman will sympathize with her after they have seen the picture.

THERE is another thing that is going to arouse a lot of discussion—and that is when the enforced mother of the child which she hates because of its fatherhood yields to the plea of its father's widow and slayer and gives the child into her keeping. It is suggested to us that there will be much discussion of a mother giving up her own child. It looks to us that the child had in its body not only nothing of love, but of intense hate, at the time that it was conceived, and the title makes plain how she loathes it. And it was perfectly proper that it should go back to the nation from which it came, for under such circumstances the boy when he grew to manhood would have the same Prussian brutality in his being.

But we know that it will cause discussion and this is a point to encourage to get the word of mouth advertising. There may be a few that will condemn her action, though we doubt it.

IF your city is of sufficient size to warrant it, why not give a private showing of this production to one of the mothers' clubs and use their opinions in at least one of your advertisements.

In the heading you could ask the question:

"If an enforced mother of a child whose father was a Hun and loathed it, would she give it to another, the widow of its father, when its existence with her kept her from happiness and the man she loved?"

This is an exceedingly frank question, and we would advise you not to put the personal element in it because it may offend some. But you don't need to do that, because everyone will get the point.

If such a plan is impractical in your city we would use a circular campaign with this same question elaborated and going ahead to state that this is one of the debatable events shown in "After the War," giving the name of your theatre and the date.

But be careful that this goes only to the married women of your community. You need not worry about the woman, for the rest of them will hear of it, but don't even suggest, even by the slightest thing that might be construed into an inference that any woman who is not married would discuss what she would do in such a case.

REMEMBER in all your exploitation that the woman is the strongest element in your community. The pictures that she comes to see the others will want to look at and so it is well worth while when you have a picture with the woman punch in it to put it over as strong as possible.

This is going to make a big appeal not only in the city where you have a chance to put over the private showing or in some other way get the quotations from the leading clubwomen of the city and use it in one of your advertisements, but in the smaller town and the neighborhood theatre as well provided you show it for more than a day. In such communities gossip travels fast and it's a pretty sure thing that this subject will be the main discussion of the day.

And in dealing with this subject in any way, do not put your emphasis on the act that brought the child into the world, but the consequences from the birth of the child. In that way you will avoid any charge of appealing to mere sensationalism, for then you are putting it squarely on the correctness of the action of the picture. You needn't worry much about that result.

LET US KNOW

AS you know the Exhibitors Service Bureau seeks to record the best things that exhibitors of the country are doing. This work is for the benefit of others and the general prosperity of the industry.

Outlined in these pages is the character of "The Talk of the Town" and some general suggestions for its exploitation. Perhaps you have better ones that you are using to get increased business. We would like to print every one of the valuable hints.

GRACE CUNARD
IN A VIVID PICTURIZATION OF KINGSLEY BENEDICT'S ROUSING STORY
AFTER THE WAR
AFTER THE WAR
"ONCE A HUN ALWAYS A HUN"
The PRODUCTION SUPREME
WITH GRACE CUNARD AND A BRILLIANT ALL-STAR CAST
"The Huns Mark"
"AFTER THE WAR"
The Production Supreme
with Grace Cunard and

Here is some of the striking paper for "After the War." At the left is a one sheet, in the center a three sheet and at the right a special plate paper poster. Besides this there are other one and three sheets, a six sheet and a 24 sheet, window cards, etc.

Keep Telling the Public Just What This Is About

HERE is another picture where you want to keep the title the dominant thing. You will note in the specimens of advertising that will be supplied by the Argosy Film Company that this idea is carried out, and properly so. The smaller type explains the timeliness of the picture.

But aside from the bigness of the production there is another point that you want to keep bringing out, and that is the humanness of it. That appeal is essential to get over, because you do not want your public to think that this is another feature that shows a bunch of fighting.

As a matter of fact we know of no better way to exploit this picture than to use liberally in every way possible the scenes that are reproduced in the advertising pages. There are punches to all of these and if you are making your own designs you can attract attention with a series of these.

BEGIN your advertising well in advance of the showing of the picture. We would not advise a teaser campaign on this one, for it would be much better to devote the space to straight-out exploitation of the production. In this case talking about the picture itself will arouse more curiosity than any possible stunt stuff.

Every conceivable form of paper is being supplied with the picture, including the regular sizes, special lobby displays, heralds, window cards and the like, so that the exhibitor who has the use of billboards should resort to the circus style and cover the territory. The 24-sheet is especially striking and curiosity-arousing.

WE would advise you strongly to go to your newspaper and lay the story of the picture before him. Promise him that you are going to do big advertising and urge his editorial cooperation. In most cases you will be able to get it and more of the word-of-mouth advertising that we have referred to will come from these stories.

Have them liberally illustrated from cuts made from the still or use those which will be provided by Argosy in both cut and mat form in all sizes and great variety.

At the same time keep smashing your advertising over. If you want to put this picture over to the biggest possible business you are going to keep hammering away on it. No one believes that a picture is a real sensation unless you keep telling the public that.

Slides should be used in your house well in advance. Before the showing you should use special slides coupling the picture up with the news events of the day. These you can make yourself, and the more that you associate the film with the things that are happening in Europe today and tomorrow, the greater interest you are going to arouse.

FOR selling lines we can offer you no better lines than to keep the picture as closely associated with the events that we have indicated and to keep the human element always at the top.

It is a picture that will sell itself on just what it does contain, and that is all you have to tell the people.

Another thing that you can assure the public is that this is a most dramatic picture, that it is splendidly made and that it will surprise every one by the turns that the story takes. There have been no productions anything like this, because it deals with the events of the war only incidentally and with the consequences of the Huns' acts as the main theme.

HERE are some lines that will help you if you want others than those contained in the lavish exploitation campaign that Argosy has arranged:

"She had a child that she loathed, and it kept her from marriage with the man she loved because a Hun was its enforced father. And when her suitor begged for her the Hun returned and showed himself the same creature that he was during the war."

"Vengeance came to the Hun who sought to repeat the horrors of the war at the hands of his own wife. And she saved the girl who had become his victim that she might enjoy the life of true love."

"After the war scores of women of France and Belgium and Italy have cause to remember the Hun. And what of their children, fathered by force by these Huns? What will be the answer from their lips to the suitors who courted them before the war? And what of the men who loved them and find them the victims of the Hun terror?"

REMEMBER to play up Grace Cunard strong. She has a great following and though it has been quite a while since she has been seen on the screen, that should increase the desire to see her. She has never had a more brilliant and powerful role than she has here.

Get into your advertising that she plays the part of an opera queen worshipped by Paris; that she wears wonderful gowns and is the center of an intense drama of events after the war.

Additional Live News from the Producers

(Continued from page 3088)

In "A Romance of the Air" with Edith Day and Lieutenant Bert Hall, Carl E. Carlton presents a War Picture That is Decidedly Different

"Romance of the Air" Plays the Rivoli

THE pre-release at the Rivoli theatre in New York the week of November 11 of Carle E. Carlton's "A Romance of the Air," featuring Lieutenant Bert Hall, the American aviator of the Lafayette Escadrille, and Edith Day, the prima donna, proved one of the big surprises of the film world, according to reports. With praticalally no heralding this seven-reel production drew good houses at the Rivoli and it is reported that exhibitors all over the country have been keeping the wires hot in Mr. Carlton's offices in the Times Building.

It had not been intended to release "The Romance of the Air" until a careful advance publicity campaign should be worked out, but such favorable reports of the picture were circulated that it was given a showing for S. L. Rothapfel even before the last title had been written. Mr. Rothapfel booked the picture immediately, leaving only two days for the final cutting and assembling.

"A Romance of the Air" was picturized by Franklin B. Coates from the book "En L'Air" by Lieutenant Bert Hall. This book has been syndicated broadcast in serial form in two hundred newspapers of the United States and is fast rivalling in popularity Guy Empey's "Over the Top." Many of the amazing and tremendously exciting true experiences related by Hall in his book have been skillfully reproduced in the picture which is by far the most faithful portrayal of actual air fighting ever shown on the silversheet.

An exhaustive publicity campaign is now being planned by Mr. Carlton and an announcement of the plans for releasing this production will be given out by the En L'Air Cinema, Ltd., this week. The business offices of the En L'Air Cinema, Ltd., are on the 12th floor of the Times Building. Beulah Livingstone, for the past two years personal representative for Mme. Petrova and in charge of the magazine and syndicate publicity for the Petrova Pictures Company, has been engaged to handle the publicity for the company.

Walraven with Lehrman

J. Hesser Walraven, formerly publicity director for Paralta Plays, is now at the head of the press agent department for Henry Lehrman Sunshine Comedies. Mr. Walraven has been on the West Coast only a few weeks having made his first stop at San Francisco where he handles some theatrical work upon the completion of which he came to Los Angeles.

Influenza Hampers Much Studio Work

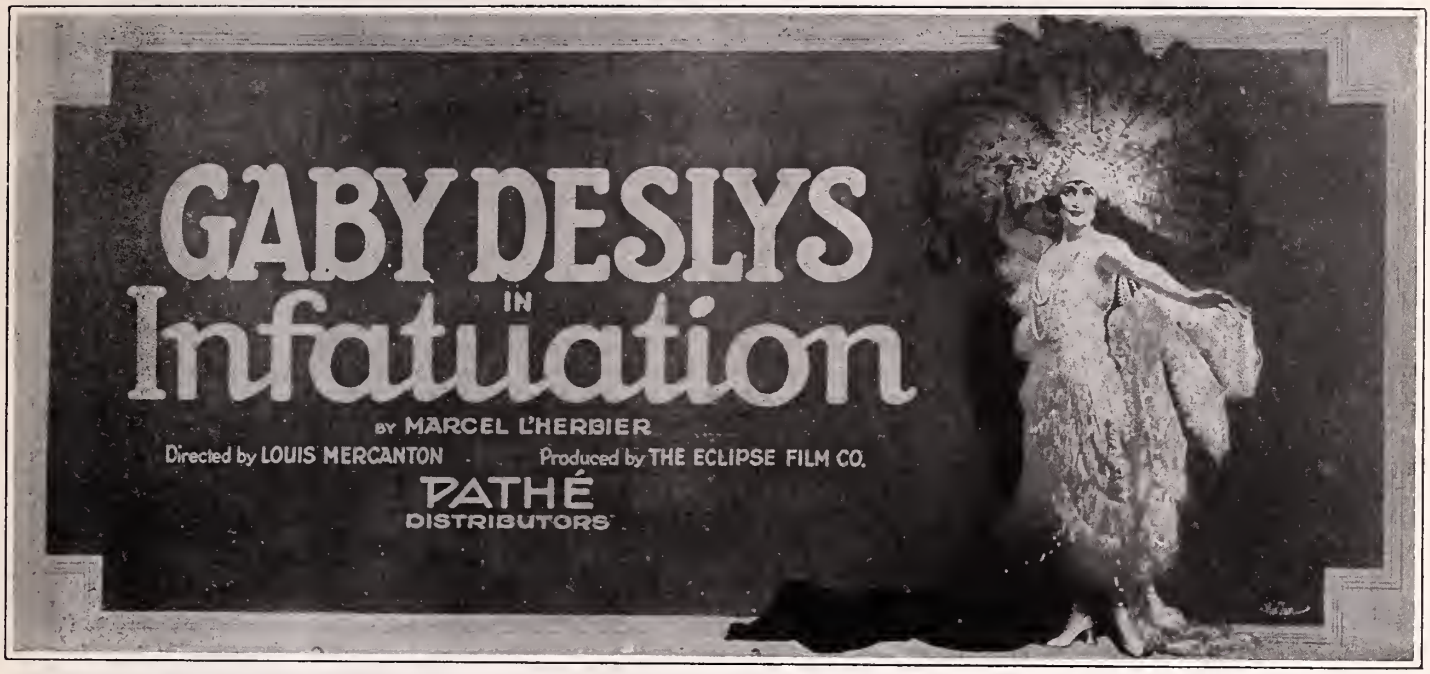
The influenza epidemic has greatly hampered production of the several companies who have continued at work owing to an order of the health department of Los Angeles, which provides that masks should be worn by all members of the producing organizations, and that no producing unit should consist of more than sixteen people working together at one time, unless a special permit for use of a greater number was issued by the health department. The wearing of masks must be complied with both at the studio and on exterior location about the city or county, at all times except when the players are appearing before the camera while the actual scenes are being made.

All companies working on exterior location within the county have been required to notify the police department, and have a member of the police force accompany the players. This step is taken to insure that an officer will be present to prevent the gathering of any crowd during the epidemic, and thus to aid in preventing the spread of the disease.

Sylvia Day Returns to the "Frolic"

Sylvia Day, ingenue lead in a number of comedies produced on the Coast, has returned to New York and to her old love, Ziegfeld's "Midnight Frolic," although she is doing some film work the other twenty-three hours of the day. Miss Day's first picture was with Bill Parsons, the Goldwyn comedian, in "Birds of a Feather." Subsequently she attracted Henry Lehrman's attention, and so she joined the Fox comedy company, appearing in "Roaring Lions on a Midnight Express" and "The Fatal Marriage," among others.

Two of the Chief Factors in Making "Lafayette, We Come" a Winner, Leonce Perret, the Producer and Dolores Cassinelli, the Star;. Affliated Is Distributing the Feature Through Mutual



This Striking 24-Sheet is Furnished on Pathe's French-Made Picture With the Noted Musical Comedy Star Produced

E. and R. to Sell Foreign Rights

Announcement was made this week by Messrs. Edwards and Rounan, owners of the E. & R. Jungle Film Company with studios, office and laboratories in Los Angeles, that they will dispose of foreign rights on twenty single reel comedies featuring Napoleon and Sally, the chimpanzees. The list includes such well known subjects as "From Jungle to Trouble," "Two Chimps and a Chump," "Teacher's Pet," "Jungle Brats," "Haunted," and others.

All of these comedies have been remade to a more or less extent, with many new scenes. The titles and sub-titles have all been remade and brought up to date.

When E. & R. Comedies were first introduced, they made a very satisfactory impression on the entire trade. There is nothing like them on the market to day, inasmuch as they feature the only educated chimpanzees that have appeared in pictures. The two chimps, Napoleon and Sally, impersonate people in all of the films.

Desmond Begins Work for Hampton

William Desmond, who has been in the East for the past month and a half, has returned to Los Angeles to commence work under his new contract with Jesse D. Hampton.

R. William Neill, who directed most of the Dorothy Dalton-Paramount pictures for Thomas H. Ince will direct Desmond's first product which carries the temporary title of "For the Love of William."

The Desmond pictures will be distributed in this country, as well as abroad, by the Robertson-Cole company.

Jesse Hampton has just put the finishing touches to a big special feature with J. Warren Kerrigan in the chief role. It is called "The End of the Game."

Lee A. Ochs Returns to New York

Vice-President of United Picture Theatres of America Reports Excellent Success on His Pacific Coast Tour

HAVING completed a tour extending to the Pacific Coast in the interests of the exhibitor-members of United Picture Theatres of America, Lee A. Ochs, vice-president of that organization has returned to his executive desk in the Mecca building.

"In the three months that formed the period of my tour," said Mr. Ochs, "much of importance has transpired in the film world and it has been an enlightening and extraordinarily interesting experience to gather the views and different shades of opinion entertained by exhibitors in general on those topics throughout the breadth of the country.

"United is now not only vigorously strong from the point of membership but, and as a result of that strength, already has a splendid nucleus of stars under contract and pictures on the point of release. To have organized United into its present position, to have brought together our present strength of exhibitor members and already to have in readiness to serve those members such product as "The Light of Western Stars," and "Adele" and "A Man in the Open" about to be completed by Kitty Gordon and Dustin Farnum respectively—all this progress is regarded by the many exhibitors whom I met and talked with as no mean accomplishment in the young history of United, and as a gratifying indication and sign of United's success.

"In the list of theaters—and it is a long one—that have embraced United principles and United membership during the past three months appears the new 'California' theatre to be opened this month in Los Angeles, and the Rialto theatre in San Francisco, and Turner & Dahnken's 3500 seating theatre in Oakland.

"A visit to the Brunton studios in Los Angeles showed Kitty Gordon and Dustin Farnum hard at work upon their United superpictures under the personal supervision of Mr. Brunton."

Brunet Praises Director of Gaby Deslys Film

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., declares that Louis Mercanton who directed the Special Feature, "Infatuation," starring Gaby Deslys, has reached an artistic achievement in presenting this picture, produced by the Eclipse Film Company.

Pathe has planned a specially active campaign for "Infatuation," which will be released the week of December 1.

The advertising material includes posters, one sheet, two 3 sheets, six and 24 sheet; portrait slide in colors, two 2 column scene cuts, line cuts, ad sheet, two 1 column portrait cuts, Gaby Deslys and one 2 column cut of the star; sets of 12 black and white photographs of star and scenes, 22 x 28 sepia of star, lobby display in sepia, 3 styles of large hand-colored portraits for lobby use.

The campaign book of "Infatuation" will have a cover design in three colors, the portrait of Gaby Deslys in the 24 sheet being reproduced. In it will be bound a one sheet, four-page insert on calendered paper, made up of half tone cuts of Gaby and selected scenes from the play.

See Page 3125

Enid Bennet's New Ince Picture on the Paramount Program is Entitled "Happy Though Married"

Metro Announces Plans for New Studio

Announcement has been made of the completed plans for the big new studio to be established at Hollywood, Cal., by the Metro Pictures Corporation, and work on its construction was begun this week. The new studio will be situated at Romaine street and Cahuenga avenue and will occupy an entire block. The site for the new studio is diagonally opposite the present studio, which is to be retained by the company. The two big studios will give ample facilities for all of the Metro forces, as all of the pictures of this concern are to be made in Los Angeles hereafter.

The administration building will be erected on the new site and will front on Romaine street. It is to be of Colonial style of architecture and impressive in appearance. There will be three large stages, two open and one enclosed. The open stages will be 70 by 100 feet and the enclosed stages, for "light effects," will have an area of 70 feet by 195 feet. There will also be four projecting rooms.

Arrangements will be made for fifty dressing rooms, including the elaborate apartments to be occupied by the stars to the less pretentious rooms used by the extra people. An important feature will be a complete carpenter shop and mill, electrically equipped. For the technical department and scenic artists there will be ample accommodations with huge paint frames.

One of the first sets likely to be built upon the new site will be an elaborate Asiatic market place and street scene, as a background for Mme. Nazimova's first picture to be made on the West Coast. This picture is "The Red Lantern."

A restaurant of the cafeteria style will be built and equipped by the company on the new site, so that executives, stars, players and other employes will not be obliged to leave the grounds for meals.

Entirely Different Ones

Owing to confusion that has arisen in the past, Elliott J. Clawson, scenario editor at Universal City, has issued a formal statement to all screen writers that the Universal Scenario Corporation, a Los Angeles enterprise, has no connection whatever with the scenario department of the Universal Film Manufacturing Company.

Los Angeles Sidelights

CHARLIE CHAPLIN began work on his new production Monday, November 4, a title for which has not yet been selected. The picture will be of the rural order, however, and Charlie spent several days among the farm lands of Southern California making friendly advances to the cows, horses, chickens and ducks as well as establishing friendly relations with the pump handle and farming implements. At the Chaplin studio work is progressing rapidly on the many sets required in the making of this picture, which will require many weeks.

Charles H. Christie, general manager of Christie Film Company, will leave in a few days for a trip, which will include all the principal cities of the country, in the interest of Christie comedies.

There were some wet and chilly actors around the Henry Lehrman Sunshine Comedy studio the first few days in November. A company under the direction of William Campbell had been working on a water comedy which required the players to work in water for several hours each day. During the hot spell work was generally sought by the members of the cast, but with a sudden drop in the temperature of Los Angeles water scenes were far from popular. Billie Ritchie was among the lucky ones. The comedian completed his aquarial work before the cool weather appeared, but some of the supporting cast were not so fortunate.

Henry Lehrman, vice-president and general producer of Sunshine Comedies, has engaged George Ovey to enact leading roles. Vera Stedman will play opposite to Ovey in his first comedy. Work will be started shortly by Charles Avery and Billy Watson, who will co-direct the farce. Hampton Del Ruth cooperated with Mr. Lehrman in the preparation of the scrip.

Alfred Reeves is again the manager of Charlie Chaplin's interests. Years ago Reeves, who came from England with Chaplin in Fred Karno's "Night in a London Music Hall," became manager of the company while Chaplin played in the cast. Later Reeves, who is a brother of Billy Reeves, came with Charlie and after a visit to his home in England returned to America and again entered the employ of the comedian. On November 1 Mr. Reeves was made manager of the Chaplin studio.

Tom Mix, who has been a patient at the Clara Barton Hospital, Los Angeles, returned to his home, 5841 Carlton Way, on Thursday, November 7. Mix had an operation performed on his left knee. Years ago while in Texas he was shot and the bullet flattened against the bone. The wound healed and for a long time the actor suffered no inconvenience. For several months the knee began to give trouble and early in October he decided to have the cause removed. He went to the hospital where he spent several weeks.

Anita Stewart's Bewitching Smile, Which She Uses to Advantage In "Virtuous Wives," Distributed by First National

Robertson-Cole Closes Foreign Deal

Robertson-Cole closed a deal last week for the series of eight J. Warren Kerrigan pictures for France, Belgium, Switzerland and Egypt.

For the West Indies and Central America Robertson-Cole has sold "Raffles," "Nine-Tenths of the Law" and "Those Who Pay." In France has been placed "Nine-Tenths of the Law," "Just a Woman" and "The Grain of Dust," with Lillian Walker. "The Fringe of Society," Florence Reed's "Struggle Everlasting" and the patriotic serial, "The Eagle's Eye" have been sold for England.

In the Scandanavian countries Robertson-Cole sold "Her Man," in which Elaine Hammerstein starred, and four J. Warren Kerrigan pictures, numbering "A Burglar for a Night," "A Dollar Bid," "Prisoners of the Pines" and "Three X Gordon." "Raffles," Sir Johnston Forbes-Robertson's "Passing of the Third Floor Back," "The Struggle Everlasting," "An Accidental Honeymoon," with Robert Warwick, "The Eagle's Eye," "Nine-Tenths of the Law" and "The Eleventh Commandment" have been sold for Argentina. Brazil has taken "The Eagle's Eye" and "Raffles." "The Eagle's Eye" has been sold for the Dutch East Indies.

Australia will see "Raffles," "The Passing of the Third Floor Back" and "The Accidental Honeymoon" through the Robertson-Cole placing.

Norma Talmadge Returning to New York

A message received at the Norma Talmadge Studios, at 318 East Forty-eighth street, this week stated that Miss Talmadge, her director, Sidney A. Franklin; Thomas Meighan, Gladden James and other members of her company would start for New York on November 12th, having finished "The Heart of Wetona," Miss Talmadge's next production.

Miss Talmadge intends to stop off at the Grand Canyon a day or two to get one or two location scenes for the following picture, "The Probation Wife." She will produce in the East for the winter, and following "The Probation Wife" will do a series of original stories by Eugene Walter, the playwright.

"When a Man Rides Alone" Is the Mysterious Title of William Russell's Next Picture for American Film Company

"Woman" Receives Approval of Many

Maurice Tourneur Productions, through Hiller & Wilk, this week announced that "Woman," produced by Maurice Tourneur, has received the unanimous approval of the trade press, many classing it, it is declared, as the most artistic production of the year.

Hiller & Wilk, Inc., selling agents for "Woman," announced this week that the method of releasing the picture would be made known very shortly.

The announcement, it is said, will be as striking as the releasing of the first Tourneur production, "Sporting Life," which was immediately secured by the Famous Players-Lasky Corporation following the New York premiere. The Famous Players-Lasky Corporation broke all precedents in taking "Sporting Life," it being the first time that they had ever purchased any independent production.

All United Stars Are Reported as Busy

Officials of United Picture Theatres of America report that all their stars are very busy on new productions or finishing other pictures, despite the "flu" scare.

Leaving no intermission between the almost completed "Adele" and the commencement of her second United picture, Kitty Gordon is already occupied with preliminary work upon the drama made from a play by William Anthony McGuire.

The scenario is by Jack Cunningham, and, as in the case of "Adele" the work will be under the direction of Wallace Worsely, and over all Robert Brunton will exercise his supervision.

Binney Escapes "Flu"

It was announced this week that Harold J. (Josh) Binney has recovered from an attack of influenza, and that the Vangie Valentine production which was interrupted will be resumed immediately.

Re-Made Film Deceptions Scored

Adolph Zukor Scores Deception of Public in Exploiting Re-made William Hart Films as New Productions

AS an evidence of the extreme lengths to which certain unscrupulous purveyors of re-made film productions will go in order to humbug the public, and as an example of the effect such methods have upon those whose confidence they have outraged, a letter published in the last issue of Photoplay Magazine without comment is deemed by the Famous Players-Lasky Corporation to be worthy of attention.

"The letter in question is signed by a St. Louis man, S. M. DeHuff, who evidently has been sadly deceived by misrepresentations concerning some of William S. Hart's pictures made before Hart became identified with Artcraft Pictures and which are now being put out as new pictures in the face of every kind of protest from Mr. Hart himself," said Mr. Zukor.

Mr. DeHuff's letter follows:

"Have the photoplay industry's gigantic breakers of success petered out into rivulets of a catch-penny affair? Is it possible that producers have reached that point where it becomes necessary to filch money out of a gullible public by deliberate misrepresentation, or, to use a more applicable term, by false pretense?

"Permit me to explain my ravings.

"A few evenings ago in our little city (which is not so little that we are unaccustomed to the best in moving pictures) I paused in front of one of our theatres to study the posters. A canvas flared across the entrance bearing the following inscription:

"Wm. S. Hart Pictures Corpn. present W. S. Hart, supported by an all star cast including Robert Edeson and Rhea Mitchell in 'The Preacher and the Bandit.'

"Puzzled, yet interested in the incomparable cast, I was possessed of a vague feeling that somewhere and at some time in the distant past I had seen that picture before. The feeling could not be dispelled, yet, curious, I was unable to resist and entered, incidentally paying twenty cents for that privilege. After witnessing two reels of the picture I left the theatre. Just two, or possibly three years previously I had seen the same picture: only at that time it was produced by Triangle and entitled 'On the Night Stage.'

"At another theatre in our city there is advertised for production in the near future a picture entitled 'A Lion of the Hill,' with a cast consisting of Hart, Markey, Mitchell and Glaum and sponsored by a concern calling itself The Sunset Pictures Corpn. I fear I shall have to do my bit toward defraying the rental of said picture if only to learn just when, under what title and how many years previous I have seen the same picture.

"Again, may I ask, is it possible that a concern that has been in existence but a few months (The Wm. S. Hart Pictures) would be so unscrupulous as to lend its name to a picture several years old and masquerading under a second title with no other object than to deliberately mislead the public to whom it owes its welfare?

"Is it possible that Hart and Ince, themselves, have arrived at that stage where they are deluded into believing the public wants them at any cost or under any conditions?

"That expression of Barnum's about the great American public taking delight in being humbugged doubtless still holds good but there arises in my swallowing apparatus an unswallowable obstruction when I think to what a plane the greatest of all American amusement institutions has deteriorated.

"But perhaps, my dear Mr. Quirk, like a well-known cereal, 'there's a reason' for it all."

Commenting upon the above letter, Adolph Zukor, President of the Famous Players-Lasky Corporation, said: "If the statements made by the writer are correct—and I can see no reason to doubt what he says—certain parties are guilty of flagrant misrepresentation. Mr. Hart has suffered probably more than any other star in pictures from this form of piracy, for while the industry generally is aware that he is being victimized, it is a difficult matter to acquaint, the public with the truth, Mr. Hart wired me requesting that I deny for him any connection on his part with the distribution of the pictures in question. Moreover, I can say the same for Mr. Ince. The presentation quoted—if correctly quoted—is manifestly an attempt at cheap deception through playing upon the name of Mr. Hart's present producing organization. If any such company as 'Wm. S. Hart Pictures Corpn.' exists, Mr. Hart has no connection with it. The name of his producing organization is 'William S. Hart Productions, Inc.' I trust that exhibitors will help us in our efforts to wipe out this evil practice. They can at least decline to pass along the deception to the public, and by so doing will enhance their reputations for honesty and fair dealing with their patrons."

Sylvia Day, Formerly Ingenue in Fox-Lehrman Comedies, Now Returned to Work in the East

J. S. Woody Promoted by Select

Former Field Manager of Select Pictures Corporation Is Made General Sales Manager, with Offices in New York

J. S. WOODY, former field manager for Select Pictures Corporation, has been appointed by General Manager Arthur S. Kane to the more important position of General Sales Manager, with offices in the Home Office at New York. Mr. Woody is a Seattle man and is known to many motion picture exhibitors and producers of the country, having had a long career as a distributor.

New York exhibitors will recall Mr. Woody as Sales Manager of the New York Triangle Branch, while the Chicago trade will also remember him, as he managed the Triangle Branch in that city.

Out on the Pacific Coast, which is Mr. Woody's old stamping ground, he is perhaps better known than in any other place. In 1912 he started with the General Film Company where he worked in varying capacities from salesman to District Manager, changing later to Mutual where he held the same office, that of District Manager.

It was while he was working with Triangle that General Manager Kane appointed him Pacific Northwest General Manager for Select. It was only shortly afterward that he was made Field Manager, and then comes his latest, jump to General Sales Manager.

Mr. Woody broke into the motion picture business back in 1911, under the direction of Mr. Kane, when the latter was Special Representative for the General Film Company in Seattle. His present field of endeavor will carry him to every Select Branch in the country, although six months of the year he will be at his desk in the Home Office. The remainder of his time will be divided equally among the different branches.

J. S. Woody, Newly Appointed General Sales Manager for Select Pictures Corporation

"Collier's" Confirms Cromelin Conclusion

FROM the Inter-Ocean Building, 218 West 42nd Street, New York, the publicity department points to a statement by President Paul H. Cromelin printed in last August which *Collier's Weekly,* in a special article on the international value of the motion pictures, sees fit to verify as it stands.

Mr. Cromelin's August statement in this paper was occasioned by the remarks of Chairman Hurley of the U. S. Shipping Board before the National Security League of Chicago. Commenting on this speech, Mr. Cromelin said in Motion Picture News:

"Chairman Hurley declares that this merchant marine must not be allowed to go to rot in peace time. He told the assembled business men that they must plant American wares so successfully in the foreign market that all the new ships would keep busy. Meantime the American film is acting as publicity agent for this superb idea. It is showing in all neutral lands, familiarizing them with American success-tools. The demand for these tools exists wherever ambitious men are forging to the front. This, I think, takes in every land! Establish American supremacy thus and the orders for American goods will flow in. And what channel other than our films could get such a result? A paid advertising campaign that would attain anything like it would cost our manufacturers a billion dollars."

This point is taken in its entirety by *Collier's* in its article dated October 19 and entitled, "Internationalizing the American Idea," even the Hurley statement being used in connection therewith.

The Inter-Ocean Film Corporation is sending copies of these remarkably similar Motion Picture News and *Collier's* statements to a list of prominent Government officials as part of a plea that increased shipping facilities should be accorded exports.

The Fifth Rainbow Comedy Is Released

With a new subject every other week, the Rainbow Comedies, made at the United States Motion Picture Corporation's studios in Wilkes Barre, have now reached their fifth release as a General Film offering. The current Rainbow picture is "The Camouflaged Baby," and the favorites of this series, Lillian Vera and Eddie Bouldon, are in the leading roles.

Production of Rainbow Comedies is said to be well ahead of schedule, since the next November subject and the first December subject are ready and only await the date of release.

Reports to General Film Company indicate that the nature of the Rainbow single-reelers already distributed makes them very acceptable to exhibitors. The titles are: "Nearly a Slacker," "Some Judge," "My Lady's Slipper" and "How She Hated Men."

Declares Custom House Should Be Thanked

"The export division of the New York Custom House deserves a vote of thanks from the film exporters of America," declares one of the officials of the Department of Motion Pictures of the Robertson-Cole Company.

"General war conditions had necessarily made the work of the Custom House one beset with tremendous difficulties and problems. The restrictions which were made were, of course, necessary to the conduct of the war. The enemy might easily have obtained valuable knowledge through films, for instance. That was but one of the many problems of the Custom House.

"But, through all the months of our participation in the war, the New York Custom House has gone about its business thoughtfully and understandingly. I wish to especially compliment Deputy Collector Lamb. He is entitled to a great deal of credit for the admirable handling of the film export problem. In the days when the war-time rules made the conduct of business irksome Mr. Lamb always did his utmost to facilitate matters and aid the exporter.

"He has met the exporter fairly and squarely. Never once has he deviated from his policy of making the exporting of films as easy as possible. The Robertson-Cole Company has appreciated Mr. Lamb's handling of the situation."

Inter-Ocean Corrects an Error in Sales Item

The Inter-Ocean Film Corporation recently notified Motion Picture News that Messrs. Brock and Schlesinger of its sales staff had sold "Inside the Lines" in England.

This was due to a typist's error, Managing Director John H. Taylor of London Inter-Ocean having really handled the negotiation with Granger's Exclusives, purchasers of the British rights.

Vivian Martin, Winsome Star of Paramount Pictures

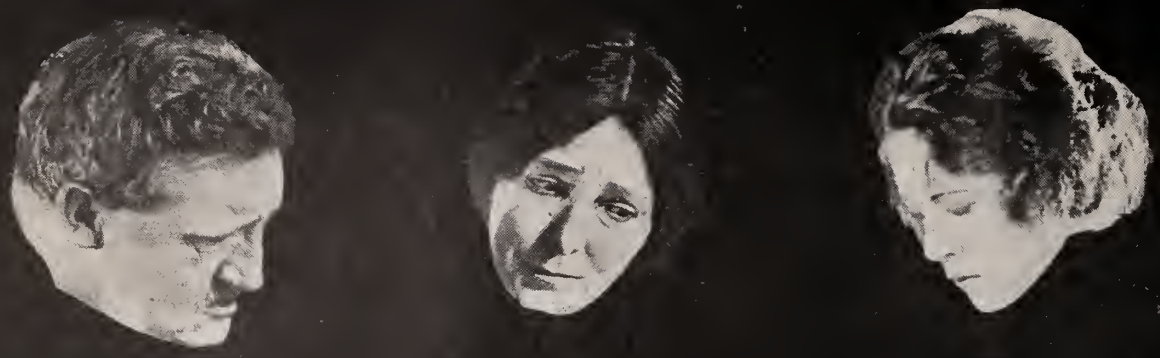
"Let the people know about the Lusitania. Made wonderful record Sunday. People more than satisfied."

STRAND THEATRE
Youngstown, Ohio

"The SINKING OF THE LUSITANIA"

The World's Only Record of the Crime that Shocked Humanity

JEWEL Productions INC
1600 Broadway, New York City



"Behind the curtain
in scarlet garb...
stood Luxury...
waiting on her
great decision."

MILDRED HARRIS

in the coming

Lois Weber

Production De Luxe

"Borrowed Clothes"

JEWEL Productions INC

1600 Broadway. New York City

Sweeping the Country
Mopping up for Exhibitors
Tremont Temple, Boston
The Whole Colossal Drama of the War
CRASHING THROUGH TO BERLIN
The Whole Colossal Drama of the War
CRASHING THROUGH TO BERLIN
CRASHING THROUGH TO BERLIN
The Greatest of all War Spectacles Filmed From Authentic Scenes by a Thousand Cameras
SHAWS
SHAW'S
SEE THE WAR
ALL-ALL TRUE
OVER 4 YEARS
NOW SHOWING EVERYWHERE TO
CAPACITY
Book thru any Jewel Exchange

"The YELLOW DOG"

PRODUCED DIRECT FROM HENRY IRVING DODGE'S GREAT SATURDAY EVENING POST STORY

IN the greatest patriotic drama ever produced you'll see the fiend that takes American pay by day and earns his German master's filthy murder wage by night.

You'll see the slackers and the klackers—Americans. You'll see the spies and the incendiaries—Germans. You'll see the man who knocks Liberty Bonds and defends the sinking of the Lusitania. You'll see the man who tells tales of the Government that he cannot prove and idle, gossiping women—their tongues klacking poison. You'll see them all woven into a vivid drama that for sheer human interest has never been surpassed. The story of a 100% American who routed the yellow dogs in a 25% American town, the most realistic picture ever screened.

"The Yellow Dog" has doubled in value since the Armistice was signed. Book it and clean up.

The Most Talked of Picture in America

This tremendous photodrama will make you swell with pride, and droop with shame; it will make you laugh for joy and grit your teeth with rage; it will convey its triumphantly patriotic message to you by telling a big dramatic story in a manner that will grip and thrill you to the core.

Book it and Boost it to the Limit

In and Out of West Coast Studios

By J. C. Jessen

What Goldwyn Is Doing

SEVEN producing units will be at work making Goldwyn productions by November 18, according to plans perfected by A. Lehr, vice-president and general manager of the Goldwyn Film Corporation, who with many of his producing staff, numbering thirty in all, has arrived in Los Angeles. As recently stated in Motion Picture News, the Goldwyn Company has leased the Culver City studios built by Thomas H. Ince, from the Triangle Film Corporation, and took possession of the plant on November 1. Preceding the arrival of Mr. Lehr and party, Mae Marsh and Tom Moore arrived in Los Angeles. The Moore Company has been at work two or more weeks, and have produced, under the direction of Harry Beaumont, the first western made subject titled "The Tenderfoot."

Owing to illness of Mae Marsh no work has been begun by the company which she heads.

The officers accompanying Mr. Lehr are Hugo Ballin, art director; Mason Litson, manager of Production; Joseph Cohen, business manager; Leon Britton, assistant to casting director Clifford Robertson; Director Reginald Barker, who has just completed filming four Goldwyn plays starring Geraldine Farrar, and Clarence Badger, who has been directing Mabel Normand.

Tom Santchi arrived early this week and Mabel Normand, Madge Kennedy, Milton Sills and others are expected within a few days. J. G. Hawks, recently engaged as head of the scenario department, has taken up this work and will have plays for all companies in readiness within a week or ten days.

Brunton Studio Notes

CHANGE of title for the first Matzene Production starring Mme. Yorska has been announced, and this photoplay will be named "The Infernal Snare" instead of "The Infernal Net." Story for this was written by Mme. Bernhardt in French, and the French word in her title means either net or snare. The former was preferred by the producer, but on suggestion from Mme. Bernhardt the name has been changed. Continuity was written by Jack Cunningham. The producing company, which is under the direction of David Hartford, expect to complete work this week.

Filming of the second Kitty Gordon play for United, adapted from a story by William Anthony McGuire, with continuity by Jack Cunningham, was put in production by Director Wallace Worsley this week. Mahlon Hamilton plays the role opposite the star in this drama of society and the underworld and W. Lawson Butt has been cast for the third point of the triangle.

ACTIVITIES in production work generally were to start in Los Angeles studios about November 18, but the complete producing organizations will not all be working until early in December, according to plans of practically all of the studios who closed down recently pending the opening of theatres throughout the country. By extending the time to this date, it will be possible for all units to delay production at least one month. In the meantime, the technical staffs of the several studios will be put to work so that everything will be in readiness for production.

The close-down has not affected the producing organizations of the Thomas H. Ince studios, the Mack Sennett Paramount Comedy plant, Griffiths organization, the Clara Kimball Young and Blanche Sweet companies. With but one or two exceptions the several companies working on leased space at the Brunton studios continued activities. This list includes Dustin Farnum and Kitty Gordon of the United, Bessie Barriscale, Mme. Yorska and the Mission Productions, Inc. The Vitagraph Company closed its plant for two weeks only, and eight companies resumed work Monday of this week.

Vitagraph Close-ups

ANOTHER bright, animated spot in the Hollywood film colony is the Vitagraph plant on Talmadge avenue. Eight companies begun work Monday, November 4, after several weeks suspension.

Earle Williams and Grace Darmond have gotten started on their new vehicle, "The American Ace." Nell Shipman is working on the continuation of the two-reel Wolfville pictures under her new director, Otto Lederer. William Duncan has started his new picture, a title for which has not yet been selected. Antonio Moreno and Carol Halloway have begun to film the new serial, "The Iron Test." Bessie Love and Frank J. Glendon are very busy in the midst of making "The Enchanted Bond," which will be the next release of Miss Love.

There are three comedy companies hard at work. Montgomery and Rock will shortly announce the title of their new production, while Larry Semon is shooting "Pluck and Plotters," which will be completed about the middle of December.

Paramount-Artcraft

CHARLES RAY, under the direction of James Storm, is putting the finishing touches to "Greased Lightning" at the Thomas H. Ince studios. This production may not be released until January, but preliminary exhibitions of the film will be arranged the latter part of November.

Dorothy Dalton is busily at work under the direction of Victor Schertzinger at the Ince studios, on a new picture, the title for which has not been announced. The story is by John Lynch and concerns a woman of the large city with an insatiate desire for clothes, who lives beyond her husband's means. She finally brings about his ruin. A dream forecasts for her the crisis and thus warned she fortifies herself for a supreme sacrifice. Thus in her husband's eyes she redeems herself for all her past selfishness. In the supporting cast are Charles Clary, leading man; J. Barney Sherry, Donald Macdonald and Phile McCullough.

At the Griffith Studios

A CHANGE has been made with respect to the release of D. W. Griffiths Artcraft subjects, and now it is definitely stated that "The Greatest Thing in Life" will be the next release, coming early in December, instead of "The Romance of Happy Valley." The former subject has Lillian Gish and Robert Harron as principals.

Mr. Griffith has begun work on his fourth Artcraft contribution, as yet unnamed. This will be a noteworthy release inasmuch as Mr. Griffith promises that it shall contain the first pictures made under the new process which give a stereoscopic effect on all close-up scenes. His experimental laboratories have been working on this process for a long time and now have it so well perfected that the producer feels certain of the results, and will introduce effects made possible by these experiments.

The propaganda film on which Mr. Griffith has been working for months is not to be an Artcraft release it became known this week. How it will be handled is yet to be decided. The subject will consist of probably eight reels, and a unique feature is that every member of the cast has brown or dark eyes. Included in the players are Robert Harron, Richard Bartholmus, Carol Dempster, a Los Angeles girl; Claire Seymour, who has been in comedy; George Fawcett, Katre Bruce, Adolph Lestinie, Syn de Condi and others.

Equipment Service

THE WAR IS OVER

And The WORLD Is Looking To AMERICA For Great Things!

Are you, Mr. Exhibitor, keeping in pace with the requirements of the Motion Picture Industry, which is one of the leading industries of America?

Are your pictures projected up to standard?

Remember, you must use only a Projector made of the best material such as a " MOTIOGRAPH " DeLuxe.

If you have not installed one of these machines, do so at once.

Used in such high class Theatres as the new " California," San Francisco; the " Howard," Chicago; the " Dayton," Dayton; and the " Duplex," Detroit.

The " MOTIOGRAPH " DeLuxe will give satisfactory results from every viewpoint.

(Write for literature)

THE ENTERPRISE OPTICAL MFG. CO.

564 W. Randolph Street **Chicago, Illinois**

Projection Music Laboratory Studio Theatre

"BERGER'S Classik" STEEL CEILINGS
Steel Ceilings Put an End to OVERHEAD EXPENSE in your Theatre
They'll last as long as the Building
Ask for design Catalog No. D45
BERGER
The Berger Mfg. Co., Canton, Ohio
BRANCHES: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco
EXPORT DEPARTMENT: Berger Building, New York City, U. S. A.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....Editor

Alfred S. Cory.....Technical Editor

Society of Motion Picture Engineers

THE exact date for the postponed meeting of the society of Motion Picture Engineers has not as yet been definitely set. Due to the influenza the meeting in Cleveland scheduled for October twenty-first and twenty-second was cancelled. The original plans will be carried out during the latter part of November and it is hoped that the Society may benefit by the postponement by having a larger attendance.

There is one question of considerable importance which will be taken up at the coming session. This deals with the appointment of a committee to wait upon the Fuel Administration. This committee is an important one as it can be of active and immediate help to the Government purely in an advisory capacity as fuel saving will be as necessary for a considerable time after peace is declared as it is now.

The Society in the past has been quietly working within the industry for improvements which, though coming slowly, are bound to be brought about in the end. Now is the time for us to show to those on the outside that the society is an organization which is in a position to do things—with a membership which, through its trained and technical men, can be of service to the Government in a way which is impossible of accomplishment through any other branch of the industry.

This committee must be composed of men versed in illumination — current control — and other technical branches which fall directly under and relate to the Fuel Administration's activities.

Motion Picture News, under date of October 19, published a list of recommendations for the saving of current which in turn if carefully carried out will have a far-reaching effect upon the fuel supply. These recommendations were sent to the Fuel Administration and from acknowledgments which have been received were considered timely.

The Fuel Administration has gone further and expressed a desire to go into the matter more exhaustively. This can and will be done though we personally feel that here is an opportunity for the Society to take hold of an important question and cooperate in such a way that it will redound permanently to its credit. One thing, however, must be remembered and that is that any committee which is appointed must be named with the idea of including only men fitted by training directly for the undertaking. The committee must not be cumbersome as the recommendations which it will be called upon to make will be definite, and only certain branches of the membership are in a position to make them, with a minimum of waste energy.

The tendency of the motion picture industry is to pull out the "old axe" and "have a grind" every time the opportunity arrives. This, thus far, has not happened in any way in connection with the Society of Motion Picture Engineers, and we feel sure that it will not, therefore, we hope this committee will be elected or appointed with all possible haste, in the regular way, in order that it may be organized and in working order with the least possible delay.

Another matter of interest to the industry at the coming meeting of the Society is that the annual election of officers will be held. For this reason it is our hope that every member of the Society will be present. The plans for the coming year will be discussed at length, and should prove not only interesting but of the utmost value.

The papers which are to be presented at the coming meeting will be presented and distributed by the President of the Society, C. Francis Jenkins, 712 Eleventh Street, Washington, D. C., prior to the meeting so that all members should come to the meeting prepared to discuss the various subjects from every angle. We would suggest that this be done carefully by all, for by this method alone can the full value be gotten out of them.

Special Notice

Although it is above stated that the Cleveland meeting of the Society of Motion Picture Engineers had been indefinitely postponed; we learn, at the instant of going to press that the meeting will be held on Monday and Tuesday, November 18 and 19.

The Society's headquarters, during the Cleveland meeting will be, as previously announced, the Hotel Winton, and in addition to its executive sessions the Society will be entertained by the National Lamp Works and the National Carbon Co., whose vast plants will also be open for the inspection of the visiting members.

Operators

Thus far since announcing the prize competition for articles on various subjects connected with projection we have had several letters and the assurance of considerable interesting data.

These letters, however, have not been as numerous as we would like and we feel sure that there is much latent ability which has not as yet come to the surface. We suggest that every man in the industry who feels capable of handling these subjects at once sit down and prepare the data in the form of an article and send it in.

Communications of this kind should be sent to Mr. A. S. Cory, Editor of the Projection Department. If any one has any questions to ask as to added details he should write at once.

E. K. Gillett.

Equipment Operating Projection Questions Answered

80

Perplexities of Projector Optics

Mr. A. G. Smith, Dresden, Tenn., propounds the following series of questions:

"I use 110 volts from the line through a compensarc with no name plate and five throws, which, I judge, range from 20 to 60 amps, and I have to use it on the last two throws to get enough current. No ampere or volt meters in town, so I can't make a test. The house meter reads 100 V. 50 Amp. 60 Cycles.

"The throw is about 64'. The distance from front condenser lens to aperture plate is 20½" and the lamphouse as far back as the frame will let it go. I use two 6½" plano-convex condensers and it is about 3½" from arc crater to back condenser. Gundlach-Manhattan projection lens 4" E.F. Diameter of lens about 2". Shutter 2⅝" from front of objective. The shutter has two blades. Size of picture about 11' 2" wide. Powers 6A machine.

"Question: When I hold a card in front of the lens about 3" away from shutter I seem to get the smallest circle of light; should not the shutter be there? And why is it smaller there than right at the lens? I get more flicker than I like. Can you suggest any changes? I get pretty good light on the screen when the current is good. Have a bought screen, which looks like it was painted with aluminum. What is a good thing to dust or clean it with? There are two splices in it and they show plainly. My pictures move sideways at times, like it was in the film. I have lined everything up and intermittent sprocket seems tight enough sideways, allowing for expansion. Now the tension shoes can be shaken from side to side quite a little, and it seems to me dirty film might cause them to shift from side to side. Outline the numerous causes for such crazy actions. Suppose you publish a diagram of the light from the arc to the screen, where it crosses the image, etc. I have talked to several operators in these small towns and not one could tell me for sure if the light crossed itself between the condenser lenses and aperture, or if it was crossed between the two condensers. Where and what is the aerial image, and where and how do you find the dissolving point? How do you find out how far the lamphouse should be from the aperture? What is a multiple reel?"

In reply: Our correspondent has favored us with well nigh complete information concerning the present adjustment of his projector optical system, and we are therefore enabled to set him right without indulging in extensive conjecture.

For the condenser combination, two 6.5" lenses, used by the correspondent, a distance of 20.5" from condensers to aperture is far too great, and the image of the arc crater is brought to a focus before reaching the machine aperture; thus the film picture at the aperture is, in the correspondent's case, being illuminated by a diverging instead of a converging beam, and the result is an absurdly excessive waste of light. It should not, however, be assumed from the foregoing that an ideal condition will prevail if the crater image, or "true spot," is focussed upon the film picture at the aperture, for, while such an arrangement represents better efficiency than the correspondent's present adjustment, it is nevertheless more wasteful of light than is the case when a condenser combination of proper E. F. is selected and so focussed as to illuminate the picture at the aperture with a converging, or at least a parallel, beam.

We therefore recommend that the correspondent use a 6.5" and 7.5" condenser combination, and materially decrease the distance from condensers to aperture, judging the most suitable position for the lamphouse by a study of the evenness and intensity of the light upon the screen. The various tables of condenser distances, etc., published to date, are not to be relied upon if efficiency is desired, as they have been formulated by propounders of some weird assumptions regarding optical action, which are not at all in conformity with the laws and facts of the subject.

When the condensers are sufficiently close to the aperture to supply the maximum illumination which can be collected and transmitted by the objective, it will be frequently found that the rays issuing from the front of the objective are diverging, and in such a case the small cross-section of the beam noticed by the correspondent at a short distance in front of the objective, with his present arrangements, will no longer be in evidence. We will return, further on, to the consideration of the best distance from the objective at which to locate the shutter, but in reply to the correspondent's query as to how he can reduce the flicker in his picture; this results from the use of the two-wing shutter and would not be improved by the installation of a three-winger when the current is 60 cycle A.C., because the three-wing shutter gets into synchronism with the current alternations at most every useful projecting speed, and a stroboscopic pulsation results which is even worse than the flicker with the two-wing shutter. The only methods by which the correspondent can, therefore, reduce the flicker, so long as he uses the A.C. arc as light source, are (1) to increase the projecting speed, which is not conducive to a proper interpretation of the action in most pictures, or (2) to reduce the brightness of the projected picture, which may or may not be advisable, according to the circumstances.

Not knowing the make of the metallic coated screen used, we could not definitely advise as to how it should be refinished, but any attempt on the part of the correspondent to recoat it would probably end in disaster. It is claimed, however, by the makers of most all types of metallic-surface screens, that these surfaces may be cleaned by washing with soap and water. If the screen appears to be dirty, we would suggest the experiment of carefully and evenly washing the surface, which should considerably increase its reflecting power. Unless the washing operation is painstakingly and slowly carried out, the screen will show dirty streaks, due to uneven application of the soap and water.

Regarding the occasional sidewise movement of the picture on the screen, this could fairly be blamed upon the films, if of rare occurrence, but if it is frequently noticeable, the adjustment or mode of installation of the projector is surely at fault. The correspondent's report of his intermittent movement adjustment appears rational, and we can assure him that sidewise play in the tension shoes would hardly be responsible for sidewise movement of the picture on the screen, as the forward pressure (*exerted by the shoes*) on the film is, in general, the only function of the gate tension devices which has appreciable influence upon the projected picture. However, it may be that the correspondent's machine is not rigidly anchored to the floor of his projection room, or that the floor itself is subject to vibration, and we recommend that he investigate these matters.

For the present we decline the invitation to publish a diagram showing the passage of the light rays from arc to screen, as it occurs in projecting motion pictures, but the exact characteristics and mode of action of optical projection systems have been the subject of our recent and precise investigation, the results of which will appear in due course, prefaced by a sketch of the real properties and action of lenses, which have not been taken into consideration by the majority of "light ray artists" who have published diagrams in the past.

Coming now to the "aerial image" and the "dissolving point," those delightful concoctions of the amateur theorists, these are, in a sense, one and the same thing, as the "dissolving point" of the projected beam is situated at the plane of the "aerial image." In simple language the facts are as follow:

For any object on one side of a positive lens there will be formed a corresponding real image at some distance from the other side of that lens. In the case of the motion picture projector the object is the bright surface of the front condenser lens (*or some portion of that surface*), as seen by the projection objective through the rectangular opening in the aperture-plate. An image of the bright forward condenser surface, as seen by the rear element of the projection objective, is therefore formed on the other side of

the objective; that is, in space, out in front of the objective. As it is a real image, it can be received upon a screen, such as a white card or piece of paper held in the light beam, and the image thus noted on the paper screen will be a faithful picture of what the rear component of the objective sees, looking backward through the picture aperture. In studying the form and size of the image received upon the paper in front of the objective, the diffused and scattered light surrounding it should be left out of consideration, as this scattered light is due to reflections from the lens mounting and surfaces, and plays no part in the formation of the image under observation (*the so-called "aerial image"*).

Now, according to the optical laws of conjugate foci or distances, the size of the "aerial image," and also its distance in front of the objective, will be governed by the distance between the front condenser surface and the *objective;* thus, the shorter the distance between the condensers and the objective, the further out in front of the objective will the "aerial image" be formed, and, likewise, the larger will the "aerial image" become.

It is, therefore, frequently not feasible to place the revolving shutter so that it cuts the projected beam at the exact position of this "aerial image," or "dissolving point" of the beam, but when the shutter is placed at this point the interesting effect is noted on the screen that, as soon as the shutter blade commences to cut the projected beam, the illumination commences to be reduced *simultaneously all over the screen,* and is so faint that the picture is indistinguishable before the shutter blade has passed entirely through the light beam. Thus the light is not cut off abruptly from one side of the picture to the other when the shutter blade intercepts the beam, but is diminished gradually in a manner similar to the dissolving action of an iris diaphragm, hence the origin of the term "dissolving point."

The reason for the simultaneous diminution of the screen illumination at all parts of the projected picture, when the shutter blade intercepts the projected beam at the plane of the "aerial image" (*the so-called "dissolving point"*) does not appear to have occurred to the various experimenters on this dissolving effect, but we supply the explanation here, as it will doubtless interest all students of projector optics.

It is a fact readily capable of experimental confirmation that any single point on the front surface of the condenser system can project a complete image, or picture, of the entire arc crater, this picture of the crater being, in the case of the motion picture projector, the true spot, which, of course, is formed somewhere in front of the condenser system, and is a magnified picture of the arc crater. When such a spot, or true image of the entire arc crater, formed by the rays proceeding from but a small point or element of the front condenser surface, is examined, it is seen to be very feebly illuminated, as might be expected, since the light projected by all of the rest of the condenser surface has been stopped off, and cannot contribute to the formation of the spot.

The ability of any small element, or point, on the surface of a lens to form a complete, although feebly illuminated, image of an object situated on the other side of the lens is a general and fundamental property of all lenses, and is not merely confined to the condenser system of an optical lantern, which is the case here under consideration.

Optics further shows us that the image of a luminous object formed by an optical system will be endowed with the characteristics of the object itself, so that we can expect the image of the front condenser surface which is formed in front of the projection objective (*the "aerial image"*) to be possessed of all the characteristics of the luminous front condenser surface itself. Thus, as it is known that stopping down, or reducing the area of, the front condenser surface does not prevent it from forming a complete image, but merely lessens the intensity of the resultant image in exact proportion to the manner in which the operative lens surface is diminished, it is apparent that any point or portion of the "aerial image" (*which behaves the same as the front condenser surface*), can likewise form a complete picture on the projection screen, which picture will vary from the maximum brightness to vanishing intensity, according as the entire area of the "aerial image," or only a portion of its area, is sending rays to the screen. The shutter blade passing through the projected beam at the plane, or position, of the "aerial image" is thus seen to act the same as would a gradually closing iris diaphragm before the front condenser surface, and a complete image is still formed upon the screen so long as any portion of the "aerial image" is still unmasked by the shutter blade, but as the illumination of this screen image diminishes in direct proportion to the reduction in

SILVERTIP

DIRECT CURRENT

Motion Picture Carbon

The Silvertip is the standard negative carbon for direct current projection. It is of small diameter and is heavily plated with metal to give it a high current carrying capacity. When used with the Columbia upper it gives a pure white light of high intensity.

The illustration below shows clearly the difference in size of the Silvertip negative and the old negative carbon. The great improvement in positive crater is also shown.

The blunt point of the negative carbon in the old system permits the negative spot to wander, since the spot covers but a small portion of the point. The negative spot on the Silvertip covers the entire point with the result that the arc cannot wander and cause a flicker on the lens and screen.

Write for circulars.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

Theatre Record Ledger System

My newly revised 1919
EDITION NOW READY

The Theatre Record Ledger System is the same bookkeeping now being used in over six thousand theatres throughout America and parts of the rest of the world. Arranged to give you an accurate auditing account of every separate day's business as well as expense. The only form that you can keep a governmental war tax report on and keep it right. Money quickly returned if you are not satisfied that this is the best and simplest bookkeeping you ever saw. It's recommended by any expert accountant or auditor.

Price $2.50 (including 1 year's business) sent postage prepaid when 30c. additional is included.

JAMES V. BRYSON, INC.,
20 East 19th Street
Minneapolis, Minn., U. S. A.

WHY AND BECAUSE

WHY do you find all makes of machines in the second hand shops EXCEPT SIMPLEX?

WHY are SIMPLEX Machines cheaper to operate than all others?

BECAUSE the makers of the SIMPLEX consider quality a better asset than quantity. No material short of the best regardless of price can enter into its construction, hence repair bills are almost unknown. For further information address

LEWIS M. SWAAB
SIMPLEX Distributor
1329 Vine Street, Philadelphia

Ask us about our motor equipment for power 6A and 6B

PERFECTED PROJECTION

THE automatic self-adjustment of the DeVry Portable Motion Picture Projector is only one small feature of many which witness to its completeness. No detail has been overlooked in making the DeVry the strongest, the lightest, and the most compact self-contained projector on the market. It is without a single separate part.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-5

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

"NEWMAN" BRASS FRAMES AND RAILS
Read What Josiah Pearce & Sons Say About Our Goods

Gentlemen

Now that you have completed equipment in our new theatres here in New Orleans and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

The Newman Mfg. Co.
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg. Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal

Established 1882
Frames, Easels, Rails, Grilles, Signs Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing.

effective area of the "aerial image," the screen picture is so faint as to be hardly observable by the time the shutter blade has passed two-thirds of the way through the projected beam at the plane of the "aerial image," and the analogy between the action of the shutter blade cutting the beam at this point and the action of a gradually closing iris diaphragm in front of the condenser system completely accounts for the dissolving effect.

A study of the foregoing will convince the correspondent that the answer to his question as to how the proper lamphouse distance is determined will best be learned by experiment, and, as for his concluding query, a "multiple reel" is the highbrow term for a film subject which is in excess of 1,000 feet in length, and is therefore supplied on two or more film reels.

Movies Essential to Happiness of Men at Front

ON November 6 the members of Local 306, I. A. T. S. E. had the pleasure of listening to an interesting talk by William Horton Foster, vice-president of the Community Motion Picture Bureau, which organization has charge of all motion picture activities in the various army camps in this country and overseas. Mr. Foster is making an appeal for experienced operators for this service, as more are required in addition to the several hundred already employed.

Mr. Foster has a most intimate and complete knowledge of the overseas work of the Motion Picture Bureau, and he related a host of extraordinary experiences which befall the motion picture operators in the vicinity of the front line trenches, but the most convincing proof of the value of motion picture exhibitions to the jaded fighters is given by the boys themselves, as they are always hungry for new pictures and cheer the operator to the echo when he makes his regular appearance.

A letter recently received from one of these overseas operators, Mr. Harry E. Southard, who is a member of Local 306, gives an insight into the character of this work from the viewpoint of the operator. Mr. Southards' letter says:

"As to our work, there is no end of it. I am in charge of what is probably the largest area in France and am going night and day. We have no use for watches or clocks and though I am working harder than I ever did before, I enjoy it and would not change jobs with a bank president. That we are doing the most important work (aside from actual warfare) that is being done here, is pretty thoroughly recognized over here, though from letters I got it does not seem to be at home.

"I am going tonight to a little island where a few hundred men are without a canteen, without a 'Y'; in fact, with nothing except my weekly visit. I must drive over the most impossible roads four hours to reach them, and tonight the trip will be made in a pouring rain and through mud hub-deep, but if you could see my reception when I arrive and they know they will get their movies; if you could see the send-off I get in leaving, you would know what appreciation really is and you would envy me my rain and mud and my wet clothes, and you can well believe that when I feel those wet clothes off about 4 o'clock tomorrow morning and turn into my bed, I can go to sleep with a smile of real happiness. So if anyone tells you that there is anything more important to the soldier than his movies, you will know it isn't true.

"In closing I can only say that my one regret is that you and all my friends can't be here with me."

The sum total of the producer's efforts are realized only when the DEVELOPER and PRINTER is equal to the responsibility he undertakes.

EVANS' reputation for absolute perfection and reliability will prove a safe guidepost for you, Mr. Producer.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

Business Offerings

FOR SALE: A piano purposely built for motion picture work, in good condition. Box 60, care of Motion Picture News.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

LEST YE FORGET
When purchasing M. P. Machines and supplies to economize—think of IMSCO
INDEPENDENT MOVIE SUPPLY CO.
729 Seventh Avenue, New York
Sixth Floor
Write for Quotations

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO.
80 Fifth Avenue, New York
Phone, 3227 Chelsea
Addressing Printing N189 *Multigraphing Typewriting*

Cleveland Operators Active in Fourth Loan Drive

MOTION picture operators of Cleveland, no less than other members of the industry, devoted all of their time, during the recent Liberty Loan campaign, to stimulating and acquiring subscriptions. Frank Masek, Harry Holmden and Jack Pendergast constituted a committee of operators, which saw to it that ten operators were appointed every evening to direct the ten community shows that were given from the backs of army trucks in the different neighborhoods of the city. The men went on at 6 P. M. and worked under the most disadvantageous circumstances. They had to put up and take down their shows after each performance. They were salesmen when the occasion required, and they even took the stand and made speeches when the regular speakers failed to appear. Mr. W. E. Lusk, who had charge of the distribution of Liberty Loan films for the Fourth Federal Division, was enthusiastic in his praise for the help rendered the committee by the operators.

Local 306 Has New Headquarters

WE are advised by Local 306, I. A. T. S. E. and M. P. M. O., that they have vacated their former office in the Columbia Theatre Building and are now located in the Gaiety Theatre Building, No. 1547 Broadway, New York.

A large suite of rooms has been acquired by the organization on the sixth floor of the Gaiety Building, which will greatly facilitate the transaction of its business affairs, this step having become necessary on account of the steadily increasing number of new members recruited from all over Greater New York.

Educational Institutions Install Motiographs

THE Enterprise Optical Company, Chicago, Ill., report that the demand for Motiograph projectors by schools and commercial institutions has been very heavy of late.

They advise us that "De Luxe" Motiographs have recently been installed in the public schools, Clayton, New Mexico; the Grafton High School, Grafton, Wisconsin, and by the American Agricultural Chemical Company, Pierce, Florida.

Equipped with UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
BURKE & JAMES, Inc
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

Write for our up-to-date price list
Amusement Supply Company
Largest Exclusive Dealers to the Motion Picture Trade
300-302 Mallers Building
5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
We Sell on the Installment Plan

People talk about the Estey Theatre Pipe Organ—like it. It gives your theatre prestige.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the December 14th issue of the MOTION PICTURE NEWS

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
MODERN EQUIPPED STUDIOS FOR RENT
HIGH CLASS DEVELOPING AND PRINTING
TELEPHONE 4600 YONKERS

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Camera Laboratory — Picture Making — Studio Technique

The Reticulation of Gelatine

By S. E. SHEPPARD and F. A. ELLIOTT

(Continued from last week)

Experimental Production of Reticulation

A TYPICAL case, which has the advantage of following ordinary photographic procedure, is as follows: A Seed 23 plate is "flashed," developed in a standard pyro soda developer for 4 min. at 80° F., then rinsed, and fixed in a standard hypo-bisulfite fixing bath at 80° F. Reticulation was then found to depend upon the temperature of the wash water as follows:

Temperature	Reticulation
70° F.	None
80° F.	None
90° F.	Faint
100° F.	Strong

Instead of water, stronger and more definite results were obtained by an after-treatment with the following solution:

50 cc. 95 per cent Ethyl Alcohol
40 cc. 5 per cent Formaldehyde
110 cc. Water

In this case the following factors may have played a part:

1—Prehardened gelatine in the emulsion.

2—Tanning agents produced in development.

3—Excess swelling pressure in hot developer, etc., and particularly in washing.

That reticulation can be produced by the combined action of both a swelling or softening agent and a hardening or anti-swelling agent to restrain this is shown by the production of reticulation by the following combinations:

No.	Hardening Agent	Softening Agent
1.....	Tannic Acid	Acetic Acid
2.....	Quinone	Acetic Acid
3.....	Chromic Acid	Hot Water
4.....	Mercuric Iodide	Potassium Iodide

All of these combinations produce reticulation, but 1 and 2 have only a theoretical interest, as they are difficult to control. The other two pairs are more susceptible of control, although it must be emphasized that in any case the balance between hardening and softening agents must be delicately adjusted, and that the measure of control is limited. Further, the occurrence or production of reticulation is in a very large degree dependent upon the nature of the gelatine. The so-called "hard" gelatines tend readily to reticulation, while the "soft" ones only give transient signs of it.

An experiment on this point gave the following results:

Gelatine	Coating Per Cent	Reticulation in Potassium Mercuric Iodide
A-Hard	8	Strong, permanent
B-Hard	8	Strong
C-Soft	8	Very faint, transient
D-Soft	8	Very faint, transient
E-Soft	8	Very faint, transient

The following results were obtained with combinations of softening and hardening agents 3 and 4:

Chromic Acid and Hot Water—Chromic acid is, of course, a well-known hardening agent for biological tissues. Working with 8 per cent hard gelatine, machine coated on glass, a 10 per cent solution of chromic acid at 20° to 22° C., followed by washing with water at 56° C., was found to afford the best conditions.

Potassium Mercuric Iodide—The solution of mercuric iodide in potassium iodide known as Brücke's reagent was found to be a convenient strength for use. According to the formula for this, 120 g. of mercuric iodide are to be dissolved in a solution of 50 g. potassium iodide in 500 cc. of water, and the whole diluted to 1000 cc. We found, however, that under these circumstances only about 72.6 g. of mercuric iodide could be dissolved at room temperature; nor was this result much affected by heating to 50° C. It should be noticed that these quantities are near to those necessary for the double salt, $2KIHgI_2$ or K_2HgI_4. In this combination, the softening agent is the iodide, or more specifically the iodion, I^-, while the hardening or coagulating agent is the mercuric salt, or, again, the mercuric ion Hg^{++}. Attempts made to increase the proportion of mercury were without success. A saturated solution of potassium iodide at 18° to 20° C. was made, containing 128 g. of potassium iodide to 100 cc. of water, or 56.2 g. in 100 g. solution, which agrees fairly with the value 59 per cent at 20° C. given as the solubility in Landolt-Börnstein. This solution was saturated at 20° C. with mercuric iodide, taking up 64 g. In this the ratio of 2KI to HgI_2 is 0.69, whereas the actual double salt would call for 0.73. This solution was used as a saturated stock solution and Brücke's reagent is equivalent to 10 parts stock saturated plus 90 parts water.

Working with the 10 per cent saturated (Brücke's reagent) and hard gelatine, 8 per cent machine-coated, the following results were obtained:

Duration of Treatment, Minutes	Effect
2¾.....	Small pock marks about 1 mm. apart produced in 40 sec. followed by reticulation which was much lessened in drying.
3½.....	As before, but reticulation somewhat more persistent on drying.
5	As before, but with continued treatment reticulation became fainter and vanished on drying.
10	As before, but the whole surface finally softened and could not be dried, softening and running.
10	After treatment, this was chilled 15 min. on ice, then immersed for 2 min. in 3 per cent formaldehyde. This conserved the reticulation.

The formaldehyde after-treatment seems generally necessary with this agent to "fix" the reticulation. Using soft gelatine, 6 per cent solution machine-coated, and a wide range of concentration of the potassium mercuric iodide solutions, only slight and transitory reticulations were observed in the higher concentrations, giving way, however, to a general softening and liquefaction. Attempts to overcome this by preliminary hardening with formaldehyde were not successful. Prehardening with chrome alum showed better results. In the case of the mercury-potassium iodide combination, while it is not possible to increase the mercuric iodide ratio above a certain limit, other permanent or temporary hardeners may be added. In particular it was found that Brücke's reagent with the addition of 6 per cent of saturated Na_2SO_4 solution gave very fine, uniform reticulation.

Sodium sulfate used in the reticulation process makes the "grain" finer, while after-treatment with formaldehyde increases or conserves the depth of the wrinkles.

An important conclusion from these experiments is that apparently reticulation may start in more than one way. Thus with the Brücke reagent, and with chromic acid followed by hot water, reticulation proper was generally preceded by the appearance of small pock-like markings of about 0.2 to 0.3 mm. diameter. These would sometimes align themselves in "streaks," and in any case seemed the foci of the subsequent reticulation. On the other hand, in the reticulation produced by the use of hot water after development and fixation, these initial markings did not appear.

Effect on the Silver Image

It is noteworthy that when the reticulating film contains developed silver particles—as in negatives after fixation—there is an apparent migration of the silver particles, the ridges being denser, the valleys much less dense or even quite clear.

The question arises, whether reticulation is simply a puckering of a sheet grown larger by lateral dilation, larger than the support boundaries, but retained on this by local adhesion, particularly at the edges, as is indicated in Fig. 4, or is a mosaic-like alteration of hardening and softening effects, the ridges being more swollen, the valleys more tanned, as suggested by Fig. 5.

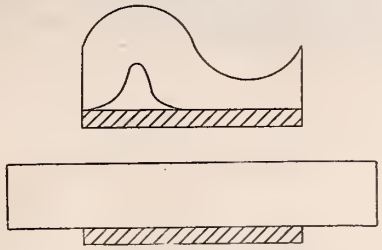


Fig 4.

It is evident that in the first case the excess in the ridges is simply due to the total thinning (*by the lateral dilation*) plus local thickening due to folding of the increasing sheet. In the other case, the greater density in the ridges would be due to an actual migration of silver due to tension, similar to that occurring on the drying of moisture spots, when the tension in drying softens the gelatine and forces the particles into the periphery of the spot. This effect is shown in Fig. 6, a drawing made by Mr. M. B. Hodgson from microscopical observations. In the latter case we should have in reticulation a great and increasing number of microscopic replicas of such "moisture spots," tending to run into each other and form one system, like cracks in a drying mass.

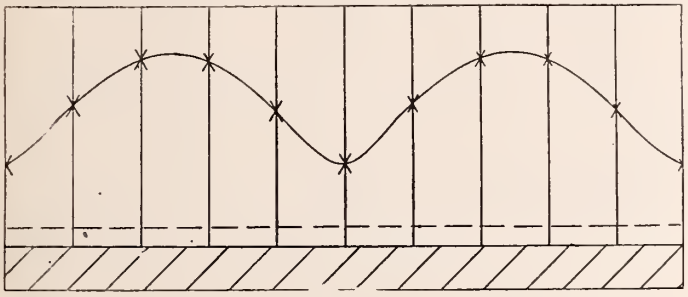


Fig. 5.

The theory of alternate softening and hardening, or of differential swelling, couples up readily with the fact already noticed that in many cases reticulation starts from a number of isolated points. When softening and tanning agents are present together in a gelatine gel, a certain amount of selective adsorption and differential diffusion will occur. A molecule or ion having a tanning action will tend to be adsorbed or fixed *in situ*, and its own specific diffusion will be hindered. Molecules or ions having a softening action may modify the action on tanning agents, but their diffusion will be facilitated by their hydrating and softening action on the gelatine.

Fig. 6.

It is easy to see that we should have then a condition of rhythmic coagulation of the gelatine very similar to that shown in the well-known Liesegang rings. In this latter case, when two salts which react to form a precipitate are allowed to diffuse together through a gelatine gel, the precipitate, such as silver chromate or silver halide, is not deposited uniformly, but rhythmically, in alternate rings or layers.

Actually it is observed that reticulation generally starts in one or more regions and fills up by the spread of these; in some cases from isolated foci. It seems then that reticulation in its earliest stage involves something like the nucleation of a crystallizing solution. In such a solution, crystallization may start either at nuclei already present in the solution or by the formation of new ones, but in the latter case there is required a higher degree of supersaturation for crystallization to start. At what point in such solution or melt the first nuclei appear is a matter of pure chance and it is apparently much the same with the start of reticulation.

The Connection Between Reticulation and the "Graininess" of Negatives

In one important case where it is very probable that incipient reticulation is at work, foreign nuclei are available. This is in the case of the ordinary development of a photographic emulsion.

It is known that, apart from differences in emulsion, different developing agents and treatments affect the "graininess" of the developed image. By this is not to be understood the elementary plate grain, but such clumping in second order aggregates as is liable to be objectionable in projection. This granulation depends upon development, and in the same way, resolving power depends upon development and the developer[1]. It is hardly to be doubted that we have in this case a selective adsorption and differential diffusion of developers, producing what amounts to incipient reticulation, nuclei being formed by the developed silver particles, with their tendency to adsorb the colloidal reaction products of development, which have tanning or coagulating properties. Consideration of the great change in the swelling equilibrium shown on passing from an alkaline to an acid condition (Fig. 2) shows also that the operations subsequent to development are very liable to develop still further any sub-microscopic reticulation, and again to coarsen the "grain" of the image. It is hoped to follow this up experimentally when time permits, instruments having been devised for measuring both granularity and minute swellings.

Research Laboratory,
Eastman Kodak Company,
Rochester, N. Y.

[1] K. Huse, "Photographic Resolving Power," Jl. Optical Soc. Amer., 1 (1918), 119.

The Sun-Light Arc

By J. Justice Harmer

FROM time to time, we hear it said by producers, directors and cameramen, that while the Sun-Light Arc is a beautiful Light with an immense volume and value of color, having all the wonderful effects of pure sun-light, that it is good for exterior lighting only.

This wonderful Sun-Light Arc that illuminated Madison Square Garden, can also be used in a small set and for close-ups, with most wonderful artistic effects. This light can be shaded or directed from one source into many directions.

It is not necessary to use other lights for diffusing this light in either small or large sets. For this reason the volume of light is so vast that by placing a shutter hood over the face of the lens of this light, would cut out every particle of light. But having eight shutters on this hood that work independent of each other, these shutters can be opened at several different angles in order to direct a certain quantity of light on the subject desired or on a number of subjects at the same time.

The Sun-Light Arc Company extends an invitation to all producers to visit the Sun-Light Arc Company's office, and have their cameraman and director direct a scene in this small studio, which is 12 x 38, and make a test of close-ups and the various gradations of light obtained through this method of illumination.

It is bad policy to rely on hearsay. Test and give yourselves a practical demonstration of the workings of this light, and the results that are proven to you by this test, will be such as to forever set all your doubts aside as to the efficiency of the Sun-Light Arc, in all kinds of lighting effects; interiors or exteriors.

Call up or write and make an appointment when you would like to make tests in our studio. Some of the illuminating successfully accomplished with most pleasing photography: Hotel Biltmore, M. P. D. C. Ball, 2 lights. Hotel Astor, 2 lights, Annual Pageantry Ball, showing 300 couples dancing. Metropolitan Opera House, 2 lights, used by Famous Players in Caruso picture

Cue Sheets Latest Hits | Music | Musical Equipment

What Is a Real Music Cue Sheet?

THE importance of appropriate music for the motion picture is an established factor, and there is no necessity to dispute this matter. The enormous variety of subjects presented on the screen, the wealth of possibilities from a musical standpoint, and the acknowledged increased effectiveness added to a motion picture through appropriate music, was and is the only factor that has created the so-called music cue sheet.

I firmly believe that many musicians or orchestra leaders playing pictures are capable of compiling music cues, providing a chance is given to them to view the picture ahead of the opening performance. This was the first reason for music cues—briefly to acquaint the leader with the character of the picture he was to interpret with his music in the event of him being unable to see the picture before the performance.

Such music cues, however, as designed by the average theatre musician are of course only of use to himself. Many display excellent thoughts and ideas and are worthy to be noted and commended upon, but the question is "Are these men as a body capable of serving the film companies so that these cue sheets can be duplicated and distributed as a guide to all musicians?" To condemn the work of these men is quite a risky statement unless some reasons are set forth which will sufficiently convince my readers on this subject.

The theatre musician compiling the cue sheet for his own particular requirements is bounded by his library. Whether it be large or small, it always consists of music which he personally approves of. In other words, no musician will add to his library a composition which he does not like. Again the average musician is bound to restrict his library to the particular instrumentation he is using and furthermore to the grade or ability of his men. Hence, what would be the good of a cue sheet suggested by a man whose orchestra consisted of a mediocre quintette? His ideas must naturally be confined and hampered by his own scope.

The principal requirement of a man who sets music to pictures is EXPERIENCE, not only as a musician, but experience from a librarian's angle. In other words, he must be acquainted with every publication on the market irrespective of whom the publisher may be. He must know where it can be obtained, what instrumentation it is published for, whether it is solely practical for the large combinations, or so cued that is adaptable for the lone pianist or even violin and piano. This is the vital requisite whch so few men engaged today in preparing music cue sheets possess.

We reiterate that a musician's cue sheet consists in every instance of music which he has accumulated and reflects his personal tastes and in the majority of instances is totally unsuited to meet the requirements of any instrumental combination from the lone pianist to grand orchestra.

To review the work of those men who are, we might say, professional cue sheet writers or musical experts for the film, there are only two whose work stands out and conclusively proves their practical and artistic worth.

In order to substantiate this claim, we would like to acquaint our readers with the following facts. Both these men have been associated with almost every important production. Their names have been time and again used as part of an advertising campaign. The leading film companies of today after consulting reputable leaders throughout the country are placing their work in the hands of these men. Both of them are musicians of repute and experience. One was associated with the house of Carl Fischer for over ten years and the other established the Motion Picture Department of G. Schirmer and has since been responsible for placing upon the market a series of Incidental music which has been recognized as revolutionizing film interpretation.

The experience which these men have gained cannot be duplicated by any other man claiming to be a musical film expert. By this statement we solely mean that they have the experience and ability to compile such a cue sheet of material that is available, practical for all combinations, and is not confined by personal tastes or limitations.

All musicians are aware that time and again the music which has been suggested by certain so-called experts can never be obtained for the combinations they desired, and as a glaring example, a certain ballad was suggested and when an effort was made to obtain same from the publisher, it was then learned that it was for voice only. Nevertheless, the gentleman had suggested it as the THEME for the picture to be played by the orchestra solely because he liked the ballad and made an orchestration for his own use, not even taking the trouble to find out whether it was published for orchestra or not.

Another example of gross incompetence in the preparation of musical cue sheets has just come to hand in Douglas Fairbanks's latest picture "HE COMES UP SMILING." It is suggested at the opening of the picture that "MARCH BIZZARRE," by Walter Simon, be played for nine minutes. This composition consists of about eighty measures, the tempo being an allegro 2/4 which would possibly take about one minute and a quarter to play. Still we are told to play it for nine minutes. Later in the picture we are to repeat it for four and a half minutes and again for six and a half minutes. The projection of the entire picture is fifty-four minutes, so that we shall practically have twenty minutes of "March Bizzarre," or play this number nearly twenty times during the performance of one production. Such is another example of why these pseudo professional music cue experts should be eliminated. It is logical to surmise that the gentleman who made this suggestion was not even acquainted with the length of this number, but perhaps might have heard it played at some time or other, thought it was a good composition and took a chance and stuck it in.

The majority of those compiling music cues are daily, like the horse race sport, taking chances, suggesting music from a catalog without having the ability, knowledge or opportunity of acquainting themselves with the compositions, and hence tearing down instead of building up an absolute requirement in the film industry, the association of good music with good pictures.

"Nipponese" Published by Fischer

"NIPPONESE," the Japanese dramatic theme writer for Sessue Hayakawa by Joseph O'Sullivan, Director of Music Service of Mutual, will be published by the Carl Fischer Music Publishing Co. of New York. Orchestrations, both full and small, will be available at an early date.

The piano transcription of two movements of this theme was used as a special insert with the press-book issued by Mutual on "His Birthright," the first Hayakawa Production. That this service was appreciated by exhibitors throughout the country was evidenced by the numerous letters received by Mutual requesting that orchestrations of the theme be sent without delay.

On account of the lack of characteristic Japanese music of dramatic mood, these dramatic themes should find a place in the library of every orchestra making a sincere effort to interpret motion pictures.

"Nipponese" was dedicated to Sessue Hayakawa by the composer, who has completed a Japanese Elegy, scored for full orchestra, which will be published in the near future.

Review of Latest Compositions

1—"Kathleen," an allegretto, by S. M. Berg, might aptly be described as a surprise waltz. The first movement is marked molto lento and is constructed similar to the recognized form of French waltzes. There is a pleasant surprise which occurs in the second movement and the trio from which the composition derives its name. The counter-point in the opening movement is of considerable interest to the musicians. Played in straight tempo, it is an excellent dancing waltz, and with the markings noted, an entertaining concert number. It is also published for piano solo. This can be obtained from Belwin, Inc.

2—"Prudence" (Entr' acte) by Ernst Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the photoplay. A melodious number throughout. (Published by J. W. Stern, 102 W. 38th St., New York City.)

3—"Source dans Le Desert," Idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published, and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of Eastern impressionism which, without making too great demands technically, allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (Published by G. Schirmer, 3 E. 43rd St., N. Y. City.)

4—"Love's Melody" (Reverie) by Shannon. A charming slow movement with a most delightful melody, most appropriate for love scenes. (Published by Vandersloot.)

5—"Astralita Serenade," by Mabel A. Whaley. A number which deserves to be owned by any orchestra leader or piano player. (Published by the Red Star Music Co., Red Star, Ark.)

6—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number which in its typical march rhythm is a sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

7—"Over the Top, Boys." Patriotic march by S. M. Berg, found for its origin the well known adage, "Necessity is the mother of invention." When the musical expert made the score for the picture "Over the Top," in which Arthur Guy Empey starred, he found it necessary for the latter to have an original theme and so the above was created, which is an excellent allegro, march theme, portraying plenty of enthusiasm and whole-hearted action to characterize the daredevil, Empey. (Published by Belwin, Inc., Columbia Thea. Bldg., New York City.)

8—"Harbor of Dreams," Reverie, by J. R. Shannon. A composition opening with a melodious "¾ espressive movement," finishing with an exceptionally fine trio—most appropriate for love themes. (Vandersloot Music Co., Williamsport, Pa.)

9—"When the Yanks Come Marching Home." One-step by Jerome and Furth. A worthy song to go with our great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)

10—"Dramatic Recitative," by Sol P. Levy. One of the finest compositions recently published for heavy and dramatic situations. (Cinema Music Co., Columbia Thea. Bldg., New York City, or Belwin, Inc.)

11—"At the Yankee Military Ball," fox-trot, by Harry Jentes. The most popular and most often requested fox-trot and exquisite dance number which every music lover will appreciate. (Leo Feist, 44th St., N. Y. City.)

12—"Blue Devils," by Sol P. Levy. One of the finest French patriotic marches that has ever been published. It is full of timely enthusiasm determination, courage and Victory! (Published by Belwin, Inc., Columbia Theatre Bldg., 47th St. and 7th Ave., N. Y. City.)

Chicago House Buys Bartola

IT was announced this week that the Bartola Musical Instrument Company, of Chicago, has sold a large Bartola to A. Zilligen, Jr., of the Rosewood theatre, Chicago, and it is taking the place of a five-piece orchestra. The Bartola Company also sold a Bartola new style Grand to Neal Duffy, of Appleton, Wis. The latter is installing his instrument to take the place of a six-piece orchestra which he has had in his theatre for several years.

"UNDER THE GREENWOOD TREE"

(Elsie Ferguson—Artcraft)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme:. "Under the Greenwood Tree" (An Old English Ballad), by Arne

(The words of this song distinctively appear on the screen and no substitution should be made).

1—Theme (45 seconds) at screening.

2—Continue as "Harp Solo" (50 seconds) until—T: "Money and social convention."

3—"Sleeping Rose" (Melodious Valse Lento) by Borch; T—"Mary had one true friend" (2 minutes, 5 seconds) until—T: "From Baidbridge."

4—Intermezzo (Melody Moderato) by Huerter (1 minute, 20 seconds) until—T: "The old family lawyer."

5—"Capricious Annette" (Melodious Capricious Allegretto) by Borch; T—"And turn my merry" (2 minutes, 30 seconds) until—T: "Madam, the whole."

6—Continue pp (50 seconds) until—T: "The only man in the."

7—"Gypsy Serenade" by Jerwitz (1 minute, 30 seconds) until—T: "Freedom existed."

8—"Three Graces" (Allegro Intermezzo) by Herman (1 minute, 20 seconds) until—S: Big limousine in view.

9—"Gypsy Rondo" (Characteristic) by Haydn; S—Camp of gypsies (2 minutes, 10 seconds) until—T: "We can sell it."

10—Impish Elves (Capricious Intermezzo) by Borch) (1 minute, 30 seconds) until—T: "Mary's new plans."

11—Theme (1 minute, 30 seconds) until—T: "Next day, Mary."

12—"Frills and Furbelows" (Rondo Rococo) by Crespi; S—Flashback to gypsies (1 minute, 5 seconds) until—T: "Mary with the magic."

13—Sinister Theme, by Vely (55 seconds) until—S: Gypsy sneaking around wagon.

14—"Scherzetto" (from "Symphonette Suite") by Berge; T—"The suitors brought"; T: "Fair Queen, we are" (4 minutes, 45 seconds) until—T: "After all there is."

15—"The Joker" (Characteristic Comic March) by Lake (1 minute, 35 seconds) until—T: "But polished manners."

16—Theme (2 minutes, 50 seconds) until—T: "At last the man."

17—"Poppyland" (Characteristic Allegretto) by Kiefert; T—"We have found that van" (2 minutes, 45 seconds) until—T: "My mermaid I have."

18—Comedy Allegro, by Berg; T—"I need a stick" (2 minutes, 15 seconds) until—T: "You are as heartless."

19—Theme; T—"You see what your"; T: "You are welcome" (2 minutes, 35 seconds) until—T: "I am only a wandering."

20—"Gypsy Love" (Waltz) by Roberts; T—"Eve offered Adam" (2 minutes, 15 seconds) until—T: "I just took them."

21—Theme; T—"We can get her and the jewels" (2 minutes, 40 seconds) until—T: "This is not the life."

22—"Babillage" (Characteristic Caprice Moderato) by Castillo; T—"There is one thing I ought" (2 minutes, 5 seconds) until—T: "Just Mary."

23—Sinister Theme, by Vely (2 minutes, 50 seconds) until—T: "And now I've made."

24—Hurry No. 2, by Leby (Holf Reel Hurry) (2 minutes, 20 seconds) until—S: Lord fighting the gypsies.

25—"Valse Moderne" (Melodious Valse Lente) by Rosy; T—"With recovered calm" (3 minutes, 5 seconds) until—T: "Don't you really know."

26—Theme ff (2 minutes, 30 seconds) until—T: "I am that very poor"—until END.

THE BARTOLA

Balaban & Katz of the Riviera and Central Park Theatres, Chicago, say every wide awake exhibitor should have a Bartola. Investigate it. Send for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

The Grand
Road Attroctions
Legitimote Ploys

The Empress
Photoplays Exclusively

The Queen
Voudeville and
Photoplays

Geo. A. Bleich
Amusement Enterprises
Main Office: Empress Theatre Building

Geo. A. Bleich
Owner

Owensboro, Ky. Oct 22nd. 1918

Motion Picture News
New York

Gentlemen;-

Let me express my appreciation of the "Plan Book" department of the News. It is the most splendid aid ever offered for the intelligent billing of pictures.

Yours truly,

Geo. A. Bleich

Just One Reason Why Motion Picture News Dominates the Field

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ANGEL CHILD (HODKINSON) KATHLEEN CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) JUNE ELVIDGE (OCT. 7).....OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."
Consensus—"General satisfaction."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH (OCT. 6).OCT. 19
"Story above average but plot lacks body; intelligent handling.—M. P. News.

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."—M. P. News.
Exhibitor Comment—"Good picture but business was poor."
Consensus—"Excellent picture with good drawing power under normal conditions."

BEHIND THE LINES IN ITALY (KLEINE) OFFICIAL (OCT. 7).....OCT. 5
(Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."
Consensus—"Satisfactory propaganda film."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career.—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BONNIE ANNIE LAURIE (FOX) PEGGY HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet."
Consensus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) BETTY COMPSON (OCT. 6).....OCT. 5
"A winner for those who favor melodramas."—M. P. News.

BORDER WIRELESS, THE (ARTCRAFT) W. S. HART (OCT. 6).....OCT. 12
"This picture will surely add to star's popularity."—M. P. News.

BORROWED CLOTHES (JEWEL) MILDRED HARRIS (NOV. 18).....NOV. 2
(Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) PRISCILLA DEAN (SEPT. 9).....SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl."
Consensus—"Excellent production with big drawing possibilities if properly exploited.

BURDEN OF PROOF, THE (SELECT) MARION DAVIES (SEPT, 9).....SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.

BY HOOK OR CROOK (WORLD) CARYLE BLACKWELL (SEPT. 16).....SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITAGRAPH) NOVA-GLENDON (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19
(Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power."
Censensus—"Satisfactory production but theme has no great drawing power."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23)..OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER ANGELE (TRIANGLE) PAULINE STARKE (AUG. 25).....SEPT. 7
"Just an average program picture with some good twists."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'."—M. P. News.

DIPLOMATIC MISSION, A (VITAGRAPH) WILLIAMS (SEPT. 30).....OCT. 5
"A fast one with a zippy hop to it."—M. P. News.
Exhibitor Comment—"A big piece of cheese. No plot and no business puller."
Consensus—"Entertaining picture with only one bad report."

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.
Exhibitor Comment—"Good picture. Poor business." "Average." "Excellent picture. Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good. Big business."
Consensus—"Most excellent production with strong drawing powers."

Exhibitors' Own Box Office Reports

EVERYBODY'S GIRL (VITAGRAPH) ALICE JOYCE (NOV. 18) ..... OCT. 26
"A corking good picture which should have universal appeal."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24.....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.

FLOWER OF THE DUSK (METRO) VIOLA DANA (AUG. 19).SEPT. 7
"Strong dramatic quality but morbid touch hurts."—M. P. News.
Exhibitor Comment—"Average picture." "Give us more pictures like this, pleasing, well handled." "Viola Dana is fine but the pictures they put her in are holding her back." "Well acted but too morbid." "Big, extra big and average respectively in three day run." "Not her best."
Consensus—"Excellent picture but very heavy. Star draws fine business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) .....OCT. 26
(Seven Parts)
"One of star's best, combining art and entertainment."—M. P. News.

GIRL OF TODAY, THE (VITAGRAPH) CORINNE GRIFFITH (SEPT. 23) .....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.

GIRL WHO CAME BACK, THE (PARAMOUNT) CLAYTON (SEPT. 8) .....SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HODKINSON) GLAUM (OCT. 14) .....SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) CLAIRE ANDERSON (SEPT. 29) .....OCT. 19
"A spy subject that should give satisfaction."—M. P. News.

GREEN GOD, THE (VITAGRAPH) MOREY-BLYTHE (SEPT. 2) ..... SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25).....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.

GYPSY TRAIL, THE (PARAMOUNT) BRYANT WASHBURN (NOV. 17) .....NOV. 2
"It will please but the star is somewhat lost."—M. P. News.

HEART OF RACHAEL, THE (HODKINSON) BARRISCALE (OCT. 14) .....OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ARTCRAFT) FAIRBANKS (SEPT. 15) ..... SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish influenza. Great cast. Good story. Will stand a return."
Conseusus—"A great picture with extraordinary drawing powers under normal conditions."

HER COUNTRY FIRST (PARAMOUNT) VIVIAN MARTIN (SEPT. 22) .....SEPT. 14
"A comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)...NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.

HOBBS IN A HURRY (AMERICAN-PATHE) RUSSELL (OCT. 6) .....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) MONROE SALISBURY (NOV. 18) .....OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.

HUN WITHIN, THE (PARAMOUNT) DOROTHY GISH (SEPT. 8) ..... SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 10 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being offered."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) OFFICIAL (SEPT. 1) .....SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture.
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) FANNIE WARD (SEPT. 22) ..... SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) MARY PICKFORD (SEPT. 29) .....SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.

KAISER'S FINISH, THE (WARNERS-STATE RIGHTS) NOV. 17) ..... OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT. 16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house."
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDWYN) KENNEDY (SEPT. 23) ..... OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV. 18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed."
Consensus—"Satisfactory picture with very good drawing powers."

LAUGHING BILL HYDE (GOLDWYN) WILL ROGERS (SEPT. 30) ..... OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photography and best of all, good business."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARAMOUNT) RAY (SEPT. 23) ..... SEPT. 21
"Literally speaking, this a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17).....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) GLORIA JOY (NOV. 18) ..... OCT. 19
"Picture is not up to star's past performances. Story handicaps."

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business."
Consensus—"Just a fair picture with average drawing powers."

LURE OF LUXURY, THE (BLUEBIRD) RUTH CLIFFORD (OCT. 7) ..... OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News.

And Index to The Complete Plan Book

MAKE BELIEVE WIFE, THE (PARAMOUNT) BILLIE BURKE (NOV. 17) .....NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.

MAN FROM FUNERAL RANGE, THE (PARAMOUNT) REID (OCT. 6) ..... OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.

MANTLE OF CHARITY, THE (AM.-PATHE) FISHER (NOV. 17) ..... OCT. 12
"A good clean farce that should please everyone."—M. P. News.

MARRIAGE (SHERRY-GENERAL) CATHERINE CALVERT (NOV. 18) ..... NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGE RING, THE (PARAMOUNT) ENID BENNETT (AUG. 26) ..... SEPT. 21
"Just another 'Spy' drama not to be taken seriously."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13)..OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)...OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MIRANDY SMILES (PARAMOUNT) VIVIAN MARTIN (NOV. 25) ..... NOV. 9
"Star upholds tradition by making another good one."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 28
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records."
Censensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9)..SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business."
Consensus—"Excellent picture with strong drawing powers."

MONEY ISN'T EVERYTHING (AM.-PATHE) FISHER (SEPT. 28) ..... SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has not been equalled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all."—M. P. News.

NYMPH OF THE FOOTHILLS, A (VITAGRAPH) LESLIE (SEPT. 9) ..... SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic."
Consensus—"A production of fast action and star that draws them in."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15)...OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite but picture not up to her usual standard."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCREEN CLASSICS-METRO) LOCKWOOD (OCT. 13) ..... OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.

PECK'S BAD GIRL (GOLDWYN) MABEL NORMAND (SEPT. 9) ..... SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded."—M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business."
Consensus—"Excellent production with good drawing powers."

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HODKINSON) KERRIGAN (SEPT. 16) ..... SEPT. 14
"This is just a clean average picture."—M. P. News.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13)..OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary."
Consensus—"Excellent production with big drawing power."

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture."
Consensus—"Good topical production with big drawing powers in most sections."

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15)..OCT. 5
"Morder gives basis for strong dramatic picture."—M. P. News.

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1).....SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellerman stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business."
Consensus—"Good production that draws big in most sections."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT. 13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.

RECKONING DAY, THE (TRIANGLE) BELLE BENNETT (NOV. 17) .....NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) MAY ALLISON (SEPT. 23) ..... OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days."
Consensus—"Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) WM. FARNUM (SEPT. 1) ..... SEPT. 21
(Seven Parts)
"This picture will surely appeal to those who like Western photoplays."—M. P. News.
Exhibitor Comment—"One of Farnum's best." "Extra big four days." "Great. Extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old." "Farnum is at his best and picture more than pleased. It was a great picture."
Consensus—"A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) CARLYLE BLACKWELL (OCT. 14) ..... OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so."
Censensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13).....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.

ROSEMARY CLIMBS THE HEIGHTS (AM.-PATHE) MINTER (OCT. 13) ..... OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business."
Censensus—"Excellent picture with very good drawing power."

RULING PASSIONS (SCHOMER-STATE RIGHTS) JULIA DEAN (NOV. 17) .....OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
"Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—"Average business four days. Bara not drawing any more."
Consensus—"Extraordinary production drawing tremendously in most sections."

SECRET CODE, THE (TRIANGLE) BARNEY SHERRY (SEPT. 8) ..... SEPT. 14
"Not a bad picture. It entertains under a handicap."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16).....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) PRISCELLA DEAN (DEC. 2) ..... NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHARLIE CHAPLIN (OCT. 20) .....NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask!"—M. P. News.

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT. 2).SEPT. 14
"Star gets good opportunity in strong drama."—M. P. News.

SOCIETY SENSATION, A (BLUEBIRD) CARMEL MYERS (SEPT. 23) ..... SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30) ..... SEPT. 28
(Six Parts)
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

SPORTING LIFE (TOURNEUR-FAMOUS PLAYERS-LASKY) DEC. 1) ..... SEPT. 28
(Seven Parts)
"A powerful film classic with all the tense dramatic elements."—M. P. News.

SQUAW MAN, THE (ARTCRAFT) ELLIOTT DEXTER (DEC. 15) ..... NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.

STRANGE WOMAN, THE (FOX) GLADYS BROCKWELL (DEC. 8) ..... OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LILA LEE (OCT. 13) ..... OCT. 19
"Story on old theme not suited for star."—M. P. News.

SWAT THE SPY (FOX) JANE AND KATHERINE LEE (SEPT. 29) ..... OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIVERSAL) DOROTHY PHILLIPS (SEPT. 23) ..... SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture."
Consensus—"A most excellent production with very strong drawing powers."

TEMPLE OF DUSK, THE (HAWORTH-MUT.) HAYAKAWA (OCT. 13) ..... OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business."
Consensus—"Good picture with satisfactory drawing power."

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEPT. 2) ..... SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)....OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

THREE MOUNTED MEN (UNIVERSAL) HARRY CAREY (OCT. 7) ..... OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)...NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) ..... SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture directer ever made. Class this as a super-production." "Great" "Here is a dandy. Grab it." "Big picture." "Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14)...OCT. 19
"A pleasing heart interest drama with star in dual role.——M. P. News.

TO HIM THAT HATH (WORLD) MONTAGU LOVE (SEPT. 23) ..... SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) MARIE WALCAMP (DEC. 2) ..... NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) WALLACE REID (DEC. 8) ..... NOV. 16
"Too much talking and posing in this picture."—M. P. News.

T'OTHER DEAR CHARMER (WORLD) LOUISE HUFF (SEPT. 16) ..... SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2) ..... SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw."
Consensus—"A strong production with big drawing powers in most sections."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1) .....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30).OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MARY MAC LAREN (DEC. 2) ..... NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.

VELVET HAND, THE (BLUEBIRD) FRITZI BRUNETTE (SEPT. 30) .....OCT. 5
"This picture, based on revenge, will hardly have a universal appeal."—M. P. News.

VIVE LA FRANCE (PARAMOUNT) DOROTHY DALTON (SEPT. 15) ..... OCT 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Censensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODKINSON) ANITA KING (OCT. 7) ..... OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) ENID BENNETT (OCT. 13) ..... NOV. 9
"A pleasing little picture that is clean."—M. P. News.

WHEN A WOMAN SINS (FOX) THEDA BARA (SEPT. 1)....SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)....SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Cousensus—"Fair picture with fair drawing power in some sections."

WOLVES OF KULTUR (W. P.-PATHE SERIAL) LEAH BAIRD (OCT. 13) .....OCT. 26
(Two Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN OF IMPULSE, A (PARAMOUNT) CAVALIERI (SEPT. 29) ..... SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."
Cousensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) EVELYN NESBIT (NOV. 17) ..... NOV. 2
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) ETHEL CLAYTON (NOV. 25) ..... NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) U. S. SAILORS (NOV. 25) ..... SEPT. 21
"Not dry. Absorbs your interest until the end."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"For Husbands Only" (Jewel-Mildred Harris)—"Better picture than title."

"Her Only Way" (Select-Norma Talmadge)—"Norma Talmadge well liked."

"Riddle Gawne" (Artcraft-Wm. S. Hart)—"Average business three days; influenza."

"Say Young Fellow" (Artcraft-Fairbanks)—"Good picture. Big business"

"Tarzan of the Apes" (First National)—"Good picture, extra big business."

"Fall of the Romanoffs" (First National)—"Fair picture, poor business."

"Kidder and Ko." (Pathe-Washburn)—"Fair picture, average business."

"Believe Me Xantippe" (Paramount)—"Good picture, average business."

"Over the Top" (Vitagraph)—"Good production, extra big business."

"Doll's House" (Artcraft)—"Fair picture, average to big business."

"The Bravest Way" (Paramount)—"Fair picture, poor business."

"My Four Years in Germany" (First National)—"Greatest ever. Extra big business."

"A Model's Confession" (Universal)—"Fair picture, poor business."

"Missing" (Blackton-Paramount)—"Fair picture, average to poor business."

"Still Alarm" (State Rights)—"Fair picture to average business."

"Sandy" (Paramount)—"Fair picture, poor to average business."

"Hit the Trail Holliday" (Artcraft-Cohan)—"Great picture, big business."

"Scarlet Road" (Fox)—"Well liked, fair picture. Average business." "Poor business after 'Flu.'"

"Triple Trouble" (Chaplin-Essanay)—"Very poor business after 'Flu.'" "Very ordinary, but big business. That's the answer."

"WOMAN"—MAURICE TOURNEUR

Artistic, Surely; But Maybe "Over Their Heads"

THAT this is an artistic production no one will deny. It is a tribute to the vivid imagination and untiring zeal of its creator, Maurice Tourneur.

Judged solely as an illustration of the technique and art of the motion picture it is a contribution worthy of unstinted praise. But, as explained in the Advance Review on page 2896, in the issue of November 9th, it is doubtful whether the story will prove popular. The story is episodic, and the theme consists in showing five arguments to convince the spectator of the bad influence of Woman, and a closing one in her favor.

Pretty women, beautiful scenes, and direction, which is that of a master, are the points that impress one during the seven reels of the production.—*P. S. Harrison.*

THE CAST

Prologue

The Woman.....Florence Billings
The Man.....Warren Cook

First Episode

Eve.....Ethel Hallor
Adam.....Henry West

Second Episode

Messalina.....Flore Revallies
Claudius.....Paul Clerget

Third Episode

Heloise.....Diana Allen
Abelard.....Escamillo Fernandez

Fourth Episode

Cyrene.....Gloria Goodwin
The Fisherman.....Chester Barnett

Fifth Episode

The Girl.....Fair Binney
The Officer.....Warner Richmond

Epilogue

The Woman.....Florence Billings
The Man.....Warren Cook

By Charles Whittaker.
Produced by Maurice Tourneur.

CATCH LINES

George Moore said: "We (men) forget women for a little while, when we are thinking about art, but only for a little while. The legitimate occupation of man's mind is woman."

Maurice Tourneur, producer of "The Blue Bird," "Sporting Life" and "The Whip," has turned his hand to an entirely different picture in "Woman." "Woman" is his contribution to screen literature just as "The Birth of a Nation" was Griffith's. There are few pictorial gems such as "Woman." Don't miss it.

Women! See yourselves as others see you. You are weak, wicked, frail, vain. You are exposed in "Woman."

It took courage to produce "Woman." Maurice Tourneur did it. You will believe him courageous after seeing "Woman."

"Woman" is destined to rank as a real screen epic. It was produced by Maurice Tourneur, master of his art. It is without a doubt the most beautiful picture even screened in any theatre.

AD TALK

Maurice Tourneur, that highly artistic director who gave us such fine pictures as "Sporting Life," "The Whip," "A Poor Little Rich Girl," with Mary Pickford, and the first series of Elsie Ferguson pictures for Artcraft, is the producer of "Woman," the feature which the ——— theatre will offer on ——— of ——— week. Let it be said here and now that "Woman" is by all odds the most unusual feature ever offered by the management of the ——— theatre. And it is unusual in more ways than one. Mr. Tourneur has taken for his principal character: woman. Woman from the beginning of the world to the present day. He has exposed the frailties and shown the power. He both condemns and praises.

It is not possible for us to relate the story here. Or stories, we should say. Such a task we will leave to the more artistic story teller, Mr. Tourneur. Beyond a doubt he has surpassed himself in striving for and achieving artistic effects. Some of the individual pictures in "Woman" are superior to those painted by the artist's brush. But it is not only in this respect that Mr. Tourneur has scored such a notable success with "Woman." In mass effect, in pageantry and in his conception of the vast enigma of the title, he has scored such a decisive record for himself that his name will go down in the annals of the films for all time.

In no small measure was Mr. Tourneur assisted by Charles Whittaker, who prepared the manuscript on which the picture was based, by a pair of cameramen who were able to secure the best of photographic effects and by a cast that is appreciative from first to last.

THE STORY

The opening episode of the picture is the oldest story of the world, the story of Adam and Eve. Eve tempted Adam and they ate of the apple, to be driven from the Garden of Paradise for ever more.

Next there is the less known, though vastly interesting story of Messalina, wife of Emperor Claudius of Rome. It is also Massalina, the woman, who caused the ruin of Claudius. After a riot of pleasure she takes another man to herself and literally snaps her fingers at Claudius. But there is retribution for her. Too weak to take her own life when so commanded by her husband and mother, she is pushed on the sword by the emperor's soldiers.

Again does woman, this time a woman of undoubted purity caused the downfall of a man. She is Heloise, he Abelard, sworn to the church. His vows are forgotten in pleasure.

And then there is fickle woman portrayed. Cyrene she is and married to a young fisherman of Brittany. But there is a longing in her heart for freedom, for something else than her rather dull married existence. And once while her husband is away she takes the form of a seal and joins the others in the water.

Woman's vanity is told in a story of Civil War times. A youngster in her teens hides a Union soldier, but when a Confederate officer, in search of the man, dangles a watch before her eyes she immediately points him out. She relents only after she has heard the shots of the firing squad.

But the woman of today is noble and heroic in the work of war.

ADVERTISING AIDS

PAPER:—Two one sheets; two three-sheets; one six-sheet; one twenty-four sheet. The Kraus Manufacturing Company will also provide effective scenes taken from production either in 30 x 40 size with easel back ($12.50 each) or 40 x 60 size with easel back at $22.50 each. This is the same type of material that Kraus provided on Maurice Tourneur's previous picture, "Sporting Life." The casing for the scenes is extra in each instance.

LOBBY DISPLAY:— Eight 8 x 10; eight 11 x 14; two 22 x 28. These stills are some of the best ever offered with any production.

NEWSPAPER CUTS:—Two one-column; two two-column; two two and a half-column; two three-column; one four-column.

Heralds or plates for heralds also supplied.

Two styles of slides.

(All advertising matter with the exception of paper can be secured from the Kraus Manufacturing Company.)

SUGGESTIONS

This picture demands high class, impressive exploitation. Don't try to get by with any stuff you might use on a howling sex picture For advertisements for your lobby and front, we would suggest that you use just the title and the name of the producer. The former certainly will awaken curiosity in the passerby—in any passerby. It is a name that might imply anything and for this reason it might be well just to let it go at that. Curiosity will be aroused to such an extent that people will want to come in and see what it is all about. As for Tourneur's name, that certainly carries weight after all the magnificent things he has done for pictures.

In your lobby use stills of the picture which the exchange handling "Woman" will be ready to supply you. They will have a full line of these stills and as they are some of the most beautiful photographs ever made try to get a lot of them and make your display in this line as liberal as possible.

Your musical presentation will count a lot on this production. In MOTION PICTURE NEWS, issue of November 9, page 2846, you will find some

(Continued on page 3130)

One of the Stills Provided on the First Episode

"TELL IT TO THE MARINES"—FOX

If Your Patrons Like the Lee Kids This One Will Please Them

IF offerings starring the Lee children have pleased your patrons in the past, "Tell It To the Marines" will also please them. The little stars are made to portray the same kind of a mischievous nature, the same inclination for deviltry. Most of the picture depends on that element to amuse.

The most entertaining part of the contribution, however, is the last two reels. It is the enactment of the present war in miniature, signifying the struggle between the Huns and the Allies, in which the combatants are puppets, or animated tin soldiers, their different movements being ingeniously co-ordinated. The battle in the air, in particular, in which aeroplanes as well as Zeppelins participate, is very realistic. This part of the picture was reviewed on page 208, in issue of July 13, of this year, under the title, "Outwitting the Huns." Apparently Harry Raver, who owned it, having imported it, has sold the rights to the Fox Corporation, who have joined it to this picture instead of releasing it individually.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jane Williams.....Jane Lee
Katherine Williams.....Katherine Lee
Harry Williams.....Charles Slattery
The Butler.....Edward Bagley
Story and direction by Arvid E. Gillstrom.

THE STORY

It may be a perfect day for the Lee Kids, but there's nothing perfect about it so far as the grown-ups are concerned. Nothing short of modern warfare, with skyrockets and fire crackers as ammunition, content Jane and Katherine Lee in "Tell It to the Marines." Their perfect day consists in scaring a butler nearly to death.

Daddy has guests, and the children see to it that they are well drenched with water before they leave. Then the two young rascals have a wild ride in an automobile to complete the day's fun.

Such a "perfect day" cannot help having its after effects at night. Jane dreams on about the day's fighting—about two mechanical toys, Trik and Trak, who lead armies of mechanical dolls against each other. Trik is the head of the Allied army. Trak is the Hun leader. Every incident of the present war, including Hun atrocities, the dropping of bombs from Zeppelins, the Kaiser reviewing his troops, is faithfully reproduced by these doll armies, in mechanical work that it required months to perfect and photograph. And then Jane wakes up to find it all has been a dream.

AD TALK

The Lee children, Jane and Katherine, come to the ——— theatre on ——— of ——— week in their latest Fox comedy entitled, "Tell It to the Marines." This is a picture which combines those outrageously funny pranks for which the Lee children are famous, with some of the most remarkable trick camera work ever presented on the film. Jane and Katherine, after having a hard day of it playing pranks on the servants and their parents' guests, finally doze off to sleep and dream of the war.

Their dream is subsequently pictured. They see two entire armies advancing against each other, battling, firing cannon, fighting in the air, constructing bridges, in fact, doing everything that one of our soldiers does over there. But all this is pictured by doll-like mannikens. The armies are under the leadership of Trik and Trak. These little puppets have been made to move with marvelous co-ordination. They are next to being human.

It took much patience and finally six months' work for the director to perfect the scheme whereby the mannikens were made to act life-like. It is probably one of the most amazing accomplishments of the picture. And, of course, there are the Lee children themselves! So with this combination the man or woman who comes to the ——— theatre during one of the days that "Tell It to the Marines" is playing, will have an extra fine treat. Arvid Gillstrom, producer of the previous Lee picture, was in charge of the direction of this one and the supporting cast includes Charles Slattery and Edward Bagley.

SUGGESTIONS

Of course if your patrons take delight in Jane and Katherine Lee, bill these little actresses heavily. "Tell It to the Marines," however, offers you some unusual advertising possibilities in the trick mannikens that are used in the children's dream. If you want to get the new angle into your advertising play up these mannikens. For a lobby decoration you might have your artist draw a map of the European battle ground and have Jane and Katherine on either side, sitting and watching the map intently.

If you play the attraction specially for children, which will be a specially good practice to follow with the production inasmuch as it is novel, you could use toy soldiers as lobby decorations or you might go further and present some cheap toy soldiers to the purchaser of each ticket or else make a lottery out of it.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet.
LOBBY DISPLAY:—Ten 8x10 black and white, ten 11x14 black and white, three 22x28 colored.
SCENE CUTS:—Five two-column, four one-column. Electros of these procurable at forty and twenty cents respectively, mats obtained free of charge from any Fox exchange.
ADVERTISING CUTS:—There is one two and one one-column advertisement illustrated in the press sheet as well as a number of suggested type display ads. Electros or mats of the advertising cuts are obtained at the same rates as the scene cuts.
Slide and music cue sheet also procurable at Fox exchanges.

CATCH LINES

Jane and Katherine Lee in their latest Fox comedy, "Tell It to the Marines."

A most remarkable display of warfare conducted on a minature scale.

The supporting cast in "Tell It to the Marines" make Jane and Katherine Lee look like giants!!

More playful pranks from the Lee children.

The whole war enacted in miniature, puppets acting as soldiers and moving as smoothly as any human being could.

Jane and Katherine Lee have the most remarkable toy soldiers in "Tell It to the Marines" that any girl or boy ever had. Better come to the ——— theatre and see them!!

"WOMAN"

(Continued from page 3129)

of the music used when the picture was presented at the Rivoli. Perhaps you will be able to get this full score from Hiller and Wilk. It is, however, an extremely complicated one, members of the Rivoli musical staff having in many instances arranged special music for it. However, you should be able to get at least a good idea of the music needed by referring to the issue and page mentioned.

It's All in One Spot Now—in The Complete Plan Book.

TOY SOLDIERS IN REAL BATTLES
WHOLE EUROPEAN CONFLICT ENACTED BY MANIKINS
SEE
JANE AND KATHERINE LEE
IN THE WILLIAM FOX COMEDY-DRAMA
TELL IT TO THE MARINES
EVERY PHASE OF WARFARE DEPICTED
FILM MORE THAN YEAR IN THE MAKING
NOW PLAYING

Name of theatre or other attractions played on same date to be inserted here. The majority of exhibitors using these cuts prefer to insert balance of program and use space above the cut for theatre name. A one-column advertisement is also supplied. Each is obtainable in electro or mat form.

"HIS BONDED WIFE"—METRO

Average Dramatic Offering of Program Type; Depends on Plot

THIS is only an average dramatic offering of the program type. It depends a great deal on the plot action, also on the fairly tense element of suspense, to hold the interest. There are hardly any situations in it with heart interest.

The basic idea of the story is the aversion of the heroine to marry any man who is after her money; also the disinclination of the hero to marry a rich girl.

The heroine, a young wealthy girl, stops at a summer resort. She meets the hero, a young construction engineer, spending his vacation, and they fall in love.

Their meetings continue after their return to the city. They decide to marry, but, being informed that his sweetheart is a wealthy girl, the hero nearly breaks the engagement. The father saves the situation by evicting his daughter, in pretense.

The young folks marry, but shortly afterwards friction arises as the wife, unable to any further tolerate want, spends the money her father gave her. This results almost in a break up of their home, but the situation is saved as the hero earns a large amount of money by drawing certain engineering plans. Thus he is able to provide for his wife with his own money.

The picture is clean. Released Oct. 24.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Doris Morse.....Emmy Wehlen
Digby Morse.....Frank Currier
Philip Hazard.....Creighton Hale
Tom Lloyd.....Jack Terry
Kate.....Warda Howard
By Lois and Arthur Zellner.
Scenario by June Mathis.
Directed by Charles J. Brabin.
Photographed by R. J. Bergquist.

CATCH LINES

A refreshing romance, in which the daughter of a copper king and a struggling young architect are the principal protagonists.

Emmy Wehlen, the star, who is a true delight to behold, in one of the sweetest roles of her career.

She wanted a man who would fall in love with her for herself alone—not for her money. So she took an assumed name and met "the" man. But then when she wanted to tell him all about herself, she suddenly saw that it would put an end to everything! See this romance of the rich girl and the poor man at the ———— theatre, where "His Bonded Wife" is now playing.

When a man rescues a girl from drowning at Atlantic City, he must just as well write "benedict" after his name. Such a romantic meeting in such a romantic spot cannot be ignored by mere man.

AD TALK

Emmy Wehlen, the charming Metro favorite, will be seen on the screen of the ———— theatre on ———— of ———— week in her latest picture entitled "His Bonded Wife." This is an original story prepared particularly for Miss Wehlen by Lois and Arthur Zellner, and has as its central figure Doris Morse, the daughter of a copper king. She tires of her existence as a society butterfly, and the men that seek her apparently only for her money disgust her, so after a while she beats a retreat to Atlantic City, and there under an assumed name sets out on a modest existence indeed. Then comes Philip Hazard, a young architect. And Philip comes just in time to save the young lady from perishing in the waves.

A rescue from drowning at Atlantic City is always the prelude to romance, and so it happens that Doris and Philip fall very much in love with one another. Later they are married, but not before Philip has discovered who Doris really is, to be bitterly disappointed and disheartened over it, but—. Well, to tell the rest of "His Bonded Wife" would be spoiling a very good story. The authors have handled their plot material so cleverly, and the leading parts have been so delightfully interpreted by Miss Wehlen on the one hand and Creighton Hale on the other, that the picture certainly marks one of the bright stars in Metro's banner.

Charles J. Brabin, who can handle this sort of a subject excellently, was in charge of the direction of the picture, while others in the cast are Frank Currier, John Terry and Warda Howard. Other features on the bill at the ———— theatre for the same days are ————.

THE STORY

Doris Morse, daughter of a copper king, tires of her existence, particularly as she is sought by men only for her money, and as a result takes a room in a cheap boarding-house at Atlantic City under an assumed name. Here she meets Philip Hazard, a young architect, and the two are soon in love. In order to carry the deception through she says that she is a clerk in Macy's. On their return to the city they keep up their acquaintance. Doris meets the people with whom Philip lives, Tom Lloyd and his widowed sister, Kate. One night when she dines with them she learns how strongly Philip is opposed to a poor man marrying a rich woman, because this situation happened to bring on a tragedy in the lives of his father and mother.

Philip eventually discovers that the girl he loves is none other than the daughter of the copper king. He hastens to her home and denounces her. Her father, a wise man, assumes great anger, and gives Doris to understand that if she is low enough to meet Philip clandestinely, she is no longer a daughter of his. This has the desired effect, and soon after the two young folks are married. Leeds, president of a big milling firm, comes to Philip with plans for a new factory to be prepared. He is so happy working on them that he keeps the news from Doris, as he wants to surprise her.

Doris' existence begins to pall on her. She accepts some bonds sent her by her father. Philip, believing that they will interfere with their happiness, attempts to steal them. He is shot. In Kate's apartment he receives attentions for his wounds, and, while at first Doris believes him unfaithful to her, everything is soon straightened out. The plans are later successful, and the young couple is the happiest in the world.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, two six-sheets, all in colors. These give portraits of star as well as scenes in which the star is prominent.

LOBBY DISPLAY:—Sets of photographs are provided in sepia 8 x 10; in sepia 11 x 14 and in color 22 x 28. This constitutes the usual lobby display provided on all Metro features and makes an attractive lobby advertisement when mounted in a frame.

CUTS AND MATS:—The only cuts that are obtainable from Metro exchanges on this feature are the stock cuts of Miss Wehlen, provided in both one and two-column size.

A slide and music cue sheet are also available at all Metro exchanges.

SUGGESTIONS

This is essentially one of those pictures in which the dominating note is heart interest. Make your appeal by bringing out this note in all advertising that you do. This type of story has always been and ever will be one of the most popular, so be sure to strike its essential line of action somewhere in your announcement.

For stars you have both the featured player, Emmy Wehlen, and Creighton Hale, long a serial leading man. If you have played any of the Pathe serials of the past, you might play Hale up big, for he has undoubtedly gained a good reputation for himself in this line of work.

EMMY WEHLEN.
Star Cut

Hollywood Hookum

NOV. 16, 1918 NEWS MORE NEWS

Billy Hart's Home.

Bright and fair—sleeping under blankets the year round.

Charley Chaplin made several scenes for another comedy this week.

Seven weeks have passed and no new rumor concerning H. C. Davis has been heard.

Bill Duncan is home from gay New York, and went to work the day he arrived back.

Lee Moran has been heard from. Not that he has disappeared or anything, but in these days of unasked for vacations, it is easy to lose track of old acquaintances.

In these days of farmerettes, etc., Brunton studio P. A. Chapman has created the word "cowpuncherettes" meaning, HOOKUM presumes, the female of the species which punch cows.

A. Lehr, who has the right to add vice-president and general manager of Goldwyn Film Corporation to his name, has come to our town to live among the flowers and sunshine.

It is now claimed the phrase "the surface has not been scratched" is obsolete. In fact, some believe the closing of theatres has not only scratched the surface of the industry, but caved it in.

Another board was put on the buildings for the new Tom Ince studios at Culver City this week, and the producer expects everything will be in readiness for occupancy of the new plant in thirty days.

Jack Kerrigan believes in cycles of three doctrine. Three years ago he killed Jack Richardson, and Richardson liked it so well he waited three years to come back for another killing. The make-believe murder was committed right in Hollywood.

It requires five languages and a lingo to produce the Matzene subject at the Brunton studios. In the cast are French, Russian and Italian. English is the fourth language, and studio slang makes the fifth. Director David Hartford expects to be some linguist by the time the subject is filmed.

K. McGaffey, P. A. of F. P.-L. Corporation, and greater part of the family, Elizabeth Brock McGaffey, librarian of said corporation studio, have deserted our town for a period of ten days which they will spend at Idyllwild. Just why a place of this name was selected is not known, it being suggested that either the first or the last half of the town's name might have had some effect upon the Irishman.

The impossible has happened. The Goldwyn Company made an announcement recently on November 1 they would take possession of the Triangle studios on lease, and the managers of the company arrived a day ahead of time, and a week passed before arrangements were made to take down that gigantic flickering electric sign on the top of the highest Culver City studio building which spells out "Triangle Films."

Flu masks are said to be very inconvenient for the players as well as detrimental to the make-ups, but in these days of the Flu our set is condescending like little heroes and heroettes to many unpopular things. Wearing a Flu mask all the time one is at the studio and not appearing in scenes, does not in any way improve the temperament which many of the film colony are said to possess, but all have sacrificing dispositions.

Volumes could be written about the wonderful experience of Sessue Hayakawa, Al and Charles Christie, Mason Hopper, George Beban, Scott Sidney, Dal Clawson and others, who went to Elizabeth Lake last week to bag all the ducks. Statistics show that seven birds were secured by the firing of 150 shells. Scott Sidney lost his new gun, and there is a wild rumor that the party found a moonshiner's cabin where hard cider was served. Beban was appointed guide of the party. A pleasant time was had by all.

WHY THEY TURN BACKWARDS

After delving into the realm of drama, melodrama, tragedy and what not, HOOKUM's entire staff this week sought an answer to the eternal question, "why do wheels turn backward in motion pictures?" And of the scores that were interviewed, no one gave as concise and understandable answer as Henry Lehrman, general manager of Sunshine Comedies. From the answer one can tell that the surface has been more than scratched. Mr. Lehrman has gone to the scientific byways and made a thorough research of the annals of experimental work of the fillums.

"The wheels turning backward," Mr. Lehrman said, "symbolizes to the exhibitors that the growing need of today is longer runs, and therefore the turnings of the wheels backward should indicate to them the advantage of re-booking films that are worth while."

HOOKUM has therefore found another man who is in hearty sympathy with the doctrine of Motion Picture News editorials—"Fewer Pictures, Better Pictures, Longer Runs."

Directory of New Theatres

CALIFORNIA

The new theatre at Lodi has been completed and Manager Richards has named it "The Theatre Lodi." It opened September 19.

ILLINOIS

The Sexton Manufacturing Company of Fairfield has purchased the site of the old ice plant and will erect a motion picture theatre.

WASHINGTON

The Edison Theatre management will build a new theatre, 40 x 132 feet at the corner of Front and Columbia streets,

"A PERFECT 36"

Specially selected and compiled by M. Winkler

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—Theme (1 minute, 5 seconds) until—T: "Mabel Brown, only child."

2—Continue to action (35 seconds) until—T: "Minerva, Mabel's aunt."

3—Comedy Allegro (Characteristic) by Berg (2 minutes, 5 seconds) until—T: "In the third floor back.

4—Comic Hurry, by O. Hare (2 minutes, 35 seconds) until—T: "Hoe Rosen was a great."

5—"Frills and Furbelows" (Rondo Rococo) by Crespi (1 minute, 5 seconds) until—T: "As the star boarder paid."

6—Continue to action (2 minutes, 15 seconds) until—T: "I am leaving on the 10:03."

7—"Capricious Annette" (Moderato Caprice) by Borch (3 minutes, 20 seconds) until—T: "A perfect 36."

8—Theme (2 minutes, 40 seconds) until—T: "Orlando trailed along."

9—"Trombone Sneeze" (Comic Trombone Characteristic) by Sorensen (3 minutes, 5 seconds) until—T: "She gave Mabel a steer."

10—Eccentric Comedy Theme, by Levy (1 minute, 55 seconds) until—T: "The engineer was hitting."

11—"A La Mode" (Popular One-Step) by Rosey (4 minutes, 5 seconds) until—T: "She couldn't close her eyes."

Note. Watch for bell effects.

12—"Sinister Theme" (Dramatic) by Vely (2 minutes, 30 seconds) until—T: "When the train arrived."

13—"Babillage" (Intermezzo Allegretto) by Castillo (1 minute, 30 seconds) until—T: "Beechtown was a burgh."

14—Continue pp (30 seconds) until—T: "The mansion house."

15—Theme (2 minutes, 30 seconds) until—T: "It's Bessie's."

16—"Essence Grotesque" (Comic Mysterioso) by Lake (1 minute, 55 seconds) until—T: "And when Bessie arrived."

17—Continue to action (1 minute, 20 seconds) until—T: "One of those busy country stores."

Note. Watch for railroad effects.

18—Birds and Butterflies (Intermezzo Capricioso by Vely (2 minutes, 40 seconds) until—S: Close-up of newspaper.

19—Theme (2 minutes, 45 seconds) until—T: "Lige Pettengill, the Beechtown."

20—"Scherzetto" (Symphonette Suite) by Berge (3 minutes, 10 seconds) until—T: "One flash at Mabel."

21—"Concert Waltz" (Characteristic) by Durand (3 minutes, 30 seconds) until—S: Close-up of newspaper.

22—"Gavotte and Musette" (Allegro) by Raff (3 minutes, 5 seconds) until—T: "When they went to the Hotel."

23—"Three Graces" (Allegro Intermezzo) by Herman (3 minutes, 20 seconds) until—T: "I'm darned if I know."

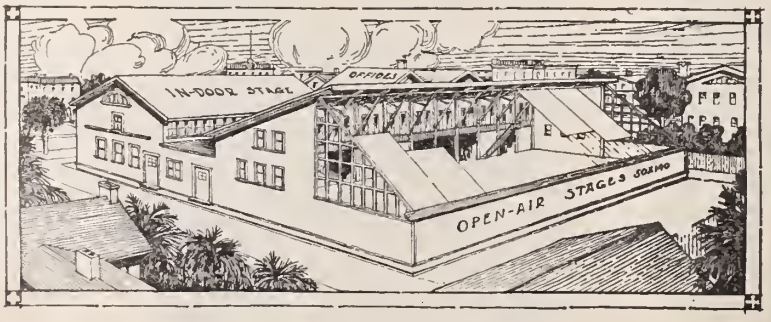
24—"Sparklets" (Moderato Intermezzo) by Miles (2 minutes, 25 seconds) until—T: "I hope they sentence her."

25—Theme (1 minute) until—THE END.

ENJOY SUMMER THIS WINTER

ONLY 30 HOURS FROM BROADWAY

OPEN AIR AND COOPER HEWITT



IDEAL WINTER HEADQUARTERS

FINEST PLANT IN THE SOUTH

RATES REASONABLE

JACKSONVILLE **KLUTHO STUDIOS** FLORIDA

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Nov. 17. My Cousin (Enrico Caruse).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 25. Women's Weapons (Ethel Clayton).
Nov. 25. A Daughter of the Old South (P. Frederick) .....
Nov. 25. Mirandy Smiles (Vivian Martin)...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Nov. 10. Snobs (Moore) .....
Nov. 17. The (Special) .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders"
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 1. 18 to 45.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. The Man Hunter (William Farnum).
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D
Des. 1. The Hell Car (Geraldine Farrar) ..

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct. 7. Secret Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Money Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. Her Great Chance (Alice Brady)... 5
Nov. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
Irish Eyes (Pauline Starke)..... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 11. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 11. America's Answer .....
Nov. 18. The Grouch (Montagu Love).....
Nov. 25. The Sea Waif (Louise Huff with John Bowers).....
Dec. 2. The Man of Bronze (Lewis S. Stone)
Dec. 9. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat.....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....
Five reels of Intensified Drama.

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels

(Continued on page 3140)

Short Subjects Current and Coming

July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 10. Why Movies Move.
Nov. 17. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 10. Fiji Does Its Bit.
Nov. 17. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 17. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 10. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 17. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. 5,000 Miles on a Gallon of Gas.....
Dec. 22. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Nov. 24. An Enemy of Soap (Toto).....

Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Nov. 24. Sumatra .....

THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner
June 2. Thirteenth Episode, Enemy Aliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? ....
Nov. 25. Maid Wanted .....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph)

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov.18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 3138)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels

UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

In Spokane Theatres

THE American Film Company will pay big money for scenarios suitable for Mary Miles Minter, William Russell or Margarita Fisher, W. A. Coughlin, personal representative of President S. S. Hutchinson, said to a representative of the press in Spokane on a recent visit to that city.

"OUR company will pay from $1,000 to $25,000 for scenarios suitable for Mary Miles Minter, William Russell or Margarita Fisher. We want sweet, wholesome stories, free from anything morbid, for Miss Minter. As for Miss Fisher, we wish stories of light comedy drama, bubbling over with laughter. For Mr. Russell, he has forsaken the deep drama and now is giving the public comedy drama, full of romance and 'pep.'"

FRED STONE'S initial screen appearance in "The Goat" packed the Clemmer theatre at every show. Stone in "The Goat" heads a liberal program. "Smiling Billy" Mason and Eleanor Field appear in a Christie comedy, "Just Like Dad" and William Farnum is presented in the first Liberty loan "trailer" to be shown at the Clemmer.

NORMA TALMADGE in her latest Select offering, "The Safety Curtain" had a four-days' engagement at the Liberty.

JANE AND KATHERINE LEE in their patriotic photoplay, "Swat the Fly" had a three-days' engagement at the Class A.

MME. OLGA PETROVA was the stellar offering at the Majestic, being featured in "The Light Within," which is having its second run here.

"CHASE ME CHARLIE" is the Chaplinesque offering starring Charlie Chaplin, featured on the screen program at the Lyric. Alice Howell in "Hoot Toot" rounded out the program.

EUGENE H. ROTH, manager of the California theatre, recently returned from a trip to New York and immediately made arrangements for the first showing of "The Forbidden City," the much heralded initial production of Norma Talmadge in the Second Select Star Service. This will be given its premier at the California during the week beginning November 3.

ANOTHER important move of Mr. Roth soon after his return was the increasing of his orchestra from 21 to 31 instruments. This orchestra, under the leadership of Herman Heller, is said now to be the fourth largest in the United States, the three larger ones being located in New York.

THE COLUMBIA THEATRE at Phoenix has signed a contract with the Mutual exchange for all Hayakawa productions and also the Outing Chester series.

Bershon Signs Up Theatres for Smileage

DAVID BERSHON, Los Angeles branch manager of the Universal Film exchange, and chairman of the committee appointed by the Army and Navy Department on Training Camp Activities, to line up the theatres of Southern California on the new plan of having the theatres donate a part of their receipts on certain dates to be given over to the Smileage book fund this week, announced the names of the theatres signing the pledge up to the time when the theatres were ordered closed because of the influenza. The list shows seventy-two signatures, or 25 per cent of the theatres in Mr. Bershon's territory. He estimates that if the theatres had not been ordered closed he would by this time have secured signatures of 90 per cent of the theatre managers in this section.

Leonard Meyberg, national chairman of the new theatre plan for smileage book funds, was in Los Angeles this week and conferred with Mr. Bershon at length on the various phases of the Southern California campaign.

Girard Leaves Vaudeville to Direct Orchestra

SPOKANE is soon to have the pleasure of greeting Harry Girard, actor, singer, author, producer, composer and all-round musician, who comes as the new musical director at the Clemmer theatre. He was last seen here in his sketch, "The Wail of an Eskimo," at the Pantages in June and it was then that Drs. Clemmer and Lambach of the Clemmer, made arrangements for his return and appearance here under their management for a limited season. Girard says it is like a home-coming to him, he has played here so often and has so many real friends here.

As soon as the quarantine is lifted Mr. Girard will present recitals twice weekly at the Clemmer, at 12:30 noon on Sunday and 7 p. m. Wednesday.

THE WEST COAST

What Exchanges and Theatres Are Doing

INFORMATION was received last Saturday by C. J. Marley, branch manager of the Triangle exchange, that the theatres in Nogales, Ariz., will be reopened the latter part of this week.

A LETTER from Charles Alden, owner and manager of the Dime theatre at Globe, Ariz., to the Triangle exchange this week announced that motion picture houses in Globe will be reopened November 6.

THE Los Angeles Triangle offices were closed all day last Monday out of respect to R. W. Lynch, vice-president of the Triangle Distributing Corporation, who was buried that day at Asheville, N. C. Mr. Lynch died in San Francisco of influenza. All Triangle offices in the United States were closed last Monday, it was announced here.

JAMES W. EDRINGTON, manager of the Gaiety theatre at Santa Maria, was a visitor at the Vitagraph exchanges this week.

R. M. TAYLOR, owner and manager of the Garrick theatre at Pomona, spent a few days in Los Angeles last week.

H. D. NAUGLE, western division manager of Vitagraph, after a brief visit in San Francisco last week, left for Salt Lake and Denver. He is expected to return to his headquarters in Chicago before again visiting the Pacific coast.

THE Rex theatre at Gallup, N. M., is open again and it was provided with a show this week by the Vitagraph exchange, according to announcement by Branch Manager, W. H. Hepburn.

WILLIAM C. WHEELER, Vitagraph salesman attached to the San Francisco exchange, was in Los Angeles this week. He said he had been waiting for an opportunity to visit Los Angeles for several months.

THE George Kleine System removed its offices on Monday from the Knickerbocker building to the General Film offices at 730 South Hope street. Guy C. Gunderson will remain in charge as manager, and the booking system of the exchange will be maintained as heretofore, it is announced. However, the general business of the exchange will hereafter be conducted by the General Film organization. The affiliation with the General Exchange offices was made for economic reasons, it was announced.

ALL theatres in Needles, Cal., were opened last Saturday, according to information received at the General Film offices.

PAUL C. MOONEY, former division manager for the Middle Western states for William Fox exchanges, with headquarters at Cleveland, arrived in Los Angeles this week to become Pacific Coast district manager for Fox. His headquarters will be maintained in Los Angeles. His first announcement was that when all theatres are reopened in the United States the motion picture fans will be more enthusiastic about their favorite pastime than ever before.

A PRIVATE preview of "The Midnight Patrol," a Thomas H. Ince production, was given this week by B. E. Loper, branch manager of the Select exchange. Because of the ban on public gatherings, only a few friends of Mr. Loper's were present. Thurston Hall is the star in the filmplay.

WILLIAM ALEXANDER, Pacific Coast manager of United Pictures exchanges, returned to Los Angeles this week after a visit to the San Francisco and Seattle offices. He announces that United is working out a booking system that will mean a great saving to the exhibitor.

GEORGE J. EKRE, branch manager of the General Film exchange, received a letter this week from his brother, Arthur Ekre, who is a member of the American Field Artillery in France. "The Kaiser is talking his head off about peace," the letter says, "but we do not intend to quit until we have entered Germany. A German plane flew near us a few days ago and a bomb fell about fifteen feet from our tent. Aside from blowing us all over the adjacent landscape everything is all right. We are getting plenty of clothes and many good things to eat."

THE Community Motion Picture Bureau, affiliated with the Army and Navy Department Training Camp Activities committee, has established its Los Angeles branch in the building occupied by the M. & R. Features exchange under the general direction of George E. Withey, of San Francisco. A branch manager had not been named this week. The new exchange will devote its time to supplying films for the Liberty Theatres in the big cantonments, being operated as a part of the Army and Navy plan for entertainment of soldiers in the camps. It will also cooperate with the War Work Committee of the Y. M. C. A.

ANNOUNCEMENT has been made by Frank Duffy, special representative of Pathe exchange, and confirmed by G. R. Sirwell, branch manager of Hodkinson interests, that the W. H. Hodkinson productions will after November 25 be released by Pathe. Mr. Duffy left Los Angeles last week for San Francisco and Seattle on his return to New York, but he hurried back to Los Angeles to assist in completing the local end of the new deal for Pathe. Under this new arrangement the Hodkinson system will release pictures with the following stars: Warren Kerrigan, Bessie Barriscale, Louise Glaum, Lillian Walker, Anita King, Kathleen Clifford and the Frank Powell productions starring House Peters. The First House Peters subject to be released will be "The Forfeit," the first of eight features in which Peters will be starred by Frank Powell.

WEST COAST—2 What Exchanges and Theatres Are Doing M. H. KUHN, formerly chief salesman of the Triangle exchange in Los Angeles, now acting branch manager of the Salt Lake City exchange, was a visitor in Los Angeles this week. He said that before the theatres were closed in Utah that all exhibitors in his territory were doing better business than at any time in the history of the industry. He announced that the State Board of Health of Utah is watching the influenza situation very closely, and that all theatres will be opened in the state as soon as possible.

THE new vault of the M. & R. exchange, begun several weeks ago, has been finished, and Manager H. W. Stubbins spent much of the time this week in removing all films to the nearby installed vault.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

In Seattle Film Circles

MANAGER Joseph Muller, of the Palace Hip, has taken advantage of the "Flu Ban" by altering and rehauling his theatre. He has made it as sanitary as possible. One of the features of the alterations is the placing on the floors of a material that is noiseless when walked on, but has about the consistency of linoleum. Carpets have been removed and this put in its place. The new covering is to be washed each day and no dust allowed to lodge.

"SMILING" Bill Drummond, Northwest representative of the Geo. Kleine System, has moved his office from 2012 Third Ave. across the street, where the offices of the General Film Company are also located.

H. G. ROSEBAUM, manager of the Famous Players-Lasky Company's productions for the Northwest, has returned from a tour around a section of the Northwest, which includes Spokane, Wash., and Portland, Ore.

MANAGER Luken, of the Pathe Film Co., has returned to his desk at Seattle, after a month's trip to New York. Since the Pathe-Hearst Service has been changed to the Pathe Service, Mr. Luken has made complete new contracts with his customers.

THE Famous "Wallace on the Wurlitzer," who attracts crowds to the Liberty, has recently composed a very popular song, together with Harold Weeks, a Seattle song writer. It is called "Hindustan." A phonograph concern has already placed it in film form.

What the Studios Are Doing

BILLY GARWOOD writes from San Francisco, where he is appearing in Crane Wilbur's new stage production, "The Common Cause," that the play looks like a big winner to him and he is delighted with the role he is to portray. Garwood was a stage leading man long before he went into pictures, and was just as popular behind the footlights as he was on the screen.

CLAIRE DU BREY has worked harder on her present feature at the Diando studios than she ever has on any other film since she began her motion picture career. Claire finished work on her five-reel picture in two weeks and worked ten nights during that time as well as in daylight. Many a night she didn't get a chance to go home at all and stole what forty winks she could in her dressing room, as time was too precious to spend in traveling home and back.

WILL M. RITCHEY'S new articles on photoplay writing are gradually being published all over Europe, as well as the United States, wherever motion pictures are shown. Two papers in Australia are publishing his series of talks, as well as one in England and Japan. Ritchey does not write them for pay, but merely to encourage new writers and point out to them the mistakes to avoid. Mr. Ritchey, who is with the Famous Players-Lasky forces, declares that good material for photoplays is sadly lacking and the demand is greater now than ever before.

HERBERT HEYES completed his feature with Helen Keller, the famous deaf and blind woman, at the Brunton studios this week, much to his regret. Heyes believes Miss Keller to be the most remarkable person he has even known or heard of and enjoyed every moment of his engagement with her.

GEORGE HOLT is seriously considering giving up acting in favor of directing. Holt, who is one of the best known screen villains, has always had a strong desire to forsake his acting for directing, and this week was approached with an offer to produce, and he is thinking strongly of doing so. He has been in the game for a number of years and understands it thoroughly, and there is no reason why George Holt, director, shouldn't become as well known as George Holt, actor.

THOMAS DIXON'S latest photoplay spectacle, "The One Woman," is soon to be released. It is already being largely advertised and exploited and will soon be on view in the leading theatres. Adda Gleason, whose Ramona in the play of that name will long be remembered, plays the title role in the new Dixon production and her work is said to surpass any of her previous successes.

THERE have been many rumors going the rounds that Clara Horton had left the Triangle, due to the fact that she was playing in a picture for another concern. Clara states emphatically that she was merely loaned by the Triangle for one picture and has a long-time contract with that concern.

LEATRICE JOY received two telegrams last week at the Strand theatre in San Diego, where she was playing in stock, to come to Los Angeles for screen engagements. Leatrice replied that she is perfectly contented where she is and doesn't intend to return to the films until she has completed her contract at the theatre, her contract still having a little while to run.

THE Helen Keller Company, which has been working for almost three months at the Brunton studios, will within the next week make the final scenes for the twelve-reel film at present titled "Deliverance." The picture will show the life of Helen Keller. Managers of the company plan to complete the editing in the east and the company will leave for New York within the next ten days. At present it is expected the premier will be given the latter part of February.

ALBERT SHELBY DeVINO, Metro scenario writer, returned Monday from New York, and he is at work on some new stories that will be produced at a latter date when the studios are reopened, it is announced.

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
--NOW BOOKING--
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ITALY'S FLAMING FRONT
ETC,. ETC.
--COMING!--
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Rep. Consolidated Film Corp.
Showing
LITERARY DIGEST NEWS
CARTOONS—NEWMAN TRAVELS
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
MR. F. M. STEELE, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building
643 S. Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

What Exchanges and Theatres Are Doing

THE M. & R. exchange will distribute in Southern California territory "The Redemption," featuring Evelyn Nesbit, according to announcement this week by Branch Manager Stubbins. The exchange will also handle Hall Caine's "Deemster," with Derwent Hall Caine as the star, and the two-reeler, "Who's Afraid of the Hun?" Derwent Hall Caine is now touring the Orpheum circuit.

MORE than 150 prints of feature subjects, some old and some not so old, but all without proper titles, were thoroughly inspected last week at the Triangle exchange, and these subjects will be ready for showing when the closing ban is lifted from the theatres in this territory, according to announcement by Branch Manager C. J. Marley. A number of new titles were written and then filmed at the Triangle studios at Culver City.

WILLIAM DESMOND'S last production with the Triangle Company, "The Pretender," has been booked by the Victory theatres on Broadway for opening week when that house is again allowed to open its doors.

THE Triangle exchange this week received numerous inquiries from exhibitors relative to bookings of Hart, Fairbanks, Talmadge and Keenan reissues, with the result that nearly 75 per cent. of the Arizona territory has signed for these subjects, Branch Manager Marley announced. Mr. Marley believes the sudden demand for these subjects is explained in the fact that exhibitors are planning to fill in their programs with subjects they were unable to book heretofore because of a full program of new pictures.

H. D. NAUGLE, western division manager of the Vitagraph Company, left Los Angeles Saturday for a visit to San Francisco, Seattle, Tacoma and Salt Lake City. He expects to return to Chicago within the next three weeks, he announced.

W. B. WALKER, owner of the Liberty theatre at Needles, Cal., was a visitor to film row last week.

J. W. EDRINGTON, owner of the Gaiety and Grand theatres at Santa Maria, Cal., was a Los Angeles visitor this week. He predicted big business in Santa Maria when the influenza closing ban is lifted.

C. J. MARLEY, branch manager of the Triangle exchange, went duck hunting last week, but he returned without any ducks. He then embarked on a fishing trip, coming back with even less luck in this adventure.

C. B. GARRISON, one of the New York representatives of the S. A. Lynch Enterprises, will take up the Triangle Distributing Corporation's work, succeeding Vice-President R. W. Lynch, who died last week in San Francisco. This information was made known here this week by C. J. Marley, branch manager of the Triangle exchange. Mr. Marley, incidentally, will be in charge of this work until Mr. Garrison arrives. The death of Mr. Lynch cast much gloom over film row in Los Angeles.

LOUIS W. THOMPSON, despite the fact that a majority of theatres in Arizona were reported closed this week, left Los Angeles for that territory to distribute a few Kleine contracts.

A FEW of the towns in Southern California that were still with open theatres early this week, and were being served by the Los Angeles exchanges, were Pomona, Santa Ana, Holtville, Taft, Maricopa, Ventura and Santa Maria.

H. D. NAUGLE, Western division manager of the Vitagraph Company, plans to leave for Chicago next week. His stay on the Pacific Coast has been extended about two weeks because of the inactivity of Vitagraph exchanges in his territory due to the prevalence of influenza.

H. F. MOORE, assistant manager of the George Kleine System, returned to San Francisco this week after spending a week at the Los Angeles office.

M. J. COHEN, manager of the George Kleine System, was in town for a day this week. Mr. Cohen says that just at present he is commuting between Los Angeles, San Francisco and Seattle. He expects to leave for the latter city immediately, but will only spend a few days there before he rushes South again. All this activity is in connection with the great war pictures he is promoting.

M. J. COHEN, manager of the George Kleine System, has just received a memorial of "Thanks and Appreciation" from the officers and enlisted men of the U. S. Marine Corps at Mare Island, in recognition of the services he rendered in helping the marine band to secure new instruments, and also for helping secure instruments for the Navy and Marine Scouts of San Francisco, of which organization he has been officially appointed major. Mr. Cohen has had the memorial framed and will hang it in his office beside his framed commission as major of the Scouts.

C. H. DOUGLAS, manager of the Elite theatre, Merced, paid a short visit to San Francisco this week.

FRED FINK, JR., manager of Fink's theatre, Gridley, Cal., is now at Berkeley, attending the aviation school at the University of California.

In and Around Denver

AFTER practically five weeks' suspension on account of the influenza epidemic, Denver theatres were given permission to open for business on Monday, November 11. There is considerable improvement in the situation in Denver and in Boulder, which is also permitted to open on the same date and under the same restrictions that accompany the order lifting the ban in Denver. The conditions in other sections of the state do not yet warrant rescinding of the closing order. The official order is as follows: Motion picture shows, theatres and schools were allowed to open at 7 o'clock Monday morning, November 11, upon permission from the department of health and under certain restrictions which that department may see fit to make.

THE influenza epidemic has claimed Mrs. H. D. Lorenzon, wife of the owner of the Star theatre at Silverton, who died Tuesday, November 5. She is survived by her husband and two minor children.

R. H. McCLUSKEY, who recently resigned a road position out of Denver for Mutual to take over the management of the Strand theatre at Hoisington, Kansas, was stricken with influenza upon his arrival there. His condition is reported as much improved and he will recover.

E. B. REMINGTON has resigned as road salesman for Mutual to engage in other lines.

MRS. A. N. ASHBURN, manager of the Princess theatre at Sterling, has returned home following a week's vacation in Denver.

DENVER Pathe headquarters is being remodeled to make room for the local force of the American Film Company, Inc., and the W. W. Hodkinson service. Hodkinson transfers from General in this territory November 25.

CHARLES R. GILMORE, local manager for the United Picture Theatres of America, has left for Deadwood and Lead, where he will meet the members of the Black Hills Exhibitors' League.

G. W. WHITNEY has resigned his position as local manager of the General Film Company.

What Butte Is Doing

THREE Montana towns, after shutdowns of about a month, have permitted theatres to reopen. They are Plentywood and Scobie, in Sheridan county, and Denton, located near Lewistown. In these three towns the disease has run its course and it is thought that everyone liable to get the "flu" in those places has had it.

IN Butte, and in fact throughout the state, it is believed that the peak has passed. When conditions show a tendency toward permanent betterment it is thought the health boards will permit the reopening of theatres. The prolonged shutdown is proving a heavy burden on the showman.

THE show houses continue to "doll up" and there is nothing else to do. All the managers are figuring that the public will be "show hungry" and so they are planning on offering the best programs possible, so as to reap their share of the promised harvest.

MERLE DAVIS, the new manager of the Ansonia Amusement Company, and prominent Montana cartoonist, this week took up his new duties. He will have his office at the Broadway theatre. The assistant general manager, Marshal Taylor, will have his office at the Ansonia.

MANAGER Ralph Ruffner, of the Rialto, is viewing the situation in a spirit of reconcillation and he is injecting a little mirth by displaying the following rhyme on a placard in the theatre lobby:

When the Spanish flu,
Goes up the flue,
Then I'll come back to you.

THE closing picture at the Rialto, by a strange coincidence, was "Till I Come Back to You."

GEORGE BOURKE, of the Universal exchange, is paying a visit to Bozeman, Livingston, Billings, Miles City and other Yellowstone valley towns. He will also visit Sheridan, Wyo. While the houses are all closed he is making the trip to get acquainted with the exhibitors, and to cheer them along.

What the Studios Are Doing

D. W. GRIFFITH has announced a number of people who will be cast in the big propaganda picture which is now in the second week of production, and which is yet unnamed. They are Robert Harron, Richard Barthelmess, Carol Demster, Clare Seymour, Adolph Lestina, George Fawcett, Kate Bruce and Syn de Conde. The latter will play the part of the villain. This latest Griffith production is a story dealing with the great national draft, and among the scenes will be pictures taken in the various cantonments.

A FEATURE of D. W. Griffith's new propaganda production is the fact that in it are two leading men—Robert Harron and Richard Barthelmess. In the making of this film Mr. Griffith had the co-operation of the army and navy departments, and for the first time portions of Uncle Sam's fighting equipment will be shown on the screen. A recent parade staged by the officers of March Aviation Field, near Riverside, California, in connection with the Los Angeles Liberty Loan Drive, consisted of one hundred and fifteen airplanes in bombing formation which flew over the city of Los Angeles, a distance of nearly sixty miles from the aviation training camp. Mr. Griffith was permitted to secure scenes of this, and his cameramen were furnished aircrafts so that close-ups could be filmed. The machines flew at a height of about four thousand feet. Up until the time of this flight, the greatest number of machines in the air at one time in formation was sixty-seven, so that the Griffith propaganda film wli show a new record in aviation.

THE Dorothy Gish Company having releases far ahead, has closed and members are enjoying a vacation of four weeks.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 A 2215
325-27 E. Sixth St., Los Angeles

Prepared Better Than Ever

Discontinuance of production by several of our patrons—Production companies—enabled us during the past few weeks to give attention to needed repairs and added improvements.

Bloom Film Laboratories are better prepared now than ever before to serve producing units with negative development and positive print making, as well as release print completion.

Haworth Productions, Matzene Productions, Rolin-Pathe Companies, William Fox and Henry Lehrman Sunshine Comedy Studios producing units find the BLOOM SYSTEM entirely satisfactory.

We can satisfy—a trial will prove it

BLOOM FILM LABORATORIES

7520 Sunset Blvd. **Los Angeles**

Additional Exchange News

THE Tulare theatre at Tulare has passed from the ownership of S. J. Greenwood to Sol Slayback.

BOB McNEIL of San Francisco is rapidly expanding into a Napolean of the Motion Picture house. For some time he has owned the Mission, the Lyceum and Panama theatres in the Mission district, this city. Now he has just bought the 600 seat Strand formerly owned by C. Hellman and also the Clairmont a 750 seat house formerly owned by H. Henderson. Both these houses are situated on Telegraph avenue, Oakland.

THE Rialto theatre at Vallejo has been sold by J. Marsh to W. P. Maupin.

THE California theatre has booked the Mutual film "Temple of Dust" for the week of October 20. According to advance notices the play has a grip which will appeal to the fans.

D. S. MARKOWITZ, has resigned as manager of the Western Feature Film Co., and has made connections with the Fox Film Co.

P. H. STEVENS of the World Film Corporation has been entered in the "America's Answer" contest, and is making a hurry-up trip through the State of Nevada.

"HAPPY" J. H. KNOWLES, the smiling impresario of the Sonora theatre, Sonora, Cal., is visiting film row and bringing sunshine with him on every visit. No out of town theatre man is more welcome than "Happy" and no film man can say that he ever saw him without a smile.

THE twenty-eighth star on the service flag of the Strand theatre was added this week when Jefferson W. Asher, treasurer and director, left for Pittsburg to enter Carnegie Institute of Technology for a course in military aeronautics, where he will specialize in aerial radio work for the flying arm of the service. It was at the behest of the Government that Asher enters this intensive course, for he is already qualified as an expert radio operator. When wireless telegraphy was in its infancy he rigged up his own apparatus and at the age of 15 was a licensed radio expert, later handling ship service for wireless companies.

THE Coliseum theatre in the populous Richmond district of San Francisco, is rapidly nearing completion, and the American Photo Player company's mechanics are busy installing the Robert-Morton Orchestral organ especially designed to furnish the sole musical accompaniment to photoplays.

W. F. CHARLES, the southern California representative of the American Photo Player Co., reports the sale of a Fotoplayer in El Centro, Cal. Mr. Baron, sales manager for northern California, reports an organ of the Robert-Morton type has been sold to a new house in Napa county and a Fotoplayer in Alameda.

ENEA BROS., owners of the Palace theatre, Pittsburg, Cal., have purchased two lots on Railroad street on which they expect to erect a new theatre in the near future. Plans for a theatre and two story store building are now being drawn.

J. E. TRIGUERIO, owner of the Mendocino theatre, Mendocino, Cal., is visiting San Francisco. He reports that he has bought the Rex and the Union theatres at Fort Bragg from P. W. Brubeck, the latter having been called to serve in the United States army.

GEORGE R. TEMPLETON has bought the new Sixteenth Street theatre in this city from L. J. Levin, and has rechristened it with the name "Rex"

Complete San Francisco News Condensed

THE many friends of J. S. Woody are congratulating him on his promotion in the Select Picture Corporation from Field Manager to General Sales Manager. Mr. Woody has many friends on this Coast and the letters of congratulation which are going hence to him will help to swell the San Francisco post office receipts.

THE OLD ESSANAY MOTION PICTURE STUDIO at Niles has been taken over by the Bonnie-Reed Film Mfg. Co., and work has already begun on a one reel comedy. It is the intention of the new company to specialize on one reel comedies.

THE DUHEM MOTION PICTURE MFG. CO. has recently taken several pictures of more than passing interest. The company made an educational film of about 1,000 feet of the salvaging of six immense boilers from the steamer Bear which was wrecked near Eureka, Cal., about a year ago. The boilers weighed about 45 tons each, and besides taking them from the water they had to be rolled 28 miles over the sandy beach to the place where they were loaded on a motorship for shipment to China. A number of unusual engineering feats had to be accomplished in moving the boilers and these are well shown in the film. The final disposition of the boilers to the China government, which will put them in pairs in three gunboats, adds an interest to the film. The same company has completed a three-reel film staged by the Liberty Film Co., a San Francisco concern, entitled, "Where Is Your Registration Card?" Sol Lesser viewed a run-off of the film and may decide to push it for the Liberty Co.

THE UNIVERSAL ANIMATED WEEKLY will display the film made by the Duhem Company of the recent launching of the "Avenall" at the Schaw-Batcher Shipyard in South San Francisco. The feature of this launching is that it was the largest vessel ever launched sideways.

STILL another recent film by the same company was the bayonet drill of the troops at Camp Fremont. It will be shown by one of the Pictorial Weeklies.

WHEN the Allied officers passed through San Francisco recently en route to Russia the mayor of the city presented them with a beautiful silk Czechoslovak flag. The ceremony took place in the Civic Center, and the picture was taken by the Duhem Company.

THE suspension of business is having serious effect on some of the smaller exchanges and some have already gone out of business. If the situation continues for many weeks more it is feared that others will have to close their doors.

THE Sunset and Western Film Exchanges have closed their doors and it is reported have permanently gone out of business.

THE PAREX FILM CO., which has been furnishing the Sherry Service, has taken quarters in the General Film Exchange. The George Kleine Service has also taken quarters in the General Film and are sending out notices to the effect that the physical handling of their films will in the future be taken care of by the General.

THE VITAGRAPH COMPANY is mailing its new booking chart to all its patrons. Mr. Quive is looking forward to a booming business as soon as the theatres are permitted to reopen.

BERT VAN VAULKENBERG, designer for the American Photo Player Co., arrived here recently from the company works at Van Nuys. He has been designing some new improvements on the photoplayer and came to the company headquarters to talk them over. Some of the plans he has in mind are said to be far reaching, if actual experiences demonstrates their practicability.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.

B. O. YOUNGMAN

24 Hour Slide Service

The Quality is the best

Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast

1028 Market St., San Francisco

PERFECTION PICTURES

Distributed Through

The George Kleine System

M. J. COHEN

Branch Manager

183 Golden Gate Avenue

M AND R

SOMETHING NEW COMING

730 So. Olive St., Los Angeles

107 Golden Gate Ave., San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY

DISTRIBUTORS OF

Simplex Projectors

Theatre Equipment and Supplies

NATIONAL CARBONS

98 Golden Gate Ave., San Francisco

M. H. LEWIS

Branch Manager

PARAMOUNT-ARTCRAFT

G. A. METCALFE

Distributor

POWER'S MACHINES

SPEER CARBONS

117 Golden Gate Avenue

San Francisco, Cal.

Advertise

in

The West Coast

ANNOUNCING COMPLETION

OF

WM. HORSLEY NEW FILM LABORATORIES

6066 SUNSET BLVD. LOS ANGELES

NEW PLANT located in fireproof class A building erected to fit special needs. It embodies ten years experience of the builder in film production, and contains every improved mechanism and device for better film developing, printing and editing. Equipment includes five Bell & Howell Perforators, six William Horsley Sprocket Movement Printers, three Duplex Printers, two Powers 6 B Projectors, polishers, Bell & Howell Patchers, and separate positive and negative developing rooms and equipment.

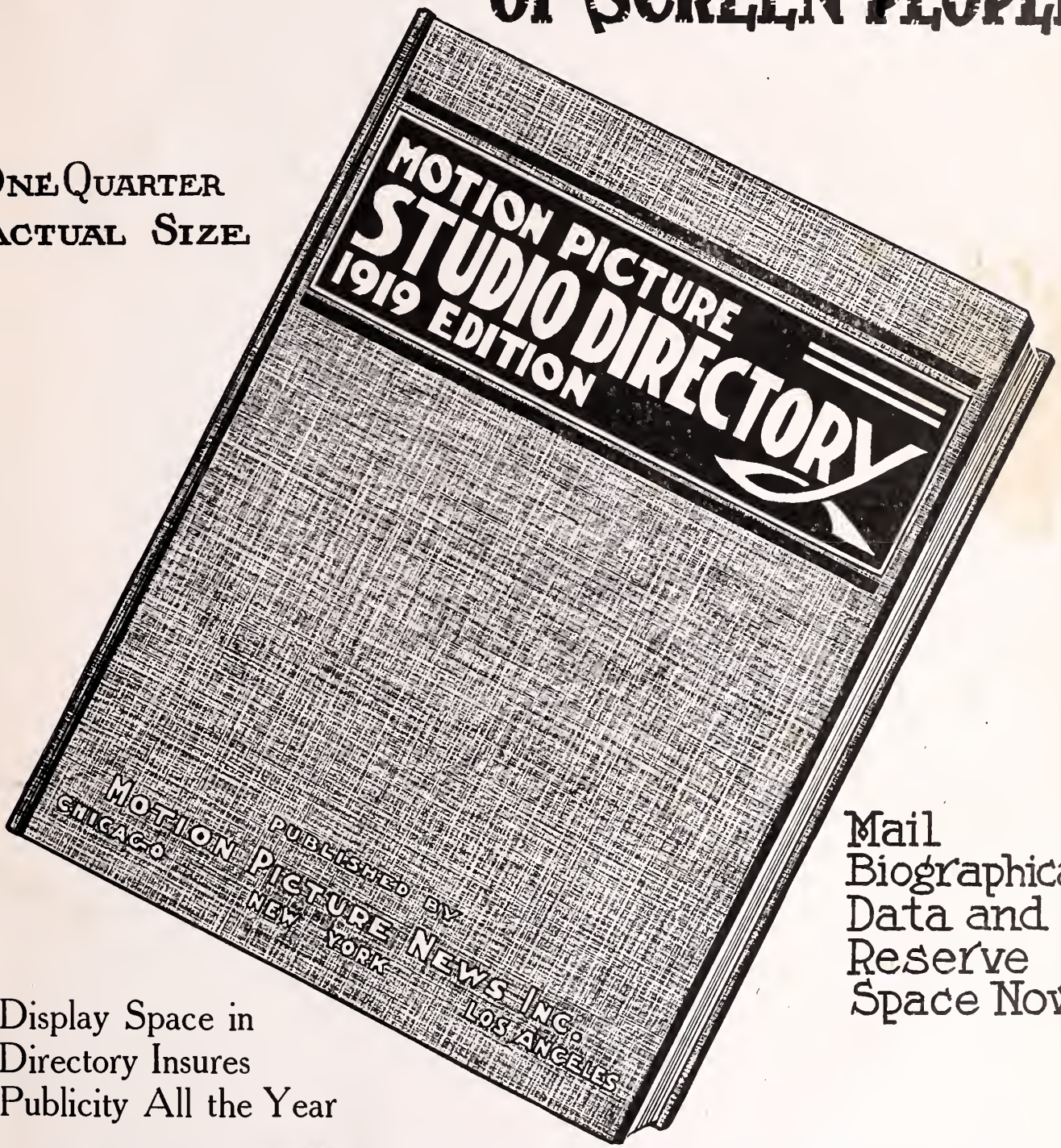
Accommodations for producing companies include magazine refilling dark rooms, cameraman's editing rooms, inspection projection room, preview theatre, still photograph studio and laboratory, and other features.

New plant fitted with dust proof ventilation system and other modern features of construction that make this the most thorough and modern studio in the West. Every fire-proofing precaution device has been installed, as well as every labor saving mechanism or device that will improve the laboratory work.

Producers are invited to inspect new plant now ready to do your work.

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

ONE QUARTER
ACTUAL SIZE



Mail
Biographical
Data and
Reserve
Space Now

Display Space in
Directory Insures
Publicity All the Year

Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

PUBLISHED BY

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
E. K. GILLETT

CHICAGO OFFICE
220 So. State St.
Harrison 7667
W. M. HIGHT, Rep.

TELEPHONE 4468-4469 BRYANT

SUN-LIGHT ARC

OUR SPECIALTY:
MOTION PICTURE RECORDS OF BALLS, BANQUETS AND INDUSTRIAL INSTITUTIONS

NO INTERIOR TOO LARGE FOR PERFECT ILLUMINATION
ALL WORK GUARANTEED

LIGHT EQUIPMENTS RENTED TO MOVING PICTURE MANUFACTURERS UNDER SPECIAL CONTRACT

218 WEST 48TH ST. NEW YORK

Sun-Light Arc

The Light that Never Fails

Has No Clouds to Mask Its Illumination

Producers Investigate

Our Studio Open for Demonstration
218 W. 48th Street
New York City

100,000 CANDLE POWER

© SUN-LIGHT ARC CO., Inc

J. T. DYE

NOVEMBER 30, 1918

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

DOMINATES THE FIELD

The Story of Victory!

D.W.GRIFFITH

presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D·W·GRIFFITH
Story by Capt. Victor Marier. Photographed by G.W. Bitzer,

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 22 Entered as Second Class Matter, August 27, 1917 at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

Published weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

EDITH ROBERTS IN "SET FREE"

She left linen sheets and home cooking to be a bad, bad gypsy—but somebody "gyped" her, and before she knew it she'd fallen in love—wasn't that *too* disappointing? Book this happy Bluebird for a long, long laugh and a bit of a thrill.

Directed by Tod Browning, formerly Associate Director with D. W. Griffith

Your local
Bluebird Exchange
BLUEBIRD
PHOTOPLAYS, Inc.
1600 Broadway
New York

"I'M satisfied that 'The Iron Test' is even stronger than 'A Fight For Millions,' and am signing a contract now for your next serial on the strength of it. We went back to the old days on this serial, and gave out the red checks. Not only did it break box-office receipts, but the crowds broke my door trying to get in."

HARRY FOGARTY
The Screen Theatre
8th Ave. and 149th St.
New York City

—broke the doors to get in to see "THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

15 SMASHING EPISODES OF ACTION

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by PAUL HURST

"YOU may book for our use 'The Iron Test,' to start Saturday, December 21. Send contracts for my signature. We have tried at several times the ——serials and also the ———, but Vitagraph has them stopped.

"In the future we will not experiment with other concerns, but book Vitagraphs continuously."

GLOBE THEATRE
St. Johnsbury Vt.
By H. A. GRAVES

VITAGRAPH Albert E. Smith *President*

How can an advertiser continue advertising? By giving YOU value.

SELECT SP PICTURES

Joseph L. Plunkett & Frank J. Carroll
present

JULIA ARTHUR
as
EDITH CAVELL
The British Red Cross Nurse

This splendid feature is offered to the theatres of the country as a

SELECT PICTURES SPECIAL ATTRACTION

ready for immediate showings. Book through the Select Exchange in your territory.

"I will not remove the wounded English! But I will care for the Germans, also."

While nurse Cavell's life hung in the balance

At this moment, when the responsible heads of the Allied governments are weighing scrupulously the charges against Germany, the name Edith Cavell is on the tongue of every guardian of Justice and the Cavell Case is being cited as an historic example of the Hun's wanton cruelty. The interest in this picture will never die!

Edith Cavell, British Red Cross Nurse in Belgium, hears her indictment

IN

THE CAVELL CASE

THE WOMAN THE GERMANS SHOT

Picturized by Anthony Paul Kelly
Directed by John G. Adolfi

"The Cavell Case" is in six reels. Its action is tense, direct, compelling. The interest never flags. When presented at the Strand Theatre, New York, for the week beginning October 27th a new Sunday turn-away record for that theatre was created.

Every critic who has seen it has praised it. Not a line has appeared that has not been a boost.

Thrown into [illegible] prison, awaiting death

SELECT SP PICTURES presents

ALICE BR

in "HER GREAT CHANCE"

From Fannie Hurst's story, "Golden Fleece"
Scenario and Direction by CHARLES MAIGNE

Distinctly different is this story of a breezy New York shop-girl and the rich fellow who kept asking her to marry him and whom she would not accept because—she loved him truly! The people in the picture are so many creations from real life, they are so wholly human and understandable. Audiences will chuckle over them, and they will love Alice Brady in the role of *Lola Gray* as they have never loved her before—for this is a picture to warm up to!

"My little sister shan't hear a word of that ugly story!"

Larded with humor from end to end—"Her Great Chance" has caught and crystallized on the screen the American trait of seeing the happy side even of Life's most tragic moments.

"Do you know why I refused you, the other night, *Charlie?*"

ADY

As a Select star Alice Brady has been seen in eight productions prior to this latest of her pictures. These offer the Exhibitor a brilliant group of attractions of high merit, splendidly produced and presenting an artist of international repute on both stage and screen. Show these pictures at short intervals, and benefit by their value as a patronage-building series.

Soon he would open the paper, and then he must know what she knew!

David Powell as *Charlie*, Alice Brady as *Lola*, and Jefferson de Angelis as the genial Innkeeper, in "Her Great Chance."

"Alice Brady was always the sincere and emotionally effective actress on the screen, but better productions have made Miss Brady greater than she was a year ago."
—Picture-Play Magazine.

"THE BETTER HALF"

"THE DEATH DANCE"

"THE WHIRLPOOL"

"THE ORDEAL OF ROSETTA"

"AT THE MERCY OF MEN"

"THE KNIFE"

"WOMAN AND WIFE"

"HER SILENT SACRIFICE"

St. Joe reports:

"4,000 SHOWN!"

When the St. Joseph (Mo.) Civic Festival Association featured "America's Answer" at the Auditorium, not long ago, they had 1,000 people at the matinee and 3,000 at the evening performance!

This is typical.

From all over the country come reports of packed houses, thrilled audiences and storms of applause bestowed on this marvelous war picture, which was filmed in France by the U. S. Signal Corps and sent to this country under the direction of General Pershing.

When you book "America's Answer," you do two things:

1—You sell out the house, automatically, for each showing of the film.

2—You render the Government a distinctly patriotic service by giving the people of your city an opportunity to *visualize this nation's glorious part in the great war,* through the medium of the People's Films.

If you have not yet booked "America's Answer," you had better do so right away. The rental has been figured on a basis that will permit of showing at regular admission prices.

War features produced to date under the Government's auspices are:

THE OFFICIAL WAR REVIEW (WEEKLY)— PATHE

PERSHING'S CRUSADERS— FIRST NATIONAL EXHIBITORS

AMERICA'S ANSWER— WORLD FILM CORP.

OUR BRIDGE OF SHIPS— GENERAL FILM CO.

UNDER FOUR FLAGS— WORLD FILM CORP.

FESTIVAL SHOW CROWD LAST NIGHT WAS 3,000

GREAT WAR PHOTOPLAY AWES CROWDS

Large crowds, twice as large as the first day, witnessed the showing of "America's Answer," the patriotic official American war picture in five reels, and the three vaudeville acts, the program offered by the St. Joseph Civic Festival association, at the Auditorium yesterday afternoon and last night. The crowd numberede 3,000 last night, and 1,000 at the matinee.

How Government Made Soldiers

"America's Answer," which shows the remarkable achievements of the United States government since taking up the fight against the Hun, was again well received. It shows how the government made soldiers of 1,-50,000 American boys and transported them to France to fight for liberty on French soil.

Considerable attention is devoted to the work of the various war work organizations among the men, the Salvation army, the Y. M. C. A., the American Red Cross, the Y. W. C. A., and the Knights of Columbus.

McNutt's Band Plays

The program of McNutt's band, which adds much to the show, was varied and appropriate to the occasion. The program was mainly patriotic with touches of the national anthems of the Allied nations.

Official Seal of the People's Films

NOTE—The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of Allied War Expositions, presented by the U. S. and Allied Governments.

All presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

Goldwyn Pictures

Her Figure Was Her Fortune!

A small town boarding house Venus did not set the world on fire as a shirtwaist saleswoman but—

She was the sensation of the bathing beaches.

She figured in a mysterious jewel robbery.

She was the worst paperhanger the town ever knew.

She caused a sleepless night on a crowded Pullman and filled the lives of all who knew her with adventure.

Mabel Normand in "A Perfect 36"

By Tex Charwate *Directed by* Charles Giblyn

has a livelier, more uproarious, broad comedy than her last great Goldwyn success, "Peck's Bad Girl."

This again is the kind of Mabel Normand story that exhibitors begged for and one that means packed houses and happy laughter across the nation.

Released everywhere November 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

A magazine's success is measured by its advertising. Look at the "News!"

Romantic Melodrama Is Always Popular

The love story of a handsome young American and a beautiful Chinese princess. A story of mysterious Oriental plots and secret society intrigues. A story of international ambitions that are foiled by a daring girl for the man she loves.

Betzwood Film Company's Spectacular Production

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**

Directed by IRA M. LOWRY

was "built for the box-office" and has started out to duplicate that other sensational Lowry success, "For the Freedom of the World."

Goldwyn's twenty offices report a tremendous exhibitor and public interest in this exceptionally novel and thrilling production. The value of it for popular appeal is emphasized by *a 70 day blanket booking in the Marcus Loew circuit of theatres.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

And Now A Cave-Man

You never know in advance what "Smiling Bill" Parsons is going to be or what he is going to do in Capitol Comedies. In "Proposing Bill" he is again the comedian of amazing surprises, this time an ardent cave-man. That 2,700 theatres play

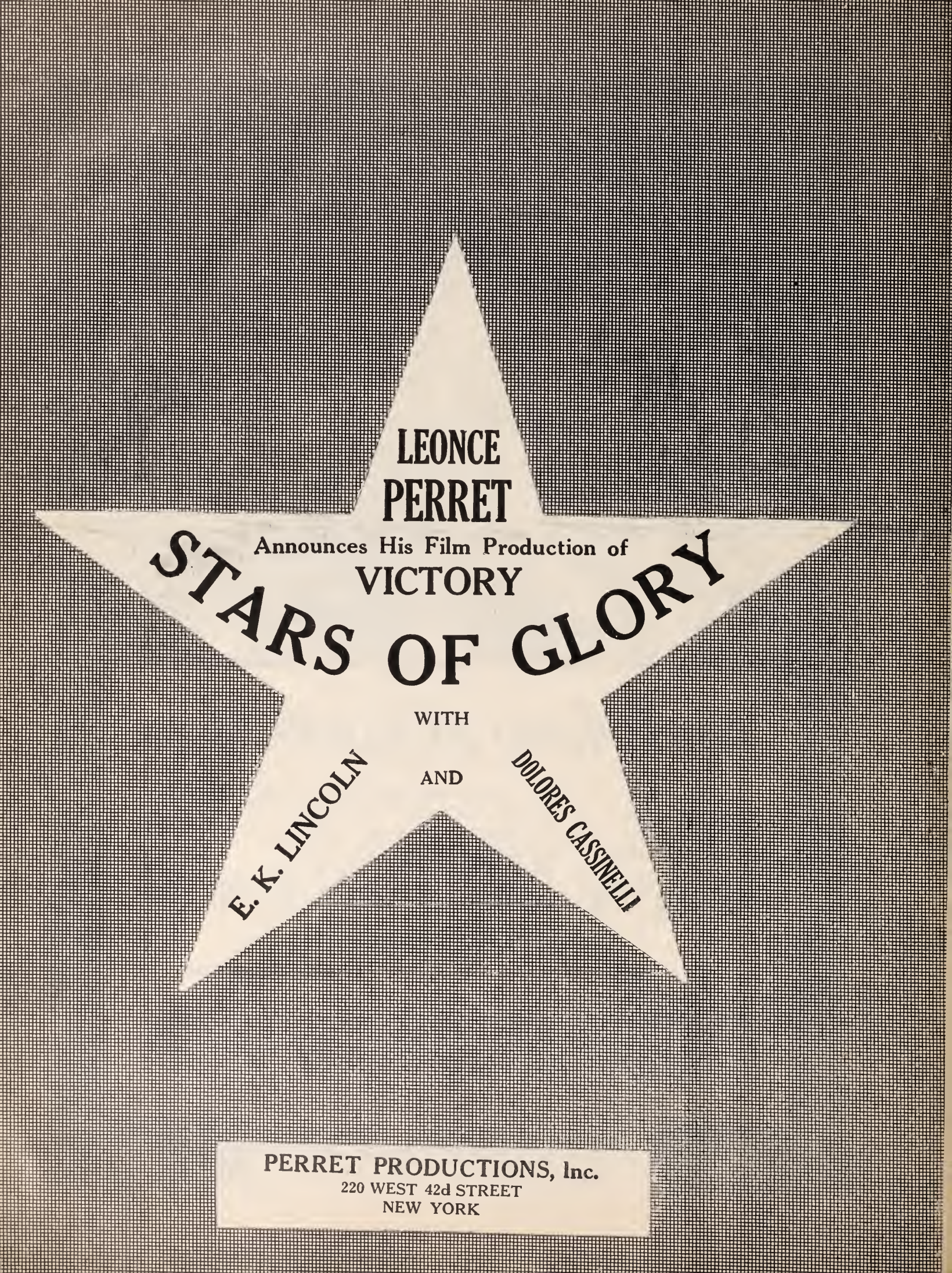
"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

under contract and enthusiastically recommend that their fellow exhibitors book him for their own houses is assured proof of his tremendous popularity with the American people. Booked exclusively through the Goldwyn offices.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

How can an advertiser continue advertising? By giving YOU value.


LEONCE
PERRET
Announces His Film Production of
VICTORY
STARS OF GLORY
WITH
E. K. LINCOLN
AND
DOLORES CASSINELLI
PERRET PRODUCTIONS, Inc.
220 WEST 42d STREET
NEW YORK

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS - THEY ARE WHAT MOST PEOPLE WANT

HOW VICTORY PICTURES ARE MADE

All film is made of the same stuff.

The celluloid of one picture is just as good as that of another.

It's what's put onto the film that counts.

Fox Films are impregnated with the Fox Idea.

* * *

There are three links in the chain of picture values—story, direction, and acting.

The Fox Idea emphasizes all three—insures the quality of all three.

Fox stories are given first consideration by a Fox reader, must pass the Fox scenario editor, then obtain the endorsement of the Fox advisory board, and finally are accepted, if at all, by Mr. Fox personally.

Weeks are given to the consideration, rewriting and re-arrangement of every Fox story.

The Fox Idea places responsibility upon the director for dramatic construction and interpretation, for photography, for settings, for costuming—for all the multitudinous details of filming.

But—

The Fox director is not the final authority.

The Fox Idea provides for critical and minute reviewing of the director's work—first by the director and the star, then by William Fox, then by the Fox Film editor, then by a Board of Review, and again and again, after every change, by Mr. Fox and the reviewing board.

Thoroughness is a fundamental phase of the Fox Idea.

Fox Films do not happen—they are evolved.

* * *

The Fox Idea is producing a uniform product — a steadily improving product—pictures that the most of the people want.

The Fox Idea is making more money than ever before has been made for the most progressive and biggest exhibitors throughout the civilized world.

The Fox Idea offers *you* the same opportunity it offers these other exhibitors.

Book These

Victory Pictures

Tom Mix *in* MR. LOGAN, U. S. A.

Gladys Brockwell *in* KULTUR

George Walsh *in* ON THE JUMP

Tom Mix *in* FAME AND FORTUNE

Gladys Brockwell *in* THE STRANGE WOMAN

George Walsh *in* I'LL SAY SO.

Tom Mix *in* TREAT 'EM ROUGH

It has provided VICTORY PICTURES—the only distinctively new series of productions put on the market this year,

—pictures that are radically different and yet of a uniform quality,

—pictures featuring TOM MIX, GLADYS BROCKWELL, and GEORGE WALSH in the most wholesome, most spectacular, most absorbing, most profitable photoplays ever screened.

Begin now to increase your profits.

Book VICTORY PICTURES Today

FOX FILM CORPORATION

The Great

A Million-Dollar Group of Feature Pictures at Prices That Make Big

The 9 Pictures—Book Now

William Farnum

in "FIGHTING BLOOD"

1 This picture has played a greater number of days in all parts of the world than any other that William Fox has released. It is a thrilling lumber camp and mining town story of a battling clergyman—the man who came back after unjust imprisonment. It has swift, tense action and a popular theme and is typically Farnum. It has done a record-breaking business and will repeat.

Theda Bara

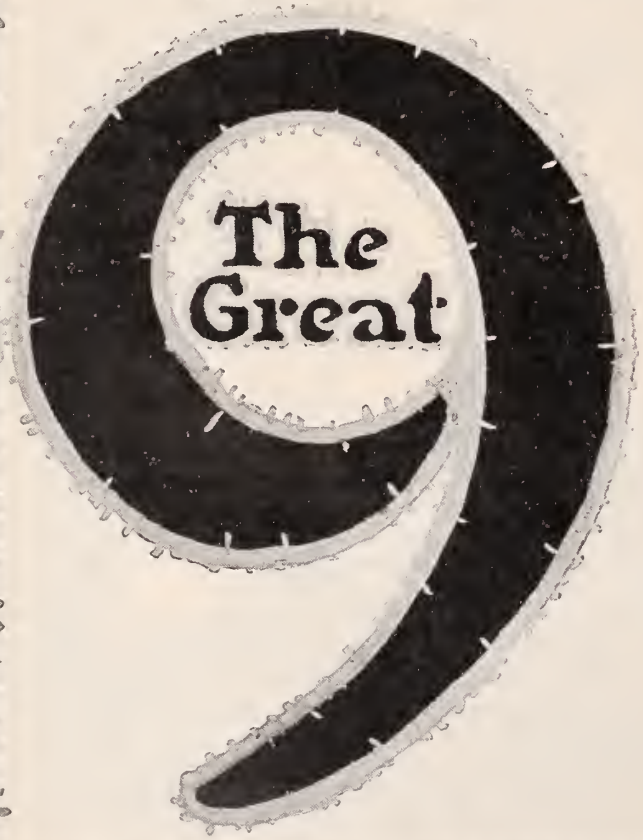
in "UNDER TWO FLAGS"

2 The picturized version of Ouida's most famous novel. The most popular production in which Theda Bara has appeared in a role not of a vampire. It is a rapid-fire picture with a 100 per cent. record for box-office hits—undoubtedly the best photographic version ever made of a big stage success. On past performances alone it should be played to win in a walk.

Raoul A. Walsh's First William Fox Picture

"REGENERATION"

3 A great, vibrant, colorful, spectacular production that is ablaze with thrills, action and romance. You will recall the big scenes of the steamboat fire, the rescue of the children, the fights between gangs of water rats and the regeneration of the hero. You will recall the success of this picture when it was first released—and book it with the assurance of turn-away business.



William Farnum

in "THE BROKEN LAW"

4 Love, romance and conquest are the themes of this colossal picture of the free and easy life of the highway. It is a thoroughly typical William Farnum subject and has a truly great cast, ranking in all respects among the most successful and satisfactory pictures that William Fox has released. It will be one of the biggest revenue producers of THE GREAT NINE.

Theda Bara

in "THE SERPENT"

5 It is Miss Bara's opinion that this is her greatest picture. Hundreds of exhibitors are of the same opinion. The big battle scenes—the boar hunt—the surprising climaxes—all contribute to its wonderful popularity. The production was directed by Raoul A. Walsh, and among those in the cast is George Walsh, one of the greatest favorites in filmland today.

"INFIDELITY"

Based on George Ohnet's Novel, "Dr. Rameau"

6 A great melodrama, throbbing with sobs and tears, rippling with comedy and tense with human interest—a wonderful all-star cast, including Frederick Perry, Dorothy Bernard, Jean Sothern and Kittens—admittedly the best production of its sort ever released by William Fox or any other producer.

Valeska Suratt

in "THE SOUL OF BROADWAY"

7 THE GREAT NINE would not be complete without this remarkable picture with its wonderful aeroplane scenes and fashion parade at Atlantic City, and its exposure of the night life of Broadway. It was one of the box-office sensations of three years ago, and will be as great a sensation today, because it is the type of thrilling picture in which public interest never wanes.

Theda Bara

in "THE DARLING OF PARIS"

8 This, perhaps, is the most gorgeous, costly and spectacular production of THE GREAT NINE series. It is based on "The Hunchback of Notre Dame," the world-famous novel by Victor Hugo, is Parisian in atmosphere and notable for the thrilling action and scenes of breathless suspense that spell profits.

William Farnum

in "HOODMAN BLIND"

9 Like "Infidelity," this production has been revised. It is founded on the famous stage success of the same name, "Hoodman Blind," by Wilson Barrett. It is one of the most powerful, thrilling and dramatic photoplays ever produced. It certainly shows William Farnum at his best, and will be one of the foremost box-office successes of THE GREAT NINE.

Book the

F O X

FILM CORPORATION

Nine

Profits Absolutely Certain—Book Now

9 Reasons to Book Now!

1 They are the biggest successes William Fox has produced in the last five years.

2 They are the pictures on which William Fox's reputation as a producer was founded.

3 They are known to exhibitors and the public everywhere as the biggest and the best stories shown on the screen—the pick of a stock of 250 negatives.

4 They will attract millions of persons who did not patronize picture houses when these pictures were first released.

5 They present in minor roles more of the famous stars of today than now are seen in a year's average pictures.

6 They can be rented reasonably—in them you don't have to pay the top rental based on new stars with inflated reputations.

7 They are re-edited and retitled, shortened to 4,500 feet, crowded with action in every foot, and newly printed—are 1919 editions of big successes.

8 They have swept the world by storm—hold all records for big box-office receipts—are proved, unquestioned box-office successes.

9 They are released as a group on an independent basis—first come, first served!

Great Nine *Now*

F O X
FILM CORPORATION

"WHEN WILL IT BE RELEASED?"
"HOW SOON CAN I GET IT?"
"BOOK ME FOR THE FIRST RUN," ETC

We were literally swamped with
an ocean of such inquiries

On Our First Announcement of Francis Ford's Greatest Serial

"The SILENT MYSTERY"

FRANCIS FORD at His Superlative Best, Featuring

FRANCIS FORD
MAE GASTON and ROSEMARY THEBY

Our First Announcement DID THE BUSINESS
Every Exhibitor Who Read it Wrote
"I'M FOR IT"

NOW THEN—To all Inquirers:
FIRST—Thank you!
SECOND—Please be patient!

VERY SOON—We will announce a new plan of distribution that will tickle your bank book. It will get you more money than you have ever made on a serial before. Watch the trade papers for the announcement. In the meantime—

REMEMBER! "THE SILENT MYSTERY" is FRANCIS FORD'S GREATEST SERIAL PRODUCTION

More Mystery—More Action—More Thrills—More Suspense—More Plot—More Drama—More Tense Situations—More Novelties—More Surprises—More Punch—More Tantalizing Than Any Serial You Have Ever Shown.

Exhibitors Know That Francis Ford Serials
Mean the BIG MONEY!

For Further Particulars About This Great Serial Production Address

HILLER & WILK, Inc.

42nd STREET AND BROADWAY, 912 LONGACRE BUILDING, NEW YORK CITY

The Great Victory

The production of all productions for timeliness is

Wilson or the Kaiser

The Fall of the Hohenzollerns

Screen Classics Inc. holds the record for productions that strike at the right moment. This is the newest and greatest

Wilson or

WHEN Woodrow Wilson was born his father's first thought was for the noble mother and he gave thanks when he was assured she would recover — *His was the human, the American point of view.*

The Great The Fall of the

the Kaiser ?

WHEN Kaiser Wilhelm was born soldiers and statesmen asked only one question: "Is it a son and heir"? *This is the marked difference in the national ideals of the two countries.*

Victory-Hohenzollerns.

Another big clean-up for Exhibitors because of its extreme timeliness.

Screen Classics Inc.
presents

Wilson or the Kaiser

By Maxwell Karger
Director General

A drama that will touch a responsive chord in every American heart now that peace is settled.

The scenario is by A.S. LeVino and it was directed by Charles Miller and its wondercast includes Henry Kolker, Creighton Hale, E.J. Connelly, Joseph Kilgour, Earl Schenck and Florence Short.

METRO
PICTURES CORPORATION EXCLUSIVE DISTRIBUTORS

THE W. W. HODKINSON CORPORATION

ANNOUNCES ITS FIRST RELEASES THROUGH

PATHE EXCHANGE, Inc.

TITLE	STAR	PRODUCER	RELEASE DATE
Three X Gordon	J. Warren Kerrigan	J. D. Hampton	November 25
Goddess of Lost Lake	Louise Glaum	Brunton	December 2
. . . . .	. . . . .	. . . . .	December 9
Two-Gun Betty	Bessie Barriscale	Barriscale	December 16
The Challenge Accepted	Zena Keefe	Arden	December 23
. . . . .	*	. . . . .	December 30
The Drifters	J. Warren Kerrigan	J. D. Hampton	January 6

* To Be Announced Later

Coming

MADE IN AMERICA

A Series of Eight One-Reel Pictures

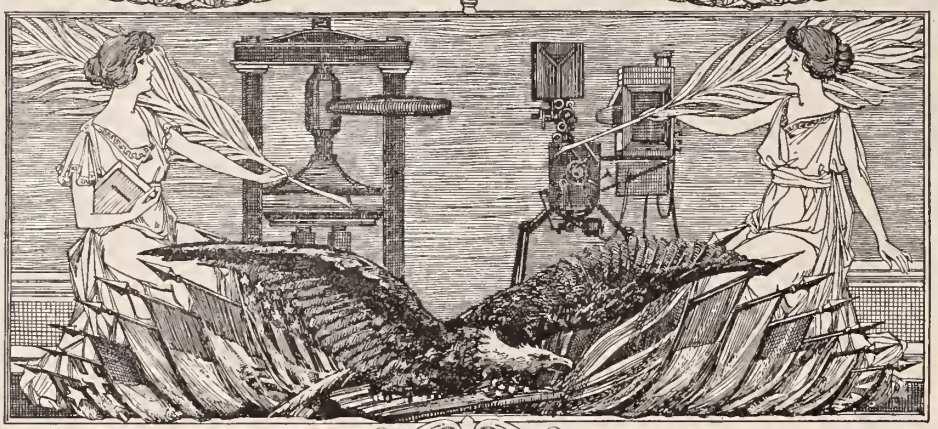
Depicts the training in America and France of
the Selective Draft Army

Produced by Ashley Miller at one of the largest military training camps in this country with the cooperation of the Government through the Division of Films of the Committee on Public Information.

HODKINSON SERVICE may be Booked at PATHE EXCHANGES
on and after November 25th

W. W. HODKINSON CORPORATION

527 Fifth Avenue New York City



Great during War, it will still be great in Peace times

The thousands of exhibitors who are showing

OFFICIAL WAR REVIEW

are assured that it will continue to be released for some time to come. The supply of available and excellent material, always large, has considerably increased during the past few months until it has today reached the point where there is sufficient on hand and coming to amply provide for the issues of many weeks.

Furthermore the quality of the negatives received from the French, British, Italian and American Governments has steadily improved until today it is better than ever.

The Armistice and the prospects of early Peace have made the Official War Review an even better box office attraction; great in War it will be as great in Peace.

Presented by

COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman

DIVISION OF FILMS

Chas. S. Hart, Director

Distributed by

PATHÉ

Contrary to the rumors that have doubtless originated with those who would profit in the event that they were true, the

PATHE NEWS

has NOT been sold and will NOT be discontinued.

Our justifiable pride in the Pathe News after a career of nearly ten successful years, causes us to think not of discontinuance but of development on a scale hitherto unthought of.

The thousands of exhibitors who show the News twice a week; the many who have shown it ever since the first number was released, may well be pleased that ***the*** *one reel feature that the business has produced will continue, better than ever, and under the PATHE name.*

PATHE EXCHANGE, Inc.

25 West 45th Street

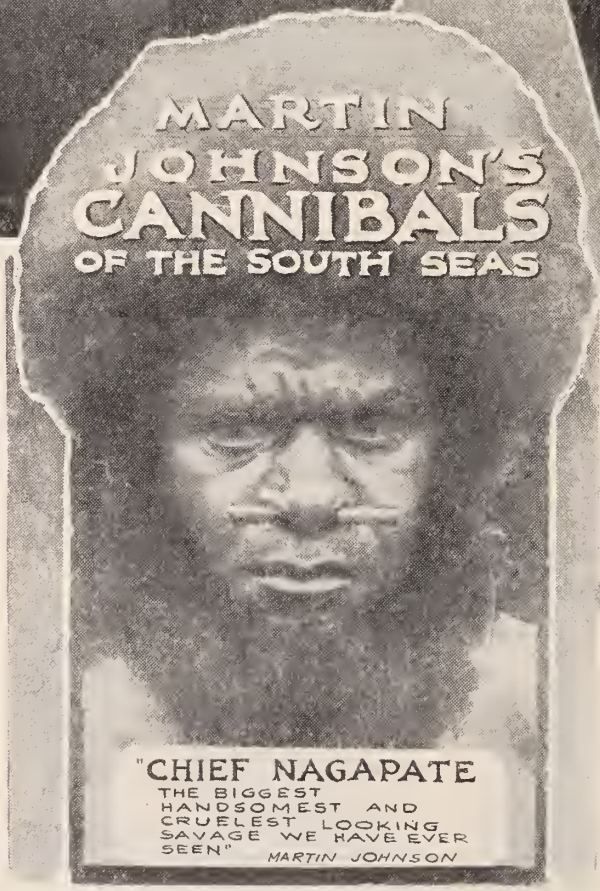
New York

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Big pictures of established value

Billie Rhodes

Henry B. Walthall


MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS
"CHIEF NAGAPATE
THE BIGGEST HANDSOMEST AND CRUELEST LOOKING SAVAGE WE HAVE EVER SEEN"
MARTIN JOHNSON

Eight de luxe features will be produced by the National Film Corporation of America, his coming year, with Billie Rhodes, christened by T. L. Tally, of Los Angeles, "the screen's daintiest star.". The initial picture has just been completed, "THE GIRL OF MY DREAMS," of which the Los Angeles "Examiner" said—

> Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There has been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance), but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary.

Henry B. Walthall, the undisputed premier dramatic artist of the screen, will appear in a series of eight special photoplays produced by the National Film Corporation of America. The first "AND A STILL SMALL VOICE," contains every element that made Walthall famous in such productions as "The Birth of A Nation" and D. W. Griffith's picture "The Great Love." No portrayal before or since has so endeared a player to the American public as Walthall's "little Colonel" in "The Birth of a Nation."

The Cannibal pictures, photographed at the risk of life, according to Frederick James Smith, in the October issue of the Motion Picture Classic, have "ten times the grip of an average photoplay." S. L. Rothapfel, managing director of the Rivoli and Rialto Theatres in New York, says "The Johnson pictures will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first-class theatre, and if properly exhibited will bring a big financial return."

They are an extraordinary feature attraction.

EXCLUSIVE CONTROL FOREIGN RIGHTS

"TARZAN OF THE APES" and "THE ROMANCE OF TARZAN"

backed by a world-wide business organization

William Desmond

The Prodigal Wife

Miss Lucy Cotton

Eight new and distinctive pictures are to be produced by Jesse D. Hampton with William Desmond in the stellar roles. The first of these big productions will be ready for release in January. No screen star has the youth, the magnetism, the virility, the force, the romantic charm of Desmond. All these qualities will shine out of his new subjects.

J. Warren Kerrigan

"The Prodigal Wife," a feature of distinction, is the first of twelve annual exceptionally dramatic photoplay productions to be released by Screencraft Pictures. "The Prodigal Wife" is from a story masterpiece by Edith Barnard Delano, published by Harper's and has been produced with a notable cast headed by Miss Lucy Cotton and Miss Mary Boland. All territory, including Canada, except United States.

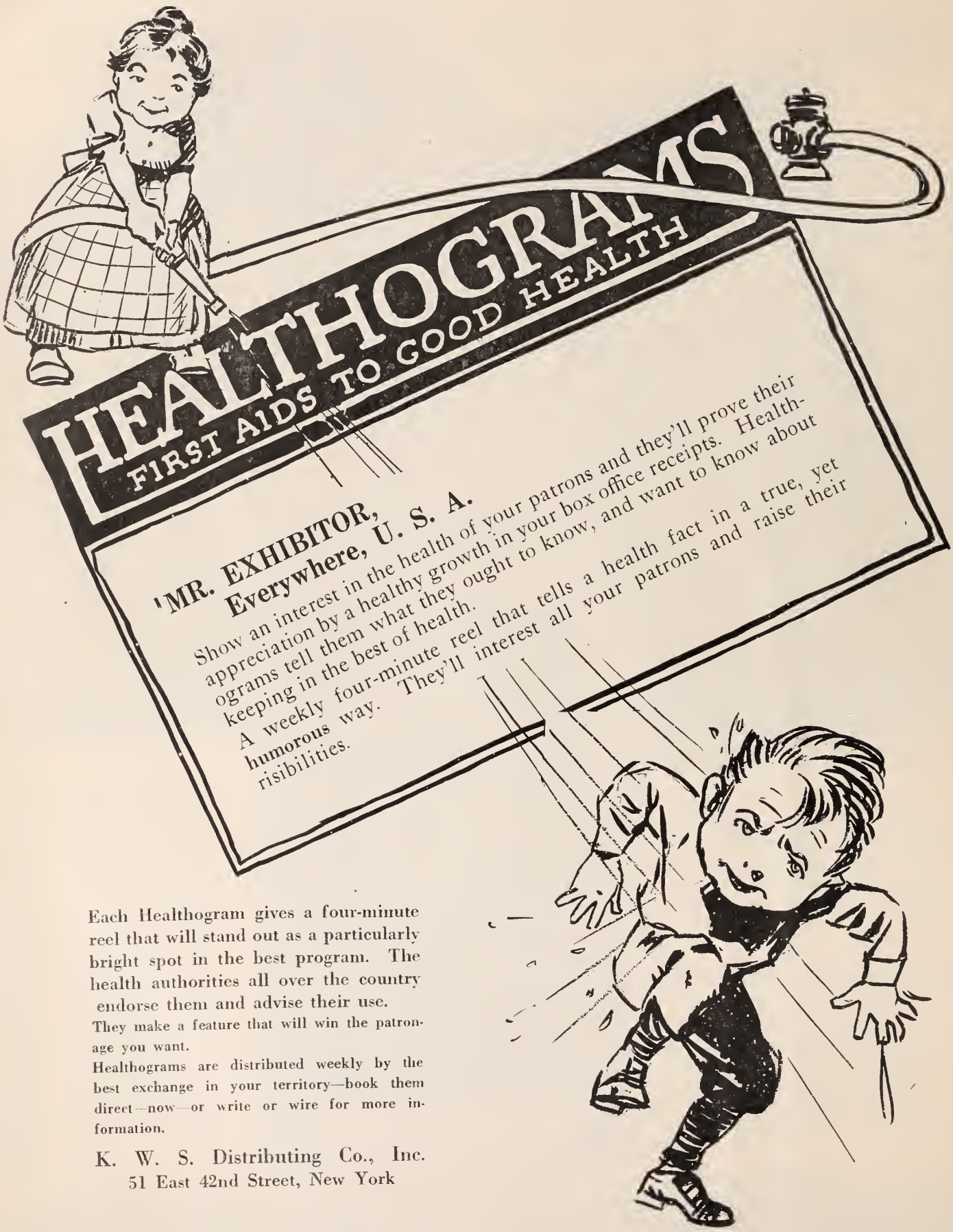
J. Warren Kerrigan as a young versatile player portrays the best in American life. His new pictures produced by Jesse D. Hampton, from big stories by prominent authors, will all be clean in conception, clean in production and powerful in theme. Five of Kerrigan's latest triumphs of the screen are ready for immediate release. They are "A Burglar for a Night", "A Dollar Bid", "Prisoners of the Pines", "Three X Gordon" and "The Drifters." All territory including Canada, except United States.

Distribution rights throughout the world controlled by

ROBERTSON-COLE COMPANY

NEW YORK SAN FRANCISCO LONDON SYDNEY SINGAPORE RANGOON CALCUTTA BOMBAY

Department of Motion pictures 1600 Broadway New York City


HEALTHOGRAMS
FIRST AIDS TO GOOD HEALTH
MR. EXHIBITOR,
Everywhere, U. S. A.
Show an interest in the health of your patrons and they'll prove their appreciation by a healthy growth in your box office receipts. Healthograms tell them what they ought to know, and want to know about keeping in the best of health.
A weekly four-minute reel that tells a health fact in a true, yet humorous way. They'll interest all your patrons and raise their risibilities.

Each Healthogram gives a four-minute reel that will stand out as a particularly bright spot in the best program. The health authorities all over the country endorse them and advise their use.

They make a feature that will win the patronage you want.

Healthograms are distributed weekly by the best exchange in your territory—book them direct—now—or write or wire for more information.

K. W. S. Distributing Co., Inc.
51 East 42nd Street, New York

Hamilton & Kern

MOTION PICTURE SPECIALTIES

General Representatives for the Industry

GEO. H. KERN

Has spent his entire life in amusement field. Many years on stage as actor and producer. Nine years with film industry as exhibitor, actor, director and manager of production.

Engagements

Organizing

Financing

Marketing

Publicity

'N Everything

GILBERT P. HAMILTON

A showman all his life. Actor, writer, producer. Pioneer of film industry. Superintendent of Essanay Company. Organizer American Film Company. Actor, director, writer and producer for past twenty-seven years.

¶ We supply studios, studio staffs, studio supplies, laboratory work, cameras, properties, sets, and anything you may need to produce a motion picture, including:

THE STORY, CONTINUITY, PLAYERS AND DIRECTORS. OUR CLIENTS WILL EDIT YOUR FILM, AND WE WILL MARKET IT FOR YOU. ANYTHING RESPECTING PHOTOPLAYS, FROM RAW STOCK TO SCREEN, IS WITHIN OUR FIELD.

¶ Our suite of handsome and comfortable offices offers you a place to transact your business.

224 to 228 Markham Bldg. 6372 Hollywood Blvd., Hollywood

Just a few feet east from the center of film producing activities—Cahuenga and Hollywood Blvd.

"MOST UNIQUE FIGURE IN PICTURES" (N.Y. GLOBE)

"MACISTE"

"HE OUT-FAIRBANKS' – FAIRBANKS" N.Y. TIMES

"SOME GUY" N.Y. WORLD

HARRY RAVER SUBMITS

THE BATTLE-SCARRED ADONIS OF THE ALPS

IN A 24,000 FOOT

LAUGHING DRAMA

THE LIBERATOR

FROM THE STORY BY AGNES FLETCHER BAIN

THE MOST UNIQUE AND FASCINATING SERIAL EVER CONTRIBUTED TO SCREENLAND

ADDRESS, IN THE FIRST INSTANCE

HARRY RAVER INC. 1402 B'WAY. NEW YORK

"THE DOUGLAS FAIRBANKS OF ITALY" (N.Y. TIMES)

IS BACK!

"A PERFECT CAVE MAN" N.Y. AMERICAN

"HE IS MAGNIFICENT" N.Y. TRIBUNE

THE SOLDIER-HERO,-
D'ANNUNZIO'S DISCOVERY
WHOSE HERCULANEAN EXPLOITS
IN "CABIRIA" AND
"THE WARRIOR"
AMAZED THE WORLD

"MACISTE"

-ONCE BELIEVED DEAD-
COMES BACK IN

THE LIBERATOR

TO GLADDEN AND THRILL
THE MILLIONS WHO
WORSHIP AT HIS SHRINE

FULLY PROTECTED IN ALL LAWFUL COUNTRIES
NORTH AMERICAN RIGHTS OWNED BY HARRY RAVER INC. 1402 B'WAY NEW YORK

Organization Means Success

THE HEARST NEWS REEL ORGANIZATION (INTERNATIONAL FILM SERVICE CO., INC.) HAS BEEN THE MAKER OF NEWS REEL HISTORY IN THE PAST AND HAS THE STAGE ALL SET FOR EVEN BIGGER EVENTS IN THE FUTURE

Mr. C. F. Zittel, Vice President and General Manager of the International Film Service Co., Inc., quotes the following extract from a conversation he had recently with Mr. J. A. Berst, formerly Vice President and General Manager of Pathe Exchange, Inc., now President of the United Pictures Corporation:

The Past:

"The connection of the Pathe Exchange with the Hearst organization, through the International Film Service, was a most beneficial one for Pathe, and the turning point which led to Pathe's great success. The contract made by me with the International, which went into effect December 24th, 1916, was considered a great victory for Pathe, and from that moment the profits of the Pathe Exchange began to accrue very largely, and the Pathe News, combined with the Hearst International News under the title of the Hearst Pathe News, showed a profit that it had not shown for three years previous to the combine. In fact, for some time previous to the combination the Pathe News was not a paying venture."

The Present:

The International Film Serivce Co., Inc., has purchased the Universal Current Events, the Universal Animated Weekly and the Mutual Screen Telegram, and the gathering forces of all these organizations are now being molded into the greatest news film amalgamation that has ever been in existence.

The Future:

After December 24th, 1918, the name of Pathe will be eliminated from the Hearst Pathe News and this famous reel will be released under the title of the Hearst News. The names of the Universal Current Events and the Mutual Screen Telegram will also be retained, making three news reel issues a week to be made by the International Film Service Co., Inc., and released through the countrywide exchanges of the Universal Film Manufacturing Co. The unequaled facilities of the Hearst camera forces, augmented by the forces of the other recently acquired companies, will mean the furnishing of news reels of a magnitude never before attempted. A unique and novel advertising and publicity campaign in the Hearst newspapers, magazines and affiliated papers, has been arranged for the promotion of these reels.

INTERNATIONAL FILM SERVICE COMPANY, Inc.

729 SEVENTH AVENUE **NEW YORK CITY**

RETRIBUTION
Conceived and directed by George Edwardes-Hall
A story of melodramatic sweep and intensity — with the Abdication of the German Emperor for the first time accurately portrayed in a photoplay
NOTABLE CAST INCLUDING
JOHN MASON
VICTOR SUTHERLAND
TEFT JOHNSON
STANLEY WALPOLE
DONALD HALL
PEGGY SHAW
EUGENIE WOODWARD
Ready for presentation November 30th
Production supervision by George A. Rush

KITTY GORDON

IN

'ADELE'

A THRILLING DRAMA BASED ON ADELE BLENEAU'S GREAT ROMANCE "THE NURSE'S STORY"

Directed by WALLACE WORSLEY Supervision of ROBT. BRUNTON

Foreign Distributor, DAVID P. HOWELLS, 729 Seventh Ave., N. Y. C.

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst -

President

Home Office 1600 Broadway · NEW YORK · BRANCHES EVERYWHERE

A BROADSIDE

EMMETT DALTON
IN
"BEYOND THE LAW"

ADVERTISING MATTER

3 Kinds One Sheets
2 Kinds Three Sheets
1 Kind Six Sheets
1 Kind Twenty-four Sheets
24 Different Kinds Photos

ANNOUNCEMENT
TO
STATE RIGHTS
AND
FOREIGN BUYERS

"BEYOND THE LAW"

EMMETT DALTON'S

POWERFUL STORY
IN SIX REELS OF
MOTION PICTURES

A BIG SUPER-FEATURE PRODUCTION

The story which ran five months in the Wide World Magazine, and which will soon be serialized and issued in book form, so tremendous has been its success with the public.

Unlike other pictures, it offers the live showman a rare opportunity to give the people *something different*, by featuring

EMMETT DALTON

ONE OF THE ORIGINAL
CHARACTERS OF THE STORY

TO BE RELEASED NOVEMBER 26th. FOR FURTHER PARTICULARS, COMMUNICATE AT ONCE WITH THE

SOUTHERN FEATURE FILM CORPORATION

Phone Bryant 7835 Suite 801-806 1476 BROADWAY, NEW YORK CITY

WANTED FOR MURDER

A SMASHING BOX-OFFICE ATTRACTION

Offering unheard of exploitation possibilities—such as Irene Franklin and Burton Green duplicating their famous overseas entertainment for boys over there—Fun in a Y. M. C. A. hut—Salvation Army lassies feeding the doughboys doughnuts—The Motor Corps of America at work overseas—America bombarding Berlin with peace propaganda—Revolution in Germany—The return of our victorious heroes—PLUS the greatest story of romance and adventure ever filmed.

WANTED for MURDER

WANTED for MURDER

A Gripping Production of

Thrills Romance Adventure

Written by S. J. KAUFMAN *Directed by* FRANK CRANE

STARRING

ELAINE HAMMERSTEIN

NOT PROPAGANDA

but the

MOST TALKED OF SUBJECT
OF THE DAY

WHEN OUR BOYS COME BACK HOME

Live Local Publicity and
Advertising Stunts for
Exchanges and Exhibitors

**If You Want A
Real Money Getter**

BOOK

WANTED for MURDER

HARRY RAPF PRODUCTIONS

1564 BROADWAY **NEW YORK CITY**

We have secured good advertisers to talk to YOU. Listen to them!

CAN YOU BEAT THIS LOBBY DISPLAY?

THIS IS THE lobby of the Royal Theatre, New Castle, Ind., arranged by Guy D. Hammitt advertising manager of The Royal, for "The Romance of Tarzan," and entered in the exhibitor-advertising contest for $1200 in Liberty Bonds offered by First National Exhibitors' Circuit as prizes for the best local campaigns on the wonderful sequel to "Tarzan of the Apes."

This is Mr. Hammitt's entry for a $150.00 Prize -

Give him a fight for it!

You have the same materials to work with that he had. If you have already booked "The Romance of Tarzan," or if you are a regular First National exhibitor, you are privileged to enter the contest. You will find a score of sensational possibilities for a tremendous local campaign of your own on

"The ROMANCE of TARZAN"

It will more than make good any publicity statement within reason. And it will lend itself to any style of exhibitor advertising. Get your entry blank, containing complete information, from your First National Exchange, Motion Picture News, or Tarzan Editor, 6 West 48th Street, New York City, and send your entries in immediately you finish your run.

FIRST NATIONAL EXHIBITORS CIRCUIT

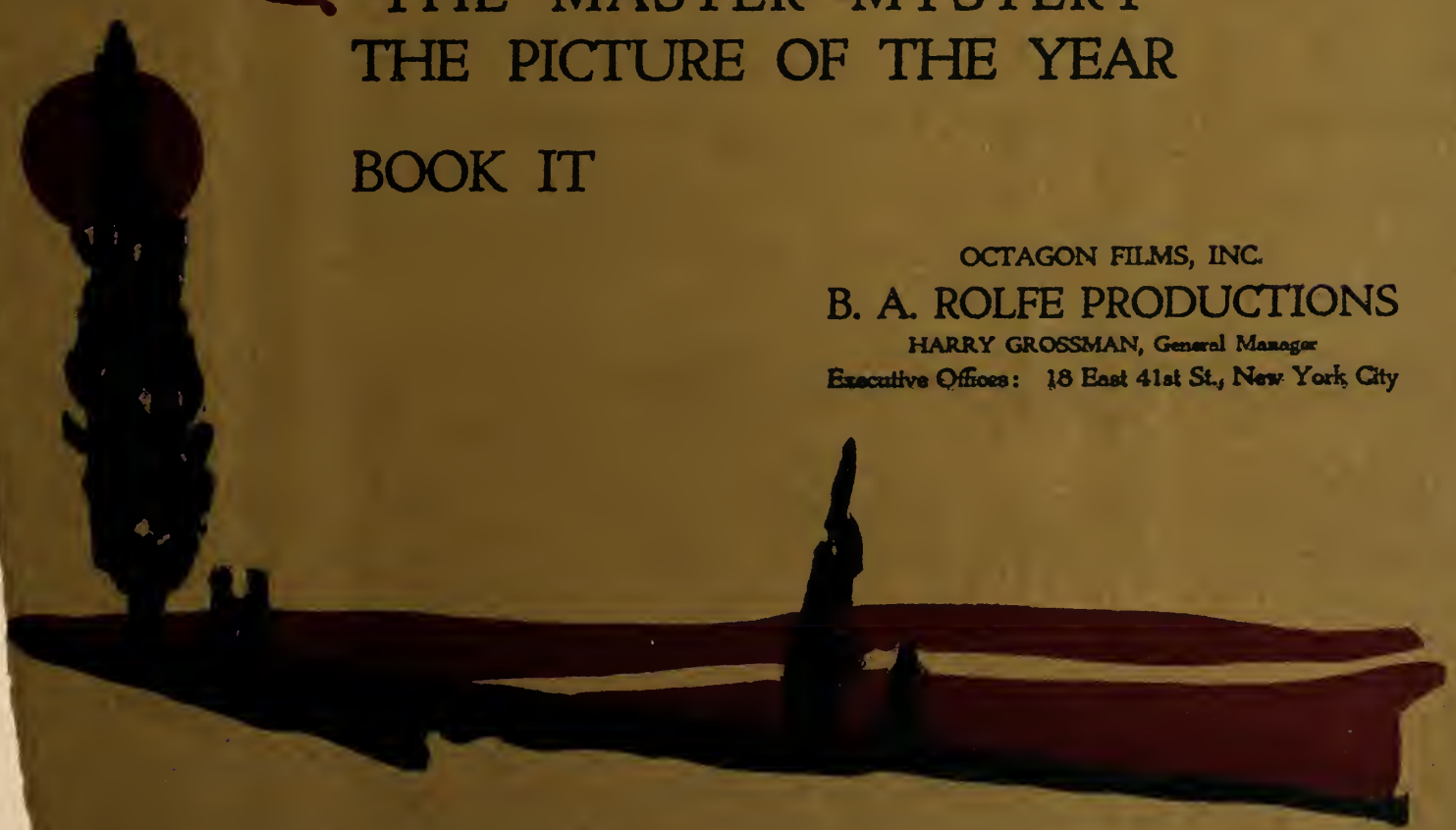
HOUDINI

PEACE MEANS PROFITS

- BUSINESS IS GOOD—THE WORLD IS PLEASURE MAD
- THE HOUDINI SERIAL WILL PACK YOUR THEATRE
- ALL REVIEWERS ACCLAIM "THE MASTER MYSTERY" THE PICTURE OF THE YEAR

BOOK IT

OCTAGON FILMS, INC.
B. A. ROLFE PRODUCTIONS
HARRY GROSSMAN, General Manager
Executive Offices: 18 East 41st St., New York City



HOUDINI

"THERE IS
NOTHING
NEW UNDER
THE SUN"=
"THE MASTER
MYSTERY"
REFUTES
THIS AXIOM

THE HOUDINI
SERIAL IS THE
GREATEST
SERIAL=
IT IS
SOMETHING
NEW

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

Motion Picture News

Vol. 18 No. 22. November 30, 1918

The Week in the Film World at a Glance

FEATURES

DOES THE EXHIBITOR KNOW?....3191
SPEAKING EDITORIALLY 3192
DEALING IN PERSONALITIES....3192
HOT SHOTS FROM A HOT TOWN....3195
WANTS KIND WORD FOR AMERICAN....3197
GOLDFISH WRITES ABOUT ROTH LETTER....3198
THE READER HAS HIS SAY....3200
HOW McCORMICK DOES IT....3204
"THE VANITY POOL" SERVICE SECTION....3233
NEW BOX OFFICE REPORTS....3261
COMPLETE PLAN BOOK INDEX....3261
REVIEWS IN COMPLETE PLAN BOOK....3265
THE INDEPENDENT FIELD TICKER....3241

NEWS OF THE WEEK

What They Say About the Quinn Letter....3193
Nation Gains Over Influenza Evil....3194
Health Officer May Be Ousted....3195
Sayings of Exhibitor Kunsky....3195
United War Drive "Over the Top"....3196
Chas. S. Hart Sails for Europe....3197
Wants Kind Word for American....3197
Film Folk Entertain Soldiers....3199
Six Join National Association....3199
The Reader Has His Say....3200
"Czar" Censor May Come Back....3201
Frank Keenan Forms Company....3202
Miscellaneous News of Interest....3203
Live News from the Producers....3218
Producers' News (continued)....3238
In and Out West Coast Studios....3275
Hollywood Hookum 3275
Complete Plan Book....3261

OF SERVICE TO EXHIBITORS

Exhibitors' Service Bureau....3204
Here's Impetus for Small City Managers....3207
Seeing Rialto and Rivoli with Rothapfel....3210
"The Vanity Pool" Service Section....3233
Producers' News 3218
Independent Field Ticker....3241
Releases—Current and Coming....3245
Equipment Service 3249
Projection 3252
Camera Department 3255
Music 3259
Plan Book Index....3261
New Box Office Reports....3261
Complete Plan Book Reviews....3265

COMPLETE PLAN BOOK

Index and Exhibitors' Box-Office Reports....3261
Index and Reports (Continued)....3262
Index and Reports (Continued)....3263
Index and Reports (Concluded) and "Flash Backs"....3264
"Fan Fan" (Fox Extravaganza)....3265
"Eye for Eye" (Metro Poster Display)....3266
"Eye for Eye" (Nazimova-Screen Classics)....3267
"The One Woman" (Select)....3268
"Under Four Flags" (U. S. Official)....3269
"Miss Ambition" (Griffith-Vitagraph)....3270
"Hitting the Trail" (Blackwell-World)....3271
"Deuce Duncan" (Desmond-Triangle)....3272
"All the World to Nothing" (Russell-Pathe)....3273
Advance Reviews 3274

Newsy Announcements of the Week Found in the Ad-Pages

Edith Roberts Seen Next in Bluebird's "Set Free"....3144
The Wide Appeal of the Mack Sennett Comedies....3145
The Latest Vitagraph Blue Ribbon Feature....3146
"The Iron Test"....3147
Select has "The Cavell Case," formerly "The Woman the Germans Shot" 3148-49
Alice Brady's Next Select, "Her Great Chance," Some Scenes From It and an Opinion on the Ability of the Actress 3150-51
"Under Four Flags"....3152
Goldwyn's "A Perfect 26," with Mabel Normand, Ready for Booking 3153
"For the Freedom of the East"....3154
Bill Parsons Turns Cave-Man in His Latest Capitol-Goldwyn Comedy 3155
"Stars of Glory" is Perret's Next Production....3156
Fox's Victory Pictures....3157
Fox's "Great Nine" is a List of His Strikingly Successful Productions 3158-59
Hiller and Wilk Offer the Francis Ford Serial "The Silent Mystery" 3160
"Eye for Eye" is Nazimova Production par Excellence.
"Wilson or the Kaiser," a New Sort of Propaganda Film from Metro 3161-62-63-64-65-66-67-68
The Official War Review from Pathe....3170
Pathe Makes an Announcement Regarding the Pathe News.3171
W. W. Hodkinson's First Releases through Pathe....3169
Robertson-Cole Have Martin Johnson's Cannibal Pictures 3172-73
K. W. S. Distributing Company Offers a New Product...3174
A New Production, "Retribution"....3179
Harry Raver Presents the Latest Maciste Picture....3176-77
Hamilton and Kern, Motion Picture Specialists....3175
Emmett Dalton's "Beyond the Law"....3181
The International Film Service Announces Its News Reel..3178
First National Offers "The Romance of Tarzan"....3184
The Initial First National Anita Stewart Production....3185-86
The Houdini Serial 3187-88
United Pictures Theatres Presents Kitty Gordon in "Adele".3180
Harry Rapf's Latest Production....3182-83
The Spoor-Thompson Laboratories....3190
Universal's "Vanity Pool," with Mary MacLaren..3229-30-31-32

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

To Executive Heads Of Motion Picture Producing Companies.

It costs you a certain price per foot to process your film

There is a certain variation in quality in old methods that cannot be controlled.

At a price, less than the price your finished product is costing you-no matter what that cost is-we guarantee

1. A tangible money saving.
2. A superior standard of work.
3. A service unequaled.

Mr. Charles F. Stark, our Sales Manager, will give you details.

George K. Spoor

Spoor-Thompson Laboratories.

1333 ARGYLE STREET CHICAGO

SALES OFFICE AND SERVICE BUREAU 110 W. FORTIETH STREET NEW YORK CITY. TELEPHONE BRYANT 1490

Spoor Prints

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volme 18. No. 22 November 30, 1918

Does the Exhibitor Know?

THIS week Samuel Goldfish earns the honors of mention right at the start of this pinch-hitting editorial page.

. Mr. Goldfish gains the place by an exclusive article he has contributed to this week's issue of MOTION PICTURE NEWS. And because that article states some interesting views in a candid, straight-from-the-shoulder manner.

Summed up in a few words for the purpose of a headline the Goldwyn president's article might say, "Does the exhibitor always know what he wants? Or what his patrons want?"

And that summary isn't a whit more frank than every word of the article itself.

Read every line of it—and between the lines—and you will feel yourself grasping the producer's viewpoint and seeing how things look through his spectacles.

We enjoyed the process—and we feel certain our exhibitor readers will also.

"Starting Something" Our Delight

WE like to publish articles that "start something." We hate to devote valuable white space to a statement of obvious conclusions, no matter how interestingly put.

That is why we take particular delight in giving you this article by Mr. Goldfish.

We know that several exhibitors are going to "come back" with views of their own.

And when they do we will have a discussion going that will help all concerned. For you have to get people scrapping in this game before they will let anything but the trite and time-worn get into print over their signatures.

Mr. Goldfish's article, by the way, is based on his reading of our Exhibitor Service Bureau.

Which leads us to thank the influenza epidemic once more for having given the "big fellows" time enough to read and study the picture trade papers.

This reading—so they tell us—has shown them that there is a trade paper keeping pace with the problems of the industry, and papers that keep pace with the press agents.

The Good Old Days

HOW glad we are that the "good old days" have long since flown. Those good old days when, if you even hinted that the executive of a film company ever made a mistake you lost the organization's advertising for a year.

We have that pleasant thought every now and then—particularly on the day the paper is published.

And we recall it now as we think of a couple of exhibitor letters that break into our "Reader Has His Say" department this week.

Both are rip-snorters and don't mince words in expressing their opinions on a particularly timely subject—the First National-Mary Pickford-Famous Players, et al.

But—such are the vagaries of this giant industry—each takes a different side of the controversy. And the two letters reached the NEWS office within a space of two days.

Now if J. D. Williams, Adolph Zukor—and you, too, Friend Reader—will only jump into the fight we'll have still another battle on our hands.

Those "War Pictures"

PERHAPS more candidly than wisely, we must admit that we are not among those who shy at the mere mention of "war pictures" now that peace is here.

We are with those who ask, "Where is the picture 'Shenandoah?'"

For it will be remembered that "Shenandoah" was a twenty-year success, that it swept the country and piled up bank balances— and yet it was a "war play" and the Civil War had ended.

It all depends on what you want by "war picture."

The producer and the exhibitor who thinks that anything which even mentions war is now dead as a door-nail as a box office attraction and entertainment is blinding himself to stage experience.

The bells may have tolled for the trash war picture, for the "jazz" war picture, for the picture that counted solely on the waving of the American flag and denunciation of the Germans for its earnings.

These pictures have earned big money, yet it is possibly true that their day has passed.

But, now—today—is the day of the real war picture. for the picture that is big in drama, big in conception and construction—big, because of and despite the war.

Perhaps it is on the market now, perhaps it is to come—but don't let it get by you just because it is a "war picture."

Judge the "war pictures" as *pictures*—from the standpoint of entertainment, on the same basis as you used in former peace times.

And you may find the—"Shenandoah."

When the Yanks Come Home

IN a few weeks the men from the fields of France and the boys in the camps will start back to their homes. In a few months the greater share of them will be back in civil life.

(*Continued on next page*)

Continued from Preceding Page

When they went away, you complained—Mr. Exhibitor—that your business had been badly damaged, that your best patrons had been taken out of the community.

You *know* what a big element they formed in theatre patronage.

And now they are coming back—coming back with new converts made to the screen by the Liberty theatres throughout the country and the Y. M. C. A. huts behind the lines.

What preparations are you making? Are you preparing to sense the desires of this new—yet old—element in your patronage?

What effect are the three million and more going to have on future pictures?

We are trying to help you find out.

In this issue Edward L. Hyman, director of the picture division of the War Department Commission on Training Camp Activities, gives his idea of the influence the returning Yankees are going to exert.

Mr. Hyman has been manager of two of the Liberty theatres and was promoted to the selection of all the films shown. He sums up his conclusions in an article that both manufacturers and exhibitors will do well to study.

It's in the Exhibitors' Service Bureau.

Dame Rumor Says

DAME RUMOR—you meet her frequently on Broadway—whispered last week to all who would hear that the Committee on Public Information's Division of Films has seen fit to take up an analytical study of the film industry.

And our friend the garrulous Dame goes on to say that recommendations have been made to Washington which if carried out would find the Division in charge of a reorganization and efficiency program in distribution and production circles.

As usual we don't like to believe Dame Rumor.

And especially this time—for we don't imagine the Division desiring to enter or to precipitate the Administration on so dangerous an undertaking.

Dangerous, even if carried out by experts in motion pictures; and more so if placed in the hands of Washington appointees.

Dangerous to the industry—and risky to official Washington.

No—we don't believe Dame Rumor this time.

Captain William E. Blaisdell

WE didn't have the honor of knowing Captain William E. Blaisdell—who made the supreme sacrifice on September 29 on a Flanders field.

But we have the pleasure—and the honor—of knowing George Blaisdell, of the Moving Picture World.

And in the words of sympathy that we would write here there is mingled a sacred envy of the father who can feel that his son's life was given so gloriously to the Cause.

The condolences of the entire NEWS staff are extended to George Blaisdell, thoroughbred newspaper man, true-blue American.

Dealing in Personalities

"Jay Dynamic Williams"

GRACING the top of this eminent column this week is none other than J. D. Williams. J. D. talked shop—trade papers and film shop—with us for a whole hour last Friday. He sat on the edge of a desk while we held down a regular chair.

Such are the seats of the mighty!

It begins to look as though anyone foolish enough to talk to yours truly is sure of getting "his picture in the paper." But that isn't our reason for this paragraph. It is to tell what happened on our way to the First National offices at 6 W. 48th St.

Absentmindedly we turned from Fifth Avenue into 47th Street and entered No. 6 on that block. The surroundings were unfamiliar. To the darkey elevator runner we said, "Is First National in this building?"

"'Deed, no, sah! But there's a bank right 'cross the street, sah!"

Wonder if "Little Mary" got her cue from that same darkey?

"The hyphen in Robertson-Cole"

WE have felt for many weeks that exhibitors should meet the guiding spirit of the Robertson-Cole Company's film activities. For each week has brought a new and bigger announcement from that organization—culminating in this week's Mutual story.

So we introduce you to Walter Hoff Seeley.

Robertson-Cole, by the way, is a name to bow to in financial and mercantile circles. With headquarters in New York and London and a network of connections covering the globe, they stand ace high as international exporters.

And though their reel film debut didn't happen so many months ago they have surely landed on the lot with both feet firmly planted.

But why wonder when you add to the distributing experience of Walter Hoff Seeley the showmanship he displayed when managing Rochester's Piccadilly?

So—now that you have met him—

Hats off to Walter Hoff Seeley!

"A Hick Lawyer"

CHARLES C. PETTIJOHN—the Hoosier lawyer, he was once called—gave the trade paper boys a lunch last Saturday at Mrs. Rector's. The purpose was to explain the new Affiliated-Mutual combination.

And while Charlie may have been a lawyer, and still is a speechmaker, he made the explanations in such plain, unvarnished language that it was a treat.

We didn't hear a succession of superlative adjectives or naive buncombe—but just frankly stated facts.

The boys were so absolutely flabbergasted that they drank a toast to——

"A new kind of fillum speech."

And to Charles C. Pettijohn.

What They Say About the Quinn Letter

[Editor's Note—So much activity has been evident on the heels of armistice agreements and influenza ban-liftings that the mails have not yet begun to get clogged with letters from exhibitors who have decided to answer J. A. Quinn's article which was published in a recent issue of MOTION PICTURE NEWS. But they're coming in, and in goodly numbers, too. We publish a few of them for you on this page, and promise you more next week.

If you think that it is time to forget what Mr. Quinn wrote—but, of course, no one in the industry is so neglectful of his interests—then you will not be interested in reading what sensible exhibitors have to say. The Dickerson letter, published below, will doubtless be of interest to even the busiest producer in the business—and to the exhibitor, too. Mr. Dickerson has used his think-tank to advantage, and has gathered from it some excellent ideas, which he sets forth.

Even as much as Earle S. Nesbitt dislikes the influenza, he is glad the epidemic was partly responsible for the Quinn article, and he says so in his letter which we publish herewith.

And we'll have some more for you later.]

Editor, MOTION PICTURE NEWS,
New York, N. Y.,

DEAR SIR:—

I HAVE read Mr. Quinn's letter and because my own experience has been almost identical with his, in a smaller way, having been newspaper man, actor, director and now exhibitor, I find myself agreeing entirely with his statements but I think he has neglected suggesting a remedy if one is possible.

The errors of the producers are too numerous to mention. I personally know a producer and director who shot forty thousand feet of film intending to make a seven or eight reel feature. He used a synopsis of his own creation of perhaps 2,000 words, or least he had it in his pocket when he started. He paid salaries ranging from $750 a week to $100 for people, who, outside of New York, had never been heard of. The story was as ancient as the history of films. The players were as capable as any good stock performer and no more. The best things in the finished production was some darn good scenic stuff and the characterization of an assistant property man, who probably was drawing $25 a week, when the studio was open and nothing when it was closed. This man didn't pretend to be an actor. He had filled in in bits numberless times and consequently was quite at home in a scene but he didn't know the first principles of acting and never will. What was the reason for his success? He was a great type for the part and they gave him something to do, that had some bearing on the story, bad as it was.

HOWEVER, the greatest evil as far as its result to the exhibitor is concerned lies in another direction.

Just so long as films are sold for so much each regardless of their dramatic value, and so long as releases are sold on the program plan, or on the star series plan, just so long will exhibitors be running lousey pictures about half the time. The exhibitor, most of us at least, will slide a rotten feature by, if it will get him money. The producer isn't going to worry about art, if he knows that the exhibitor is compelled to buy his rotten feature.

I don't believe anybody in the business today is worrying about how rotten they are, if they personally can see their way clear financially on the production, unless it may be the few popular stars who have brains enough to see that if too many of the pictures in which they appear are not pleasing that their popularity will sooner or later decline to nothing and in consequence they will be out of a job.

Bad stories, poorly developed, are the real primary cause of most of the bad pictures. A picture isn't any bigger than its story and this making pictures from a thousand word synopsis, after having been developed by one of the staff writers who has used up his fund of ideas years ago, is a joke. I have seen an ordinary ex-newspaper man set to work to write the continuity from one of these synopses in the morning with instructions to have something for the cast and director to start work on the next morning. Then nine times out of ten the director took the scenario out with him and then went on and made the picture according to his own ideas, improvising as he went along.

HERE is the solution of the whole problem if it could ever be realized.

Sell a picture to the exhibitor on its own dramatic and box office value. Write and rewrite the stories until they are in such shape that it is felt that nothing more can be done to better them. Don't let these literary guys who hold down most of these scenario department jobs do this, but get showmen. Make the director responsible for the production and base his pay for every particular production on the kind of picture he turns out. Quit paying big salaries to actors who aren't known off Broadway. John Smith on the billing means just as much to the average patron of the picture theatre as a near star. There are a few people in the business who are worth all they get however much it is. The others aren't. Release enough prints of the good ones to cover every town hall in the country and go out and sell the production. And, if possible find some means of modifying the prevailing opinion of every man in or connected with the film business, that he knows all there is to know about the game and that everybody else is a nut.

I thank you.

Yours very truly,

(Signed) J. S. DICKERSON.

P. S.—Eleven years an exhibitor with showshops at Watkins, Montour Falls, and Odessa, N. Y. Tanks? Yes, but we make them pay a profit.

MOTION PICTURE NEWS,
New York City,

GENTLEMEN:—

AT your solicitation, here are my sentiments regarding QUINN'S COMMENT. It's the best thing you ever put in print. If all this looking facts in the face has come to the surface because of time for thought given us by the "flu" shut down, then let's have a month of epidemic of thought each year and make the other eleven months worth while. As a small town exhibitor, where a change of program each day is the rule and there's a howl to Rome by the every-night stand-bys when you put on a two-day run, I can truly and sanely say that given a "Rebecca" or a "Revelation" and I will make a two-day run on them, save 50 per cent of my advertising material and in two months' time bring them back for another showing, purchase no additional advertising to that saved from first run, and still do far more business than I could on an ordinary program feature.

You bet, yours for the conservation that cuts out the poor and the mediocre. I've never found out yet how to keep from getting them once in a while after they've been produced and I never know what to do with them when I see them coming my way.

Respectfully yours,

EARLE S. NESBITT.

Linwood theatre, Tarkio, Mo.; Empress theatre, Falls City, Neb.; Elite theatre, Pawnee City, Neb.

Special Service Section

on

"The Vanity Pool"

Begins on Page 3233

Nation Gains Over Influenza Evil

Some Sections Report Relapse Because of Peace Celebrations — Whole Cities Disguise Themselves with Masks—Towns in Michigan Face Reclosing Order

THE peace celebrations were almost too much for influenza stricken America, and various sections of the country have reported slight relapses owing to strenuous rejoicing and attendant ills, but on the whole steady progress was noted during the past week in the situation. Whole towns and cities are reopening, and in most of these business has picked up remarkably, according to the exhibitors.

Several cities are living under a mask rule, and no people are permitted on the streets without having the face covered. This rule was broken many times November 11, as celebrators could not blow horns with their faces muzzled. This is said to be responsible for some reclosings in Michigan. Other places have not reported ill effects that would create pessimism.

Michigan Cities Undergo Inspection by Officers

According to advices from Detroit, the State of Michigan is once again in danger of an influenza epidemic that may lead to state-wide closing. On November 15 the question was being seriously discussed by the State Health Board authorities, and Dr. R. M. Olin, the state physician, is personally making an inspection of various cities. It is probable, of course, that the ban will only be placed on those cities where the conditions are considered serious.

New cases reported to the state health authorities on Wednesday were 689, or 30 more than the day before. In fact, the number of daily reports has been growing. Bay City, Saginaw, Grand Rapids and Pontiac are all reported in bad shape. In Bay City 60 new cases and six deaths were reported in one day.

There was great rejoicing in Detroit and elsewhere in Michigan when the state ban was lifted. Business did not, however, pick up as much as the exhibitors anticipated and they do not expect to make up the losses. During the peace celebrations the downtown theatres in the larger cities did a big business. The downtown theatres, generally, have done a better business proportionately than those in residential neighborhoods.

Business Starts Well in Rochester Houses

Business started with a rush in the picture houses of Rochester, N. Y., when the closing ban was lifted. While there was a slight falling off on the following day, the average for the week was satisfactory. Peace celebration day was another boom for the business, and several of the downtown houses had crowds standing in line before the opening of the doors at five o'clock in the evening.

The sudden arrival of peace prospects has been causing managers considerable speculation as to what the tax situation is to be. Plans had already been made by the larger theatres to collect the twenty per cent war tax which the Government announced would have to be imposed soon, and the office forces had been busy figuring out a new scale of prices and preparing blanks for recording the new tax. Some managers are going ahead with preparations in the belief that the new tax will be placed in effect anyway, as all indications are that the need for revenue will continue for some time, while others believe that the ten per cent tax will be sufficient to meet all needs and that the Government is going to withdraw rather than increase burdens from now on.

MORE MONEY

Canadian City Proposes New Special Tax

THE City of Toronto needs more money and to secure additional revenue the civic fathers have proposed the collection of a special tax on theatre admission tickets exactly similar to the war tax now collected by the Province of Ontario. The proposal, needless to state, has aroused indignation among the local exhibitors and the matter is receiving the consideration of the executive of the Motion Picture Exhibitors' Protective Association of Ontario. It is pointed out by an official of the association that if the city of Toronto gets away with the plan to duplicate the Provincial war tax on admission tickets every municipality in the Province will follow suit. Thus, all theatres in the Province may be affected eventually.

Twin Cities Slow in Getting Started

MINNEAPOLIS, MINN.—Twin City theatres are now open and business is starting off with exceptional vigor, though a few people who have heard so much of influenza and worried so much about it are still a little backward about going to theatres.

The influenza ban was lifted in St. Paul November 14, just eight days after the lid was clamped on, and, although the downtown theatres in that city did not open until Friday, many of the suburban theatres were in operation Thursday. The action taken by the St. Paul health authorities, who deserve credit for the business-like manner in which they handled the influenza situation, prompted the Minneapolis exhibitors to demand Dr. Guilford to give them a satisfactory report.

Mayor Thomas Van Lear championed the cause of the exhibitors at the health council meeting and urged that the theatres of the city be opened immediately and without restrictions. It was pointed out that conditions in Minneapolis were not so bad as they had been painted and that Minneapolis would undoubtedly appreciate a little freedom and take good care of themselves.

The lifting of the ban in Minneapolis will mean that a hundred cities of the Northwest will follow suit within the next three or four days. Newspapers of Minneapolis showed that they favored the reopening of the theatres.

"Gas Masks" Come Into Their Own

Cloth masks are being worn in greater quantities throughout the United States on account of the influenza than they ever were before. Although they have not become very popular, the orders in the various cities are nevertheless very stringent in regard to their use. Even the studios have adopted the masks, and it has not been unusual to see companies on the "lot" equipped with masks while shooting a picture.

An order calling for the universal wearing of cloth masks in all public places in Indianapolis, and closing the Indianapolis public schools November 19, was made by the Indianapolis Board of Health on November 18. The mask-wearing order became effective immediately and was in full force before another twenty-four hours had passed. The order requires the wearing of the masks in business houses, theatres, churches, factories, offices, street cars and other public places.

Opening Reports Fewer

Reports of theatres reopening following the lifting of the influenza ban throughout the country were less in number this week than formerly, probably owing to the fact that over eighty per cent of the motion picture theatres of the states are again in

(*Continued on page* 3195)

Los Angeles Film Board Elects Officers

The recently formed Los Angeles Film Board of Trade, which numbers among its membership practically all of the exchange managers in Los Angeles, has perfected organization.

Members of the new board held a meeting early in November and elected the following officers: President, David Bershon, manager for Universal; vice-president, T. E. Hancock, manager for World Film; secretary, A. P. Michael Narlian, a Los Angeles attorney.

In addition to the officers the membership includes: Harry Ballance of the Paramount-Artcraft, A. B. Lamb of Metro, A. R. Patten of Mutual, G. J. Ekre of General, B. E. Loper of Select, E. B. Tate of Pathe, G. R. Sirwell of Hodkinson, Louis Hyman of All-Star, Ben Fish of Goldwyn, C. J. Marley of Triangle, J. Hepburn of Vitagraph, Guy Gunderson of George Kleine, M. A. Walsh of Fox, G. Crowley of American, H. W. Stubbins of M. & R., and G. Lentz of the United Theatres.

Norbert Lusk Goes West for Goldwyn

Norbert Lusk, for more than a year a member of Goldwyn's publicity staff, is on his way to the coast to take charge of publicity at the company's Los Angeles studios. His duties there will include the preparation and placing of newspaper material in Los Angeles and the handling of special feature matter for the motion picture magazines.

Headquarters of the Goldwyn publicity department will continue to be maintained at the company's home office, 16 East Forty-second street, New York City.

Reports on the Influenza Situation

(*Continued from page* 3194)

operation. Michigan seems to be the only doubtful spot, with the exception of the West Coast, where some of the houses were still closed at last reports, but entertaining prospects of opening very shortly.

Ogden, Utah.—Ogden motion picture houses will open November 25, it is expected, although no definite date has been set. The celebration caused a set-back here and the situation has grown more serious.

San Diego, Cal.—The influenza ban has been lifted here and all motion picture theatres have reopened. Big business has been the rule.

San Francisco, Cal.—The Health Board here decided to permit theatres to open November 16, excepting in parts of Mission and the North Beach district. The latter will probably reopen about November 25.

Los Angeles, Cal.—The Board of Health recommended the setting aside of the ordinance closing the theatres, to become effective November 25, on condition that gauze masks be worn by employes and patrons. Compulsory wearing of masks is not enforced here in any other respect.
to do in the influenza situation.

Hot Shots from a Hot Town!

JOHN H. KUNSKY'S name is known in more cities of these U. S. A. than Detroit has streets, but we'll have to give the Henry Ford town credit for being the home of the Kunsky chain of theatres—and Kunsky logic.

But to try and magnetize a little of the attention paid Kunsky from Detroit to New York, we publish below a few bright bits dropped by Mr. Kunsky in conversation with a MOTION PICTURE NEWS representative. Some producers will probably refer to these as pertinent paragraphs—or impertinent. And others will say: "Well, there's always two sides to—but here they are.

"National advertising by film producers or distributors as it is done today is money wasted. It no longer impresses the thinking exhibitor, or the public. It does not accomplish its purpose of impressing him with the quality of the production. His greatest criterion of successes is the results from the first runs in each local territory."

"Detroit has had many syndicated advertising and publicity campaigns for alleged special features. They fooled both the public and exhibitors the first and second times. Now they discourage both of these elements."

"National advertising prepared by producers and distributors for publication in local newspapers is so similar to the fake patent medicine copy we used to read, that it might be prepared by the same agencies. And the results are the same."

"Producers seem to think more of themselves in their prepared ads for exhibitor use, than they do of the products they are advertising, or want the exhibitor to advertise. Does the public attend the theatre to see the producer or the picture?"

"The first-run account in any territory decides for at least eighty per cent of the other exhibitors whether the current production is what the producer claims it is, or whether it is what the exhibitors hope it is."

"If producers and distributors would apportion their appropriations for national advertising on productions among their first-run accounts, and let the individual exhibitors do the local newspaper advertising, they would show remarkable common sense, and follow a precedent which is almost as old as advertising, but brand new in the film industry."

"MANY BEAUTIFUL PHOTOGRAPHS are sent to exchanges by producers for exhibitor use in local newspapers. FEW PRACTICAL STILLS for exhibitor use in local newspapers are ever available to him on any production."

"A manufacturer who persistently advertises himself, in newspapers or trade journals, gains little prestige with exhibitors, and makes his product of secondary importance. The exhibitors book pictures, not the so-called production executives."

"Few exhibitors are favorably impressed with the propaganda publicity in the trade journals in behalf of the ability, ideas and personal opinions of producers or executives of distributing companies. They find a better definition of individual ability and value in what they see on the screen, and the treatment they receive at the exchanges."

Health Officer May Be Ousted

Pennsylvania Exhibitors Have Declared War Against Acting State Health Commissioner for Rulings During Recent Influenza Epidemic

WHILE efforts of the Western Pennsylvania Motion Picture Exhibitors' League, composed chiefly of exhibitors of Pittsburgh and vicinity, to induce Governor Brumbaugh to remove Acting State Health Commissioner B. Franklin Royer, on the contention that he showed "incompetency" in handling the influenza epidemic in Pennsylvania, are making absolutely no impression on the Governor, who has sustained the State Health Department throughout all the controversies that arose during the prevalence of the plague, it is said to be practically certain that Dr. Royer will lose out for reappointment when Governor-elect Sproul assumes office at the first of the year.

If Dr. Royer is bowled out, however, it will be because of his being allied with a different faction of the Republican party than that to which Sproul belongs, and will not in any sense be because of what the doctor may have done or may have failed

The Western Pennsylvania League, of which M. Fietler is president, went so far as to accuse Dr. Royer of "gross incompetency" because "it would seem to all thinking men that preventive measures intelligently applied" would have kept down the death rate. The League's action in sending this protest to the Governor was taken during the heat of the controversy between the Mayor of Pittsburgh and State Commissioner Royer when the mayor sought to open the Pittsburgh theatres before the date authorized by Royer.

The apparent bitterness felt by the Western Pennsylvania exhibitors toward Dr. Royer does not, however, seem to be shared by the exhibitors in the central and eastern sections of the State, who endorsed his action in closing the theatres as an entirely proper one in view of the necessity of conserving the public health in every way possible.

So while Governor Brumbaugh hasn't the slightest idea of firing Dr. Royer in response to the Western Pennsylvania exhibitors' request, their wish is likely to be granted ultimately through entirely different circumstances. Dr. Royer, while in no sense a politician, is a close personal friend of Governor Brumbaugh, and therefore was in entire sympathy with the present Governor, who tried in vain to prevent the nomination of Sproul—the present Governor-elect—at the Republican primaries last spring.

United War Drive "Over Top"

William Fox and George M. Cohan Accomplish Great Things—Brilliant Ball at Astor One of Outstanding Features

NOW that the United War Work campaign has drawn to a close the record made by the Allied Theatrical and Motion Picture Team under the direction of Chairman William Fox and Associate Chairman George M. Cohan, looms up as one of the real marvels of the entire week of wholesale canvassing for the common cause. Messrs. Fox and Cohan, together with Benjamin M. Kaye, treasurer, and C. D. Kempner, campaign organizer, were untiring in their efforts to make the theatrical and motion picture end of the drive the great success it turned out to be.

A peep into the comprehensive organization instituted by Mr. Fox to carry on the work is not amiss. Profiting by his experience in the Red Cross drive of six months ago, Mr. Fox was able to gather a more complete working force and this only on two weeks' notice. For it was not until a fortnight before the drive was inaugurated that Mr. Rockefeller persuaded the film executive to again take charge of the campaign work. Floor space was then immediately commandeered in the new building at 110 West Forty-second street and two days before the drive opened a large force was working there.

In the short time given the Allied Theatrical and Motion Picture Team to make ready something like 125 desks, 53 typewriters, 225 chairs, 100 tables, three safes, a telephone switchboard with 28 trunk lines and 50 office lines, besides countless other accessories of a busy office were installed. And when the drive opened the office force under the direction of the various twenty-six committee executives was busy at work, while on the streets something like ten thousand workers kept the Theatrical and Motion Picture Team ever among the leaders of the city's canvassers.

As was the case with the Liberty Loan and Red Cross drives, Mr. Fox's team had charge of the theatres and restaurants. A most complete system was inaugurated to enable theatre managers, speakers and collectors to co-operate. The efficiency of it may be suggested by the statement that every day at one o'clock at the Chamber of Commerce luncheon Mr. Fox was able to state the sum total of the receipts of the day before to the very penny. It was the marvelous work of co-ordination between the collectors, theatrical managers, bank cashiers (expert accountants) and the head accountant at headquarters that made it possible for Mr. Fox to accomplish this.

Probably one of the most efficiently organized departments in the whole office was that under the direction of May Upshaw, in charge of the Speakers' Committee. "Tammany Hall is so complete in its organization," said Miss Upshaw, "that we decided to model the Speakers' Committee on the same order. As a consequence, we divided the city and its boroughs into forty districts. In each of these districts two women were appointed, women well known in their portion of the city, who were responsible for funds collected in their districts. These women in turn appointed campaigners, speakers and collectors. By working on the Tammany plan we thus secured workers fully familiar with the temperament of the people they were obliged to deal with. It proved vastly successful."

Miss Upshaw's department was also in supervision of restaurant collections, collections made at the two expositions, the boxing carnival and the Victory ball of Saturday night and the combination Friars' Frolic and Lambs' Gambol on Sunday night, which wound up the work of the Theatrical and Motion Picture Team in the drive.

A. S. Kempner was general campaign director and organizer under William Fox's direction. Under him the twenty-five departments were organized and each put into motion by still another competent executive. Some of the most important of these executives and committees were: James E. McBride, War Relics Committee; Charles Harvey, Sports Committee; Sam Harris and J. J. McCarthy, Benefits Committee; Walter Moore, Outdoor Advertising Committee; Samuel Berman, M. Kashin, John Wittman, R. Sanders, Samuel Sheer and Charles Moses, Motion Picture Exhibitors' Committee; Theodore Mitchell, Publicity Committee; W. F. Hamilton (loaned by the Committee on Public Information), in charge of war exposition relices; John Zanft, in charge of arrangements for Victory ball.

Film Notables Fled to Atlantic City

During the latter part of the influenza scourge many of the film notables took advantage of the enforced inactivity and were much in evidence at Atlantic City.

A survey of the boardwalk revealed the presence of Madame Petrova, the Polish star, accompanied by Mrs. Clifton, scenario author; Bert Ennis, director of publicity for the Petrova Picture Company, and McClure Productions, Inc., accompanied by Mrs. Ennis; William L. Sherry, of the Sherry exchanges; Reginald Warde, Ethel Barrymore, the Metro star; George Le Guerre, of World Pictures, and several others.

Arthur H. Sawyer, one of the prime movers of the recently formed S-L Pictures (Sawyer-Lubin), was also observed busily at work in a private suite at the Traymore hotel on the first scenario of the new company. He was accompanied by Captain Edwin Bower Hesser, author of several photoplays, who is loaning his assistance to the story which will feature E. K. Lincoln under the direction of Ralph Ince.

Chas. F. Stark with Spoor

Charles F. Stark has accepted a position with the Spoor-Thompson Laboratories and has been made sales manager with headquarters at the New York office of that concern.

W. H. Productions to Defend Suit

The following statement was issued by W. H. Productions Company concerning the proceedings instituted by the Federal Trade Commission:

"It is true that a proceeding has been commenced against us by the Federal Trade Commission, charging us with stifling and suppressing competition in Hart pictures. We believe that this proceeding has been instigated by business competitors who have misled the Federal Trade Commission with respect to the actual situation. The formal defense of the proceeding has been placed in the hands of our attorneys, Messrs. Seligsberg, Lewis & Strouse, who advise us that we have a complete defense on the merits to the proceeding.

"As a business matter, every one in the trade knows that we have not suppressed competition, but that our handling of the Hart re-issues increased competition and was a Godsend to many small exhibitors. The charges of fraud and fooling the public are ridiculous, because if our re-issues were not popular the theatres would not take them, and therefore the state rights buyers would not patronize us, whereas the same people who are now buying our new re-issues have bought our original Hart re-issues. We are, therefore, convinced that we are stimulating a fair competition to the benefit of the whole industry, and we are prepared to fight this proceeding to the last ditch in the interest of the rights of producers to re-issue popular pictures and the rights of exhibitors to show them, and in order to prevent the attempts of stars from monopolizing the market for their new and high-priced pictures."

Players Organize Union at Los Angeles

The Executive Council of the American Federation of Labor at Laredo, Tex., Tuesday granted a charter to the Motion Picture Players' Union of Los Angeles. Seymour Hastings, secretary and treasurer of the union, was the representative of the Los Angeles film players at this session.

Work has been progressing for the past two months looking to the organization of a union. First, three mass meetings were held, at the third of which a committee on organization composed of fifteen were named, and officers were elected as follows:

J. B. Laflin, president; Phillip Gastrock, vice-president; B. C. Apling, second vice-president, and Seymour Hastings, secretary and treasurer. It is planned that the charter will be held open until January 1st The membership rules provides that members shall have at least two years' experience in work before the camera. Now that the charter has been granted, constitution and by-laws will be adopted by the thousand or more members, and rules governing the working of members will be specified in these.

The purpose of the union, it is stated by the officers, is to eliminate the undesirable class which are a detriment to the industry. Later it is expected a wage scale to fix the minimum salary will be adopted.

Charles S. Hart, Director of Division of Films, Committee on Public Information

Official War Review Will Be Continued

Charles S. Hart, director of the Division of Films, Committee on Public Information, makes the authoritative announcement that, despite the close of the war, the Official War Review, released through Pathe, will be continued indefinitely, and that all other Government pictures, now issued, or being assembled, will be released according to schedule.

"It is only fair to exhibitors and the motion picture interests generally," says Director Hart, "that they should know just what to expect in regard to the war pictures that have been announced by the Division of Films. The progress of events in Europe—the evacuation of the various invaded territories—the reconstruction of devastated France and Belgium—the ferment in Germany—the meeting of the peace commission—these are all matters of tremendous historical and news interest, and they will be fully covered by the Official War Review.

"'Under Four Flags' will probably be the last big feature war picture to be issued by the Division of Films, but several two-reel pictures are now being assembled—notably those included in the U. S. A. series, and they will be issued as announced. The present activities of the Division of Films carries its work up to June 1."

"America's Answer" Is Shown in Philadelphia

"America's Answer," the second U. S. Official War Picture, issued by the Division of Films of the Committee on Public Information, was released in Philadelphia at the Palace theatre, November 18th, for one week.

The week of November 24th will be split between the Strand and Germantown theatres, in the Quaker City.

WANTS A KIND WORD FOR AMERICAN

Fred S. Meyer Gets Back in Harness and Loosens Up With a Barrage of Interesting Reading

THE following letter needs no explanation other than that it is from Fred S. Meyer, with the American Film Company offices in Minneapolis, Minn:

"Back in my old camping grounds once again, as the local Representative of AMERICAN FILM for this territory.

"It feels mighty good to be back home, after so long an illness, and this, by the way, is the state where yours truly put the NEWS over the top some few years ago.

"I read with a great deal of interest ANONYMOUS' letter of a few weeks ago, also the one in this week's issue. The NEWS has always been fair, so let's give the devil his dues, without in any way commercializing an act of philanthropy, or trying to get some free publicity, to-wit:—

"AMERICAN not only kept its employees on the payroll during this crisis, but actually engaged new help in spite of the lull, as in the case of the writer. In view of the fact that this is the fifth week that Minneapolis is closed up tight, and but few theatres open in our territory, I think that this is saying a great deal for AMERICAN and President Hutchinson.

"In view of the fact that you mentioned GOLDWYN in your last number, please mention AMERICAN. I think they are entitled to it, and I am trying to show my appreciation by getting a lot of contracts during this forced semi-vacation.

"My experience as an exchange manager has taught me that with but few exceptions, it has always paid to be with the underdog, and the firms who so nobly stood by their help in the past month, will not be the losers in any way.

"I dare say, that when you refer to the personnel of these firms in a year or two from now, you'll still find the same employees, with but few exceptions. Possibly if other exchanges were to give their branch managers and salesmen a little more thought, they would not be prompted to change their Representatives every two or three months.

"You may use any part of this letter you see fit, and I know of no better way of showing that I am truly sincere in what I have said, than by signing my name. Why this secrecy?

"Are your contribs afraid to let the exhibitors know that they are working for a WHITE firm, or do they figure that they may be 'let out' on that account.

"The human side of the element has never been considered heretofore. An occasion presented itself, and THREE firms (to the best of my knowledge, Goldwyn, Pathe and AMERICAN are the only exceptions) showed their color.

"The party who wrote that first anonymous letter hit the nail on the head. Why he did not sign his name is not quite clear to me, but perhaps he had reasons of his own.

"Nevertheless, the fact remains that employees who were retained on the payroll during this crisis, will show their appreciation and reciprocate a thousand fold."

Chas. S. Hart Sails for Europe

Director of the Division of Films of the Committee on Public Information Is Banqueted Before Departure

CHAS. S. HART, director of the Division of Films, of the Committee on Public Information, was a passenger on the Baltic, of the White Star Line, which sailed for England Tuesday, November 19.

He will be absent several weeks, and during his sojourn abroad will visit France, Italy, Holland, Switzerland and Sweden. Director Hart's trip is made for the purpose of looking over the film situation in England and on the Continent, and studying the possibilities of the motion picture in assisting President Wilson in carrying out his idea of a closer cooperation between the various nations. It is believed that the films, which, through the Government war pictures, did so much to create a united America in favor of the war, will be equally effective in creating a sympathetic interest between the United States and the countries of Europe.

Director Hart, it is announced, will endeavor to give the plan a practical test, and will not only arrange for the presentation of the U. S. Government pictures overseas, but will also make it possible to exhibit in the United States foreign official films that have not hitherto been released. Mr. Hart will supervise the taking of pictures of the peace parliament and the work of reconstruction in the war area.

The foreign Division of the Committee on Public Information has already established offices in London, Paris and other European centers, and through them the film work on both sides of the water will be co-ordinated. Marcus A. Beeman will be the acting director of the Division of Films during Mr. Hart's absence.

Carl Byoir, associate chairman of the Committee on Public Information, also sailed on the Baltic with Mr. Hart.

A farewell dinner was given to Director Hart by his associates in the Division of Films, Monday evening, November 18th, at the Hotel Chatham.

Rufus Steele, scenario editor of the Division of Films, was the toastmaster, and the others present, in addition to the guest of honor, were: Carl Byoir, Associate Chairman of the Committee on Public Information; Manager Marcus A. Beeman, E. M. Anderson and T. T. Bartelme of the foreign picture section; Capt. G. McLeod Baynes and Charles Urban of the department of distribution of British films in the United States: Lieutenant Prochet, of the Italian mission; T. S. Barrett, comptroller of the Division of Films; Denis J. Sullivan, George Meeker and Edward L. Stoddard, of the department of distribution; C. S. Trowbridge, manager of feature films; W. J. MacInnes and Willard D. Corey, of the advertising and publicity bureau; Robt. D. Rinehart and M. E. A. Tucker, of the bureau of film production; L. B. Bassett, of the Bureau of War Photographs; Gardiner W. Wood, Washington representative of the Division; Carlyle Ellis, D. K. Niles, J. S. Flynn and Louis M. Hammerling, president of the American Association of Foreign Language Newspapers.

Goldfish Writes About Roth Letter

[Editor's Note—Eugene H. Roth, manager of the California and Portola theatres at San Francisco, was the author of a very comprehensive article written especially for MOTION PICTURE NEWS and published in the November 16 issue. This article was entitled, "'Check Up Now, Everybody,' Says Roth."

The important theme was brought out forcibly also in the same issue by J. A. Quinn of Quinn's Rialto at Los Angeles, who dwelt to considerable length on statements made by George Kleine and commended very strongly Mr. Johnston's editorials on the same subject.

J. D. Williams, of the First National Exhibitors' Circuit, then replied to Mr. Quinn's many assertions in a forceful and lengthy communication to MOTION PICTURE NEWS, which was published in the November 23 issue.

Now Samuel Goldfish, president of Goldwyn Pictures Corporation, comes back at Mr. Roth along the same very interesting theme as is evidenced by the following:]

Editor, Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir:—

I WONDER how many exhibitors of motion pictures there are in the entire United States who really know what kind of stories, themes and productions their audiences—the public—really like and desire to see on the screen.

My desire for information is not merely a personal one; it is the desire of all producers of the better class pictures.

Exhibitors large and small are constantly finding voice in the trade journals to tell the producers the kind of pictures *they* do not want. Please note that I say they, the exhibitors. They do not say their *public* does not want this or that kind of picture, and if they did say so I seriously and directly challenge their accurate understanding of the public they serve as the retailers of screen amusement.

Exhibitors not only do not understand what their public wants; they definitely and obstinately obstruct the producer in his efforts to supply it. For one of the greatest troubles the producer has is getting to the public itself through the Chinese wall of the exhibitors' personal prejudice. This wall is composed of the exhibitor who says "I don't like comedies" and "I don't like operatic stories," and all of fifty other narrow-minded, fixed ideas.

IN the Motion Picture News of November 16th Mr. Eugene H. Roth, of the California and Portola theatres in San Francisco, gives voice to the opinion that the recent suspension of releasing and producing has given the producers time to "take stock" of themselves. Now Mr. Roth represents the very best type of American exhibitor. He is a man of real intelligence; he serves a large clientele with entertainment. He is the kind of man to whom the producer would naturally gravitate for advice. Some advice he gives the producer in his article.

But it consists entirely in telling the producer what *not* to do. In not one single paragraph does he give us any specific or definite hints what we *should* do. He tells us what the public does not want—for instance, fairy tale pictures, biblical pictures, costume pictures, underworld and licentious pictures—but when it comes to telling us what the public *does* want he confines himself to the generalization, admirable but vague: "Good, wholesome stories with a heart interest and appeal."

Mind you, Mr. Roth is unquestionably right—as far as he goes. Especially with regard to licentious themes. But I wish Mr. Roth had to sit in my chair for a short month and listen to the tale of the endless bias of exhibitors. If they were all of the same calibre as himself he would not complain.

But it is the host of exhibitors who mistake their own arbitrary dogmas and prejudices for the public taste who constitute the greatest stumbling-block in the producer's path. Not so much as one in five hundred can tell the producer accurately and specifically what the public does want. With all their opportunities for face-to-face contacts with their clientele they rarely find out.

MR. ROTH says the producers have not encouraged writers sufficiently to incite them to bring out the best they have. Now that, to put it bluntly, is absurd. I am afraid Mr. Roth knows very little about writers, their problems, their conditions. For example, absolutely the cheapest price for which any of the larger companies can buy a creditable scenario—an original and hitherto unpublished story—is one thousand dollars.

I know the magazine market in America and I know that the man who sells us a scenario for a thousand dollars could not get one cent over $500 for the same story from any American weekly or monthly. In other words, the standard price for a scenario is $1,000. The standard price for a short story, demanding the same amount of care and ingenuity, is from $150 to $500—and I can assure you that the writer who gets $500 is exceptional.

But that is only one shallow channel of the literary market. Let us take plays: The lowest asking price and about the lowest selling price of any play actually acted that a producer of pictures can buy is from three to ten thousand dollars. And recently producers have been combing the field, willing to pay double that amount for appealing material of established reputation. A few days ago $40,000 was paid for the picture rights to a successful play.

Personally, I am wearied and exasperated with the uninformed, monotonous cry that "producers do not encourage and develop authors or get the best they have." The motion picture is paying more money to the good writers of America than the printed magazines. I am surprised, and a trifle hurt, that a man of Mr. Roth's information should have increased the currency of this baseless canard. It is evidently because he does not understand writers. He does not realize that it is that same Chinese wall of exhibitors' prejudice that does more to discourage writers than all other factors put together.

IT is the restrictions that are put on their imaginations that discourage them. It is the innumerable prohibitions that confine their brains. I know writers—some of the best of them are among my best friends. If they could write what they liked, if they were free to choose subjects unhampered by the prejudices and narrow tastes of the middlemen, there is not one of them but would be willing, even anxious, to write for half the money he now gets. Not having the complete freedom of expression that alone fosters art, I don't blame them for wanting money instead.

Permit me, if you please, to give you a couple of instances:

I do not mind being specific. When Goldwyn was started we were just entering the world war, now happily and victoriously ended. We felt that we had a skillful approximate of public feeling in America. We determined to produce some unusually fine comedy-dramas. We persuaded Madge Kennedy, one of the most successful American stars, to quit the stage for the screen.

She appeared in "Baby Mine," "Nearly Married," "Our Little Wife" and three or four other excellent comedies. Instantly there was an exhibitor chorus: "We don't want comedies." "We don't want nice little stories, we don't want soft stories, but stories with plot and backbone." And again this experience showed us that it is only in the teeth of the most violent opposition that a producer can introduce new personalities to the public.

The exhibitor says: "Give us fresh faces, new people." And when we offer them fresh faces and unhackneyed personalities they say: "Why, I never heard of her." Mark you: "*I* never heard of her." I call it infernal arrogance in any man to assume that the public at large is as ignorant as he is. Sometimes I am inclined to think most exhibitors never go outside their theatres, never read anything but the trade papers and have absolutely no contact with any part of the world that does not come within a radius of ten yards of the box office window.

(*Continued on page* 3201)

General Reopening Is At Hand on West Coast

The near approach of a general reopening of motion picture houses in Southern California and adjoining states is indicated by the numerous inquiries received by managers of Los Angeles film exchanges. Exhibitors during the past few days have displayed so much interest in the film market that several groups of salesmen started from Los Angeles to visit theatres of Southern California, Arizona and New Mexico.

Needles and Whittier authorities raised the theatre ban on Monday, November 11, and there was an exodus of film salesmen from Los Angeles to the latter cities on Tuesday. Harry Ballance, manager for Paramount-Artcraft, ordered Charles A. McVictor to start for the Arizona territory on Wednesday, November 13.

W. H. Hepburn, manager for Vitagraph, is preparing to get in touch with exhibitors of his territory. D. S. Mitchell of the Vitagraph offices, started Wednesday, November 13, for San Diego, the Imperial Valley and Arizona. Robert Armador has left the home office in Los Angeles for a trip through Southern California.

New California Opens at Los Angeles Soon

The managers of the New California theatre to be opened in Los Angeles December 2, have sent out invitations to prominent people to act as guests of honor at the opening of this large house. Governor Stephens of California, has been chosen to make the opening address.

Other invitations have gone forward by wire to Jesse L. Lasky of the Famous Players-Lasky Corporation, and William A. Johnston, editor of Motion Picture News. The Artcraft subject, "Arizona," featuring Douglas Fairbanks, has been booked for the opening week, and with this in addition to a news weekly and comedy will be shown the Burlingham Travel series.

The officers of the California Theatre Company are Fred Miller, president and general manager; Harry Leonhart, director of presentation; Bart Bertelson, business manager; W. A. Bishop, managing director, and Roy Miller, director of publicity.

Ten Government Showings for "Under Four Flags"

There will be ten direct Government showings for "Under Four Flags," the latest U. S. Official War Picture issued by the Division of Films. The "official" cities are New York, Washington, Pittsburgh, Kansas City, St. Louis, Cincinnati, Indianapolis, Dayton, Philadelphia and Chicago.

The release of the picture to exhibitors throughout the United States will follow. The demand for "Under Four Flags" is reported to be remarkable. In order to meet this demand seventy-five prints of the new film are being made at the laboratories of the Division of Films, and this number, it is expected, will be greatly increased.

Film Folks Entertain Soldiers

Members of Los Angeles Film Colony Entertained Soldiers by Giving Vaudeville Program Every Evening

SOLDIERS in training at Camp Kearny, near San Diego, are every evening given a vaudeville program of two hours' duration by members of the motion picture colony in Los Angeles, through arrangements made by the Motion Picture War Service Association. The entertainment program began on the evening of November 8, when members of the Lasky studio were in charge of the program. Those taking part were Wallace Reid and Dorothy Dalton; Hughie Fay of Sunshine Comedy studios; the vaudeville team of Trimmins and Gore, and the Lasky studio orchestra and Jack Bills.

On Saturday evening William Duncan and Vitagraph Company were in charge of the show. Bill Murphy gave a lariat act; Willie Calles, an Aztec Indian stunt; William Duncan a monologue, and came back in a black-face sketch, and a number of song acts were given by the quartette.

Al Christie staged the show on Monday evening, and was assisted by the Christie new leading woman, Dorothy De Vore and Bobbie Vernon. He took with him a chorus of six dancing girls, and a jazz orchestra of six pieces. There was a solo dance by Marjorie Carville; George Beban told stories, and a monologue was given by Dick Coborn. Major General Shanks, commandant of Camp Kearny, was guest of honor, and following the show the several bands of the camp serenaded the Christie players for a half hour.

Tuesday night Charles Murray was master of ceremonies, and put over a program made up by the Keystone comedians and diving girls. Ben Turpin was there with both eyes, and Chester Conklin proved he could do more than merely pull up his trousers or wipe off his mustache.

Wednesday evening a program was given by Ruth Roland, Harry McCoy, George Beban, William Desmond and four acts from Pantages theatre, which is closed. This program was arranged by Jeanie MacPherson.

The programs will be given each evening at Camp Kearny until the influenza quarantine is lifted. The audience each evening consists of from five to eight thousand men who occupy seats in an ampitheatre built within the confines of the camp, while the stage upon which the entertainment is given is on the outside. Thus the quarantine rules are strictly complied with, All soldiers wear influenza masks during the time they are in the ampitheatre.

Six Join National Association

Six More Companies Joined National Association—Exhibitors to Get Fifty Per Cent Representation

SIX additional members were received at the quarterly meeting of the board of directors of the National Association of the Motion Picture Industry, held November 14th, with President William A. Brady in the schair.

The following companies were elected to membership: Triangle Film Corporation, Photoplay Magazine, Apeda Sudios, U. Ono, John Olsen & Co., Robertson-Cole Company, and the Triangle Distributing Company was reinstated.

It was decided to send a committee of five representing the Assocition to the reconstruction convention of the Chamber of Commerce of the United States, which is to be held at Atlantic City, December 4th, 5th and 6th. Mr. Brady appointed the following committee, composed of a representative of each division of the assoeiation: Adolph Zukor, Peter J. Schaefer, Ricord Gradwell, Jules Brulatour and James Hoff. All of these gentlemen accepted the appointment and agreed to attend the convention.

One of the most important actions taken was the agreement to amend the by-laws of the association so that the recently amalgamated exhibitors' organizations could receive a 50 per cent. representation on the board of directors and all of the standing and special committees of the association.

As the by-laws can only be amended by a meeting of the members of the entire association on receipt of a twenty-one day notice, it was moved that Peter J. Schaefer be empoycred to draft the necessary amendments, which on approval would be submitted to a general meeting of the association to be held on or about Deeember 10th.

Alfred Black of Maine requested the association to go on record as being opposed to the action of the American Society of Composers, Authors and Publishers in discriminating against the motion picture theatres of the country in favor of the vaudeville theatres.

Mr. Blaek described the history of the action of the society in this respect and was empowered to draw up a resolution condemning the discriminatory action of the society, and it was then adopted.

Chaplin Sues Promoters of Alleged Imitator

Charlie Chaplin has filed an action in the Federal court of New York to prevent the exhibition of a picture called "Charlie in the Trenches." He asks that Julian Potash and Isadore Peskov be restrained, by an injunction, from exhibiting the subject at the Crystal Hall Photoplay theatre.

In addition, he is suing the two for $50,000 in damages for the insult to his own name and character by the imitator he charges the two defendants employed to make certain scenes which they have joined with old, patched positive assembled from various of his releases of years ago.

The "fake" Chaplin is considered obviously an attempt to trade on the popularity and reputation of Chaplin's latest comedy, "Shoulder Arms."

THE READER HAS HIS SAY

Texas Exhibitor Declares Motion Picture Business Is on Verge of War

LYRIC THEATRE
Gwynn & Byar, Props.
Terrell, Texas.
November 11, 1918.

Mr. W. A. Johnston,
Editor MOTION PICTURE NEWS,
New York, N. Y.

Dear Sir:

In regard to your card of recent date beg to advise that I've been a reader of MOTION PICTURE NEWS ever since it's been published under that title and even prior to the date of changing its name, for some five or six years. You will find our subscription listed under Firm name or Theatre on this letterhead. But this part of this communication is for your personal information.

You, of course, know that the Paramount issues a periodical under title of "Paramount Progress Advance," which in itself is a very interesting publication, and is promoted and distributed for the mercenary purpose of self exploitation. The exhibitor who uses Paramount pictures finds considerable in its covers that he can use to good advantage. But this is not what I'm after telling about. The mention of this periodical is by the way of summary that will be found in the ensuing communication. In a copy—November 7, I believe, it was the last issue—was a lengthy article from one Mr. Adolph Zukor, taken from a theatrical paper that few, if any, moving picture exhibitors read, or subscribe for. Mr. Zukor was writing about the Evil of the Manufacturers, Producers and Exhibitors' League, or amalgamation. From time immemorial we've been taught that "In union there's strength," but of course if two unions are organized and they work in opposition the weaker of the two must ultimately fail. The world's war has demonstrated this fact. The strikes of labor organizations have demonstrated it, so we conceded that the strongest party will be victorious. We are on the verge of war in the picture business. The causes of this war will be discussed in much the same terms—in every branch of the service—as is the world's war that is being fought with powder and shells.

WHO STARTED THIS FILM WAR?

The principal defense of the old line companies will be that the Exhibitors started the war, by encroaching on the rights of the Producer. In one sense of the word they will be right. While the exhibitor will contend that the manufacturer or producer started the battle, and they too will be right; and at the same time both will be wrong, as neither have started the fight, that only time can tell of the end. This war is started by some men who, from various causes, have found themselves without jobs. Being familiar with the picture business and its details, they have created positions for themselves, which, according to my view as an exhibitor, will result favorably for the exhibitors, but according to Mr. Zukor, will be of distinct disadvantage to the exhibitor, and reading between the lines of his communication will eventually be put out of business (the firing of the first gun).

With the organization of the First National Exhibitors' Circuit and the United Theatres of America, the first gun was fired. With Mr. Zukor's letter comes the retaliatory barrage of defense. The War is on! Who will be Victorious? Mr. Zukor says the old line must go into the exhibiting business to protect its interest, since the exhibitor has become a producer. This carries us back to a period between 1910 and 1912, when a producers' organization had become so strong financially, that it endeavored to dictate the policy of the exhibitor. You remember these days, Mr. Johnston, when your publication looked like it did during the influenza epidemic, then that organization was so strong that it told we exhibitors we must use their service and nothing else. It was their intention to operate all the exchanges; they pretty nearly got that branch of the service. Then they intended to do their exhibiting, thereby gaining control of the entire industry. It failed to materialize, which was broken up by independent producers and the organization of another company. That Big Company is today distributing films and that's about all.

THE REAL CAUSE OF THE WAR

Now comes another octopus that threatens the entire industry with dire vengeance. Not realizing that they themselves are wholly responsible for the existing conditions. They have relied wholly on their autocratic powers to subdue and humiliate the exhibitor who is wholly responsible for their success, and who will ultimately be responsible for their failure. But the exhibitor will have a harder struggle against this organization than against the old one. But the fight had to come. And the exhibitors must become firmly united to drive them to abdication. As this war will include a factor that they didn't have to contend with before. That is the high salaried actor.

He has contracts that must expire before he can join the opposing ranks, and when he leaves his autocratic employers he must come down to earth for a breathing spell before he can enter the ranks of the exhibitor-producer unions. But he will be better off in his new position than in his old one, as his picture must be produced at his own expense and must be up to, or supersede the standard set by the exhibitors. Then if they are worth the million dollar salaries they are demanding they can get them. The exhibitors, under present conditions, have had to bend every effort to make ends meet. Competition in the producers' ranks has not been beneficial to the exhibitor. As one concern, who organized about five years ago, got a corner on the star market, they made these high salaries and then bragged about how much they paid a star, advertising them as a million-dollar beauty, or the man with a hundred-thousand-dollar face. Of course the exhibitor has to pay this, plus a fat excess to support the promoters and pay a long interest on money invested.

THE REMEDY

The remedy has been discovered, and if I'm any criterion, will be the salvation of the exhibitor. With two exhibitors' organizations now operating and ready to operate, the exhibitor begins to see clear sailing ahead. The heads of these organizations know that the exhibitor is responsible for the success of any star. Take an unknown star, put her or him in a picture, their first pictures are the ones that count. If they work in a picture that fits the character, they are a success, if ill-fitted they fail. But if they are a success the news travels fast. They become immediate favorites. Consequently, their pictures immediately advance from 50 to 300 per cent in rentals. They are not sold at the same rate to help balance up a program that loses the exhibitor money daily, but are used as a club to force the exhibitor to take the inferior. In our organizations we see a chance to get away from this, and to obtain an evenly balanced program at a price that is consistent. And then too, when we promote a star we are boosting our own business. As in the case of Charlie Chaplin with First National. At prices we pay for his pictures on our First National contract, we pay less for Chaplin at $1,000,000 salary than we did on a $670,000 salary with the Mutual and his first two pictures are just three or four times as good as any of his previous productions. If Paramount was handling Mr. Chaplin's productions at above mentioned salaries we would be paying in excess of 250 per cent of what we are now paying.

It's these positive proofs that have opened the exhibitors' eyes, and started the unionizing of exhibitors.

Mr. Zukor says Specialization is Insurance.

In which instance we can agree with him wholly. And furthermore we can sight him to one of the richest organizations in the United States that was having the same trouble in its earlier days, that his is experiencing right now. The Standard Oil Company, for instance, at one time sold its products to agents to handle for them, but eventually they had to take over the distribution of its products, and it was the making of them. The same is true of the steel corporations—they produce and distribute, and very successfully, but in order to do this they have put in competent men who specialize heads of each department. It would be quite a disgrace to the exhibitors if they couldn't take men who have made their living in this business and discount the methods employed by the old line companies now producing and distributing by at least 100 per cent, and save 1,000 per cent over their slack methods, thus the exhibitor in these two items make 100 per cent profit on rentals on each picture he runs. Thus his franchise is a profitable investment because his franchise costs him money, and this money is used to operate on. He gets the benefit of improved service, reduced rental rates, always knows what his service is going to cost him, as negative cost is figured by percentage allotted him. On the other hand he puts up an advance deposit that the old line operate on and he gets nothing; while in reality a stockholder, his investment is not accruing an earning, he gets no reduction in service but promotes the star through his efforts, and has his rentals increased. He's the goat.

Mr. Zukor says under the Exhibitors-Producers plan if $100,000 will make a picture that will get the money he won't spend $125,000 making that picture, even if the type of picture requires that amount. But he has evidently not acquainted himself with the facts that the exhibitor has established a standard that the producing end must meet. And it's a cinch that the Paramount has no adopted standard for even their highest class pictures, as some are so sorry (mediocre) that we exhibitors hide when our patrons come out. They can pick up most every trade journal and read the opinion of the reviewers, and will find the criticism of their pictures most unfavorable. They have three stars that are now working on their reputation, and unless they are worked in more popular subjects than the recent releases, their popularity is going to fail. We exhibitors see it and our patrons see it. We see the $100-a-week star forcing the higher priced star out of his popularity. Business judgment prompts me to withhold the names of some I have in mind. If I mentioned them it would only be the means of encouraging the exchanges to tack on an additional 50 per cent rental fee. We exhibitors will gladly take on any of the old lines as competitors and unless they improve their present service they will be easy competition, and some of us small town exhibitors will buy some expensive equipment cheap at a sheriff's sale.

Before they've been in the exhibiting business very long but as in all things we must give credit, where credit is due, Mr. Zukor certainly forced all competing producers to improve their service, and thereby did a great thing for the exhibitors in general. And if he had only had foresight enough to take the exhibitor in as a silent partner and furnished him $10 features at $10 instead of boosting them to $30 or $40 or even $50 he wouldn't have had occasion to be making this Holler. Like other autocratic crowned heads he feels himself slipping.

Respectfully,
(Signed) E. L. BYAR.

A Whale of a Wail from a Small Town Exhibitor with a Big Town Voice

Leesburg, Ohio.
November 16, 1918.

MOTION PICTURE NEWS,
New York, N. Y.

Gentlemen:

This is a wail of anguish from a real SMALL town exhibitor.

The agony is caused by the notice from the First National, of which I am a franchise holder, regarding the signing of the Pickford contract.

That was the final straw. The First National was grasped by many as a straw to save the little fellows from being exterminated. Now they go to work and buy pictures that will cost more than the F. P. Lasky Pickford's cost. It means increased prices for Pickford productions, and as Mary is losing out in many places, it simply can't be done.

Further, it was sure an awful "bull." Every star in the country will now hold out forever and figure themselves at about 200 per cent their actual worth. It looks to me like the beginning of the end.

Frankly, I am worried and about ready "to fly the coop."

Would like to see your comment on the action of the First National. They seem to feel that they can buy anything at any price and then turn to the franchise holders and say "cough up!"

Yours truly,
(Signed) CARROLL E. KING.

P. S.—It was a nice thing to "pull" right at the hour when the industry is striving for a downward revision of the taxes.

Airman Killed After Making Scenes for Rapf

A few days after he had completed a series of daring stunts for the Harry Rapf photoplay production, "Wanted for Murder," shortly to be released, Allen Adams, a United States Government air pilot, attached to the ordnance department, was killed at Central Park, L. I., Monday, November 18, when his plane, in which he had just started on a flight, became unmanageable and crashed to the ground.

Elaine Hammerstein is featured in the Rapf production and Frank Crane directed it.

Goldfish Writes About Roth Letter

(Continued from page 3198)

When Madge Kennedy left the stage and joined the Goldwyn forces she was already one of the most brilliant personalities, one of the most popular personalities, one of the best edvertised personalities on the American stage. But some of these exhibitors that I have been describing never had heard of her! And so they did not want even to give their public a chance to decide for itself.

They didn't know what they were talking about. They had never asked their public what it wanted and they were not even of the mind to let their public determine for itself what it wanted. And to prove how little they knew about it, within three months Goldwyn had to increase the number of its prints on all Madge Kennedy productions, including those already issued and she was firmly and permanently established in popular favor.

And within six months the tide had definitely turned in favor of comedy dramas and not less than four producers were breaking their necks to find comedy-drama stories and to develop comedy-drama stars. Had we taken exhibitor personal prejudices as accurately representing popular tastes there would not have been a screen Madge Kennedy, for she would have returned to the stage where intelligent audiences would have maintained her in high favor for the rest of her natural life.

Not only that—there would be no Douglas Fairbanks, no Marguerite Clark—the public would still be seeing the worn out favorite stars of ten years ago, the hackneyed blood and thunder melo, if we had listened to the exhibitors.

So able an exhibitor as Samuel Rothapfel, who has developed the musical side of motion picture presentation to its highest stage, cannot overcome the handicap of defective or weak features by musical brilliancies.

There is nothing fundamentally or generally wrong with the large producers in the motion picture industry and there is a great deal that is basically and drastically wrong with the exhibitors in the industry, including some of the larger ones—as large as Mr. Roth.

A number of the large exhibitors have, individually or in concert, determined to see if they can starve the producers of pictures. If they succeed they will destroy the picture business as a national pastime and amusement. In certain cities an exhibitor has gained what amounts to "control" of his town; he has obtained the three or four, or the two leading houses where first-runs are presented.

And in many cases his first step is to say: "Now that I have this town sewed up producers will get $25 or $50 a day for pictures and no more." Duplicate this in twenty or thirty cities; seek to choke off the first-run revenues of the better type of producers by this species of arbitrary control of the amusement of a community and see what happens.

In the course of time—and not a very long time, either—that city and all other cities will be getting $25 and $50 pictures in quality in place of the expensive productions they are now receiving.

The producer who has been making these expensive and commendably fine productions will cut his pattern to fit the cloth; he will make, from a point of cost and expense, the kind of pictures that he can rent to the exhibitor at his starvation prices arbitrarily set and when that day comes the exhibitor himself will starve to death from lack of patronage.

You cannot permanently feed appetites that demand the best food on coarse, cheaper food—not in the United States of America.

I have in mind two such towns at the present moment. Exhibitors who do this are not business men; they are in business for a quick clean-up at the expense of any and everybody and especially at the expense of their fellow exhibitors.

But for the few producers of the costlier, better quality pictures there would not be a motion picture business today; there wouldn't be any theatres like the New York Rialto, Rivoli and Strand and Mr. Roth's own California theatre. The United States would be a nation full of "store-shows"; of converted buildings; of blood and thunder entertainment in the same degree of disrepute that burlesque once was.

Exhibitors cannot fill their theatres and make a profit with the little so-called "stars" and with cheaper pictures. If the four largest producing companies at present in the industry did not produce a single picture in the next twelve months and the stars whose services are controlled by these four companies remained inactive for the same period of time there would be from five to eight thousand cases of exhibitor bankruptcy in the United States.

Their business would shrivel up and disappear overnight. They couldn't exist on the average pictures and on personalities created by publicity instead of by popular affection.

SAMUEL GOLDFISH.

"Czar" Censor May Come Back

Pennsylvania Exhibitor and Distributors Fear That Recent Election Results May Bring J. Louis Breitinger Back

HARRISBURG, PA.—The chances for the return of "Czar" J. Louis Breitinger as head of the Pennsylvania State Board of Motion Picture Censors loom stronger since the election of Senator William G. Sproul as Governor of the State in the November voting. Indeed, representatives of the picture interests in Pennsylvania are agog with speculation as to whether the former chief censor, who was criticised so widely for his arbitrary methods and who was deposed by Governor Brumbaugh, in connection with the factional fight within the Republican party, will be able to get back into the harness, since the Penrose-Sproul faction, with which he is so strongly allied, has got back into control.

It is pointed out in this connection that Breitinger is an out-and-out Penrose man, with respect to politics, and that United States Senator Penrose is the head of the Republican faction that fought the Brumbaugh wing of the party and succeeded in electing Sproul as Governor this fall. Moreover, Breitinger is said to be a close personal friend of Penrose, in addition to being a political ally, and there isn't any disputing the fact that Governor Brumbaugh ousted Breitinger as chief censor because of the latter's close relations with Penrose. Breitinger is known to have a strong ambition to get back into the position of head censor, and in fact in the last session of the Legislature he tried to have a law passed that would have created a State Bureau of Amusements, in the hope that he would be made the head of it, but the measure was defeated.

It is practically certain that at least two of the three members of the present censorship board will be ousted when Sproul takes the gubernatorial chair. These are Chairman Frank R. Shattuck and Dr. Ellis P. Oberholtzer—both Philadelphians and both close personal friends of Governor Brumbaugh.

While the appointments of these two men never were looked upon as political appointments they have, nevertheless, been classed as distinctively Brumbaugh men and there have been several occasions, since they have been members of the board, that the board has openly clashed with interests known to be friendly with the Penrose facton. It is practically conceded, therefore, that when the Governor-elect, who won with the Penrose backing, begins to seek places as rewards for men of the faction that elected him, Shattuck and Oberholtzer will be among those numerous friends of Governor Brumbaugh, among the present State office holders, who will be listed for the discard.

Rights to "Mickey" Sold in Many Territories

The rights to "Mickey" for the New England territory have been bought by the Boston Photoplay Company of Boston, Mass., and for Wisconsin by the Wisconsin Film Company of Milwaukee, Wis.

First National Exhibitors' Circuit of New Jersey have acquired the rights to "Mickey" for New Jersey, and Magnet Film Exchange of New York City control the rights to "Mickey" for New York State, including Greater New York.

On Monday night, November 18th, "Mickey" was shown for the first time, at the Regent theatre, Paterson, N. J. In spite of unfavorable rainy weather, it is declared that the Regent theatre did the biggest business in the history of that theatre. The theatre was said to be filled to capacity all day, and "Mickey" was shown to over eight thousand people—a record that not even the Chaplin productions has equaled, according to an official of the W. H. Company.

Bushman and Bayne in a Romantic Drama

Unusual interest has been manifested throughout the entire industry in the Vitagraph announcement that it will release early next year a super-feature starring Francis X. Bushman and Beverly Bayne. The name and character of the production has not been announced, but it is intimated that it is a romantic drama.

The play was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, who have collaborated on all of the Vitagraph serials and other productions on the Vitagraph program.

The entire production is being made under the personal supervision of Albert E. Smith. Henry Houry, actor, director and playwright, is the director of the feature.

The Vitagraph Company has assembled a supporting cast of what they term extraordinary strength. L. Roger Lytton, for many years prominent in Vitagraph features; Jean Paige, O. Henry star and Blue Ribbon favorite; Charles Kent and Julia Swayne Gordon, two of Vitagraph's best known players, are but a few of the outstanding members of the cast.

Vitagraph Announces Its December 2 Program

The Vitagraph program of releases for the week of December 2 has been scheduled as follows:

Blue Ribbon feature, five parts, "The Dawn of Understanding," featuring Bessie Love. From the Frohman play, "Sue," made famous by Annie Russell, adapted from Bret Harte's story, "The Judgment of Bolinas Plains." Directed by David Smith.

Serial, two parts, "The Whirling Trap," episode No. 7 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big "V" special comedy, "Humbugs and Husbands," featuring Larry Semon. Directed by Larry Semon.

Chaplin Plays Opposition in Atlanta to Tune of a Lawsuit

ATLANTA, GA.—While Charlie Chaplin was delighting thousands of Atlantians in his latest release, "Shoulder Arms," at the Criterion and also the Forsyth theatre, the managers of these two houses were in Judge Pendleton's court where a legal fight was being waged over the double showing.

The fight was caused by Jake Wells, lessee of the Forsyth, applying for an injunction to prevent the picture being shown at the Criterion theatre and also to prevent future Chaplin releases being shown there.

The action was brought by Mr. Wells against the First National Exhibitors' Association, the Criterion theatre, Sig Samuels and W. C. Patterson. All were made parties to the suit. Mr. Wells set forth that he was being injured financially and that his contract, which read for the city of Atlanta, gave him the exclusive right to play the picture. His contract was made last March, while that of the Criterion was made in August. Affidavits were presented from distributors to the effect that by customs and rules, the contract that Mr. Wells had for the Chaplin releases entitled him to the first run privileges in Atlanta.

On the other hand, the management of the Criterion held that while Mr. Wells had a contract for these releases, that it was not a contract for the exclusive showing and that the Criterion had the right to run these pictures as soon as released.

Southern Officials View "Beyond the Law"

Many applications have already been received for "Beyond the Law," according to Emmett Dalton, general manager of the Southern Feature Film Corporation, producers of that picture which was made for the state rights market.

The premiere showing was scheduled for Wurlitzer hall, New York City, November 26. The picture was in eight reels originally, but has been cut down to six fast moving reels.

At a private showing of the picture before officials of the Southern Feature Film Corporation, favorable comment was made on the production. The officials express themselves as highly satisfied with the work of Emmett Dalton, who not only appeared in the leading role, but also supervised the production under the direction of Theodore Marsten.

Mildred Evelyn Wetherell Dies in Canada

While M. P. Wetherell, manager of the Rex and Auditorium theatres at Cranbrook, British Columbia, recovered from an attack of influenza, his little ten-year-old daughter, Mildred, succumbed to pneumonia.

Mildred Evelyn Wetherell passed away November 3 and is mourned by not only the father and mother, but by a host of friends in the theatrical and motion picture profession.

Frank Keenan Forms Producing Company

Frank Keenan, who for the past year has been making features for and under contract with Pathe Exchange, has inaugurated a new company, the Frank Keenan Productions, Inc., and will, in future, produce independently. During the coming year he plans to make eight pictures and has already entered into an arrangement whereby Pathe will distribute these pictures. Mr. Keenan entered the field of independent producers convinced that under his own management he could make better pictures. Various drawbacks that attend the star and producer who produces on a time basis will be dispensed with, according to Mr. Keenan.

Mr. Keenan will leave New York for the coast immediately, where he will begin work at the Robert Brunton studios. Ernest Warde will be his director while Jack Cunningham will have charge of the preparation of scenarios. Both these men have been affiliated with him in the production of his Pathe pictures. His first effort in the independent field will be "The Wild Cat," a *Saturday Evening Post* story by Albert Payson Terhune. Its leading character is a crude Cumberland mountaineer, a man whose patriotism and love of country is awakened through a peculiar series of circumstances. The role is said to provide Mr. Keenan with wonderful working material.

In an interview to the trade press previous to his departure for the coast, Mr. Keenan told his plans in full. They are plans which, faithfully carried out, will tend to the general betterment of motion picture production. "I am willing to make less money at the start," he said, "rather than injure my reputation by haphazard production by working for a company that demands pictures on schedule. The average program feature of the day is deprived of half its chance of being a success when the producers rush it through on schedule. It shows none of the forethought or imagination that comes with the revamping and revision of the 'script that it is the prerogative of the independent producer to give to it. With my own pictures I intend to work them through on no schedule. Not one of them will leave my hands until it measures satisfactorily with expectations entrained for it before it was put in production."

Mr. Keenan complimented Pathe Exchange on its system of disribution, saying that he was glad his product would go out through a house that did not demand of the exhibitor that he take his whole program or none of it. "In all my dealings with Pathe," he said, "I have never had occasion to complain. It is only that I believe by being my own boss in the production end of the art that I can better both myself and all those with whom I am affiliated either in the distribution or the exhibiting end."

Neilan Directs Pickford

Mary Pickford has leased space at the Sunset Studios in Los Angeles and has begun production work on "Daddy Long-Legs." Marshall Neilan is directing the picture.

Fairbanks in Four Days Gets $26,000,000

When Douglas Fairbanks, the acrobatic Artcraft star, pledged himself to raise $25,000,000 for the United War Work campaign, there were some skeptics who thought he became a little over-enthusiastic. However, on the fourth day of his transcontinental tour in behalf of the War Work drive, he exceeded the amount pledged by a million dollars, according to telegraphic information received by the campaign officials in New York City.

Fairbanks started his personal drive ahead of the official opening, opening at Washington on Friday. Here he received a special message from President Wilson, to deliver to the people along the route of his tour. After the opening ceremonies Doug addressed a large meeting and then started for Charlotte, N. C., where he arrived Saturday. Spartansburg, S. C., was the next stop, then Greenville, S. C., and Atlanta, Ga., all on Saturday.

At each city military bands and special police details met the Artcraft star and local civic officials conducted him to specially erected platforms near the train depots. One of the most notable demonstrations took place at Atlanta on Saturday night.

In rapid succession he covered the following cities in much the same manner until at the end of the fourth day he had passed the $25,000,000 set for himself, New Orleans, Tucson and Los Angeles.

Little Anna Mead Active in Patriotic Work

Little Anna Mead, called the world's youngest heroine and picture player, feels that she has surely done her bit after appearing at thirty-two benefits for soldiers, sailors, Red Cross, etc., and then marching in the Lambs' Club.

She is said to have been one of the star collectors for the Lambs and Friars in the great United War Work drive and will take up her picture work again after the holidays.

Hart Studios First in Bond Drive

The announcement was made this week from Los Angeles that the William S. Hart studio was the first of the Los Angeles colony to be 100 per cent American in the Fourth Liberty Loan drive. Every employee bought bonds even before Hart came East in behalf of the drive. The star purchased $30,000 worth of bonds in Los Angeles and $48,000 worth while on his speaking tour.

Influenza Claims Two

Influenza again entered the motion picture industry last week and claimed additional victims.

It was reported by wire from Los Angeles that Weyland Trask, Mack Sennett's big comedian, died November 18 of influenza.

Charles Grogg, owner of four principal theatres at Bakersfield, Cal., died on November 17 of the disease.

Here's Impetus For Small City Managers

By H. J. Thacher
Manager, Strand Theatre, Salina, Kan.

IN your letter in which you have asked what I think every exhibitor should do to do more for his theatre and what he is lacking, I am going to give you what I think is my idea of a practical exhibitor.

First permit me to state that every exhibitor should be in a position to know just what his class or clientele demand in the way of entertainment. By this I mean he should know just what type of photoplays that are in demand.

After the proper selection of the class of photoplay required he must not stop, thinking that he is through as far as he is concerned.

He must next turn his attention to the publicity matter furnished with the photoplay and give the production the right publicity, and should he find that the exchange has not furnished the right kind of material to gain the right publicity, it is up to the exhibitor to obtain the right material even if he must go to the expense of making his own cuts and posters.

Prepares His Own Posters

Many a time the writer has been thoroughly disgusted with the material sent out as "publicity matter" by the exchanges, and has gone to the expense of making up cuts and posters of my own design, and I can say that in every instance I have been surprised at the wonderful results thus obtained.

After the proper attention to the exploiting of the picture in the newspapers, the next step must be to the musical setting and also the stage setting for the presentation of the picture. I know that there are many of the exhibitors in the small towns that would not want to go to the expense of special stage settings for many of the bigger productions; however, I have found that by either purchasing the setting or by making one myself that I can charge higher admission prices, which will more than recompense me for the amount expended for these settings.

With the display of the setting for each presentation there of course should be the proper musical theme to give the patrons the atmosphere of the story soon to unfold before them.

H. J. Thatcher

It is the duty of the exhibitor to see that the picture must have absolutely the very best of projection and the proper musical program, and even though the writer is not a musician, I have always made it a point to *select* the proper music to accompany the picture. While I do trust the judgment of my employees, there are times when you cannot permit such an important matter to be handled other than by yourself. And always on such occasions I have had complimentary remarks from my patrons stating how well the music blended in with the picture.

Spending Money Brings It

You will find that many of the exhibitors will say that the added expense of the newspaper cuts, the expense of stage settings, and the fact that they are not musicians will not permit them to do these things.

The added cost of the making of special newspaper cuts will take care of itself. If an exhibitor cannot afford to buy special stage settings let him make them himself. The most striking setting that I have had was used in conjunction with "The Kaiser, the Beast of Berlin," and at a cost of about $5. The idea used in this was a tableau at the finish of the picture, presented "Liberty" in the center, with four soldiers on each side, while in the back a huge flag (which I borrowed) dropped from the top and formed a background for the group, accompanied by "The Star Spangled Banner." The matter of selecting the musical program is up to every exhibitor; he can tell just what sort of music must accompany each scene, and there are times when this cannot be trusted to anyone else.

AND BACK OF ALL THESE LITTLE THINGS HE MUST SEE THAT EACH AND EVERY ONE OF HIS EMPLOYEES MUST BE COURTEOUS

(*Continued on page 3216*)

YOU CAN DO IT

Small City Manager Shows that It Pays to Do Things

SALINA, Kan., has a census population of only 11,354, but it has in the Strand a theatre that is really doing things because it has a manager who is live and up to date and who believes in going out and getting the business.

Some of the things that Mr. Thacher says here you have heard before, but what he says is not mere advice. He has done these things himself and we can assure you that there is not the slightest doubt about the success that he has scored.

Too many exhibitors simply pass up things that others are doing, saying that it is the work of a big city and they cannot afford it. Salina is not a "big city," it hasn't a big territory to draw from and its people are just the usual run of Americans.

He has made the Strand the Rialto of his section. You can do the same in yours if you have the will.

Every line of this is mighty well worth your reading.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Hovater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landan, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramonnt-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Granman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

AN opportunity overlooked. That is our only conclusion of this five inch double column advertisement of the Republic theatre, Jacksonville, Fla. Here the manager used part of an advertisement prepared by the Goldwyn offices, carefully trimming off the sales argument on the picture and then, through contrasty type,

actually playing up the Bill Parsons picture.

With all due regard to every one who had anything to do with this, we believe that the line "Tremendous drama of redemption" means mighty little. The way it is used here, and with nothing more to it, it is likely to scare a lot of people away from the theatre. There are a lot of the hoi polloi who will conclude that this is "high brow" stuff and they will hie themselves away to the next house down the street. Where is the real selling argument of the picture? "When in danger he always smiled." Why not tell something about the picture itself? It is not "high brow"; there hasn't been a more human creation on the screen. Why hide the fact?

Put "pep" in every show and your theatre will digest more patrons.

SAY, friend, you overlooked something here. There was a little space just above the knot in Mae Marsh's hair and below the word "Picture" where you might have crowded something in. Otherwise you did a mighty good job in filling it up. And with all of that we'll have to admit that it isn't such a bad advertisement.

The sales talks are excellent, the house idea is kept dominant, the rule work is well done and the cut is attractive. The worst thing that mars the general appearance is the Bert Lytell announcement in the lower left hand corner. That space should have been left clear by all means.

We would have much preferred to have made the entire display on the Mae Marsh picture and to have mentioned the other two attractions in very small type at the bottom. We would also have pulled the rules in at the top and the left and so allowed the lines to stand out all the more.

But, all in all, it is a display that proves the exception. We wouldn't advise following the example, but it is really a good example of using every bit of the white space and getting away with it. Isis theatre, Houston, Texas, did this in six inches across three columns.

Where You Always Get More Than Just a Picture
ISIS
NOW SHOWING THROUGH MONDAY
Brought for the first time to head a De Luxe Isis Presentation, "The Whim Girl of the Screen."
MAE MARSH
in "Hidden Fires"
She steps from one life into another, and in joyous wrong-doing; lives a lie to save a soul—poverty, romance, riches, luxuries, adventure, blackmail, love and final reparation.
Also LYONS-MORAN COMEDY AND WORLD VISIONS
All Set to Music in the Famous Isis Way by the Superb
ISIS CONCERT ORCHESTRA
FLOOR FOR SMOKERS
COMING NEXT THURSDAY FOR FIVE SMASHING DAYS
The Colossal Human Interest Screen Classic in Six Big Acts, Featuring the Universal Favorite
HAROLD LOCKWOOD in "PALS FIRST"
Not a Regular Program Picture, but Lockwood's Finest and Last Big Super Feature, Presented in the Isis Way.
TUESDAY For Two Days Only
Bert Lytell IN "Unexpected Places"

A ham sandwich may not be as heavy as a banquet, but it can be as appetizing; and so can your theatre be as interesting as the biggest.

INCE the advent of the war pictures there has been a lot of "playing with titles." There have been any number of cases where theatres have used the titles of other pictures than the one that they were playing. Of course, they fit more or less with the offering. Here is a case of it.

IF IT'S GOOD IT'S AT
THE BRIDGE
EDMONDSON AVE. AT PULASKI ST.
MONDAY-TUESDAY ONLY
To Hell With The Kaiser
SEE AMERICA'S ANSWER AND THE KAISER'S FINISH
For entire week's program, see Calendar on opposite page

The Bridge theatre, Baltimore, was showing "To Hell With the Kaiser," but yet it used at the end of the display the line "See America's Answer and the Kaiser's Finish," thus taking in the names of two other productions.

The entire design, made up of a mass of American soldiers with a flag in the foreground, is mere camouflage. Every selling argument of the production is entirely passed up. There is plenty of material to use legitimately with this offering and that will put it over to big crowds. Here the theatre ignored all of them, and the result was a display that barely catches the eye and means nothing after one has stopped to read it.

NEW
LIBERTY
Starts Sunday
"Two years in hell and back with a smile"
Private Harold Peat
in
"Private Peat"
An enjoyable photoplay based on Private Peat's book of personal experiences in the war.
25,000 U.S. NATIONAL ARMY SOLDIERS IN THE ACTION OF THE FILM
It's thrilling-true to life-clean-humorous-inspiring
DIRECTED BY EDWARD JOSE

THIS display on "Private Peat" is hard to beat because it brings in all the necessary points of the story in the fewest possible words. In other words the designer had really put forward the selling points of the offering.

But the first thing we want to notice is the way that he has attracted attenion, for the display, ten inches three columns, absolutely dominates the whole page of the newspaper in which it appears. Black and white effects such as this are all right when you are not getting half tones mixed up in them and the designer was quite correct in confining his illustration to the drawing. Now note that the parallel white lines make the figure of the soldier going "over the top" and relieve a too black effect that would have prevailed without them.

He has used the catch line suggested, "Two years in hell and back with a smile," at the top and then after giving the title he has briefly told what the picture is. We are very sure that this display drew more patronage than if the designer had employed adjectives and superlatives.

Single column advertising used during the week were also hand drawn.

Now let's be all the fresher and the better for the rest of the closed period.

RIALTO THEATRE, Omaha, used eleven inches across four columns and put over one of the most novel displays that we have ever seen. So far as the Chaplin film is concerned, it couldn't be beat. Manager H. M. Thomas simply had made a drawing of Chaplin in uniform and wearing a tin helmet and let it go at that. In the "hat" he simply announced the title of the two productions that he was offering.

Naturally such an advertisement as this dominated the whole page. One's eye was attracted to it and held until the small amount of matter was read. The entire plan of the advertisement would have been ruined if Manager Thomas had tried to use a large amount of reading matter. He

The third episode pictures the battle at Chateau Thierry and some of the incidents connected with it. There are some striking views of the fighting and we see the Germans driven back. The end of the episode comes at one of the field hospitals with Red Cross nurses at work and right here there is an impressive incident with the quartet (Greek Evans at the Rialto) singing "Rose of No Man's Land." The last of the song comes with the screen bare and the curtains down.

Episode No. 4 is devoted to the English army and the first title tells us that the Kaiser called them "The contemptible little army." "Rule Britannia" is the music at the start and it and "Sons of Britain" prevail through this episode, with "Tipperary" brought in at the end. A few bars of the "Marseillaise" are thrown in at a scene where Clemenceau appears on the screen. There is a clever little touch here with the French villagers who had been a week in the dugout until the British came up and here "Pack Up Your Troubles" adds to the applause and persuades the audience to laughter.

The fifth episode is devoted to Italy and the selections employed here are "La Forze del Destino," "March Reale" and "Garibaldi." These are probably the most vivid pictures of the whole feature. In fact, a number of Italian cameramen are said to have met death during the making of these pictures. We have reproduced here the battle of the Piave, some remarkably fine shots of charging soldiers and we are brought face to face with death.

"Battle Hymn of the Republic" starts off the pictures of the sixth episode, which deal with the battle of St. Mihiel, where the Americans, as an army of their own, were in action for the first time. There are many views of the wrecked city and then a bunch of prisoners with the caption, "They all belong to us," with an organ solo used at the end of the episode.

The seventh episode includes the review of the American and the French troops by Gen. Pershing and various Allied officers and with the city "To This City Came Gen. Pershing" we get "When Yankee Doodle Learns to Parley Vous." "Battle Hymn of the Republic" is used as "Old Glory" passes in review, and then with the title "The Victory of Democracy," we have the scenes on this side of the water when the news of the end of the war came.

In all the arrangements that we have known Mr. Rothapfel to make none has been so wonderfully effective as this. He arranged to have these pictures of the celebration of New York's wild time made especially for this picture and they could not have been more vivid. And the effects that went with it. One would have thought that celebrating crowd of millions had broken loose for there were every one of those horrible noises that we heard all day and night long on that Monday none of us will ever forget, with "Hot Time in the Old Town" being played. There are pictures of the Kaiser and the Crown Prince, warmly hissed at first, melting away and a tableaux of the Allied nations end.

Rothapfel Cue Sheet for "Under Four Flags"

(In a few places there will be noted some selections that are indicated merely by number. These are from the Rialto and Rivoli library, especially arranged, but the exhibitor can readily substitute something else. They are used with battle effects.)

1.		"America Our Cry"
2.	Segue	Pathetic
3.	(T) Then the hour struck	"Wenzel's March"
4.	Segue	"Pere de la Victoire"
5.	Segue	"Battle Hymn of Republic"
6.	Segue	"Pere de la Victoire"
7.	(T) And over her our boys	Assembly call
8.	Segue	"Over There"
9.	Segue	"There's a Million Heroes"
10.	Segue	"Battle Hymn"
11.	Segue	"Before the Mast"
12.	Segue	"Our Jackies"
13.	Segue	"This Is the Life"
14.	Segue	"Hornpipe"
15.	(T) Down below they see the trail	Mysterioso
16.	(D) After bomb is thrown	Agitato Turbulence
17.	(T) A quiet spot	"Battle Hymn"
	EPISODE 2	
18.		"Over There"
19.	Segue	"Yankee Doodle"
20.	Segue	"Over There"
21.		"My Doughboy"
22.	(T) After Belleau Woods	"Semper Fidelis"
	EPISODE 3	
23.		American Fantasy
24.	(T) Just a few feet	"Hands Across the Sea"
25.	(T) American engineers	"If They Can Fight"
26.	Segue	"Battle Hymn"
27.	(T) Laying down the barrage	"Battle of San Juan Hill"
28.	Segue	No. 433
29.	(T) The Germans gone	"Yankee Doodle"
30.	Segue	"Battle Hymn"
31.	Segue	No. 218
32.	(T) General Mangin	"Crusaders' March"
33.	(T) Waiting for transportation	"Rose of No Man's Land"
	EPISODE 4	
34.		"Rule Britannia"
35.	(T) Where, etc	Organ solo
36.	(T) Sections of the city	"Rule Britannia"
37.	(T) The history of the war	"Maple Leaf"
38.	(T) This used to be	"Rule Britannia"
39.	(T) Hots, etc.	"Mammoth Book," No. 88
40.	Segue	"Rule Britannia"
41.	Segue	"Sons of Britain"
42.	(D) Clemeanceau is seen	A few bars "Marseillaise"
43.	Segue	"Sons of Britain"
44.	(T) One week	"Pack Up Your Troubles"
45.	Segue	"Tipperary"
	EPISODE 5	
46.		"Marche Reale"
47.	Segue	"La Forze del Destino"
48.	(T) Over the top	"Marche Reale"
49.	Segue	"Battle of Ypres"
50.	(T) There is not	"La Forze del Destino"
51.	(T) Prisoners coming	"Garibaldi"
52.	(T) And from Austrian throat	"Garibaldi"
	EPISODE 6	
53.		"Battle Hymn of Republic"
54.	Segue	"Master Builder"
55.	Segue	"Here They Come"
56.	(T) Just a few feet	"Mysterioso"
57.	(T) Boys at the front	Finale of "Fourth Symphony"
58.	(T) The baby tanks	No. 317
59.	(T) Part of the town	No. 228
60.	(T) The aftermath of victory..(a) "Victory of Democracy"; (b) "Folksinger March"	
61.	(T) French chateau	Organ solo
	EPISODE 7	
62.	(T) To this city comes	"When Yankee Doodle Learns to Parley Vous"
63.	Segue	"March Lorraine"
64.	(T) Then the American	"Stars and Stripes"
65.	Segue	"Battle Hymn"
66.	(T) Victory of Democracy	Bells and whistles effects
67.	Segue	"Battle Hymn"
68.	(T) Over here	"Hot Time in Old Town"
69.	Over there	"Over There"
70.	Segue	"When You Come Back"
71.	Segue	"Battle Hymn"

WAR IS OVER

WAR in Europe is over and all of us know that the American soldier has had a very large share in bringing about the speedy ending. But everyone knows that at the time America entered hostilities she was not prepared.

She was in the same position that most of the exhibitors of the country insist on placing themselves. They are not prepared to take advantage of the opportunities that come to them. They deliberately pass up the chances that they have to be ready for "eventualities."

In these pages each week there is represented a large amount of work and considerable expenditure of money. It is all done for you—for the exhibitors. Are you taking advantage of them to the extent of reading every line of matter about how others have scored successes with pictures?

And if you are one of the live wires that are doing that, let us hear, in turn, of the things that you are doing. It will help others.

Attractive arrangement of the stage of Alhambra theatre, Toledo, O.

Boy Scouts and Government Airships Aid Horater in Putting Over "America's Answer"

REOPENING week was celebrated by Manager H. C. Horater of the Alhambra theatre, Toledo, O., with the plan that he followed in putting on "America's Answer," the second of the Government official war pictures. It was originally scheduled for an earlier showing, but the shut down on account of influenza interfered with these plans.

Interest in the production was aroused far in advance, since a private screening was given the picture on October 13 as a benefit for the city's letter carriers, parochial and public school teachers. Leaders in various patriotic organizations were invited. One can imagine the word of mouth publicity that came from these postmen and teachers and even though the regular showing had to be postponed, there was eager expectancy everywhere for the announcement of the picture.

Heavy newspaper advertising was used in advance of the first public showing, ranging from quarter pages down, and the most of them bearing a cut showing the marching Americans with the nation's flag at their head. When the engagement began on Sunday the theatre was unable to accommodate the crowds. In connection with the feature, Miss Margaret Thojomos of Chicago, sang "Columbia," and when a tableaux showing Pershing, Foch and Wilson was thrown on the screen the audience went wild with applause.

In connection with the engagement there was a clever stunt used with the placing of a coffin prominently labelled "Kaiser Bill" in the lobby. Boy Scouts were in attendance offering the privilege of driving a nail in the coffin to every purchaser of a Thrift Stamp. The stunt not only drew crowds to the theatre but earned notices in all of the local papers

But Mr. Horater was not content with half way measures in advertising the picture. He went all the way to the Government flying field at Mount Clemens, Mich., to get the participation of aviators. Permission was granted for five of them to fly to Toledo and then to circle the city dropping announcements of the showing of "America's Answer." This, of course, got front page space in the papers, the total result being that there was probably never a picture shown in the city that was so constantly kept before the public.

ADVERTISING

It's One of the Biggest Problems, Hence All the Stories

NEARLY all the matter included in the Exhibitors' Service Bureau this week bears directly on advertising. While it is more or less of a coincidence that all of this matter should come at the same time, it only serves to show the importance which exhibitors everywhere are placing in advertising.

Advertising of motion picture theatres has developed wonderfully in the past year and a half. We predict that it is going to have a still greater development. The angles to it are increasing and with them the results. You will find in this issue accounts of a number of novel turns that newspaper exploitation of the picture and the theatre has taken.

All of them are worth reading, and after you have read them they are worth thinking about—and acting upon.

Accounts of many of the things that Mr. Horater has done in boosting various attractions have been printed in these pages, but this exploitation of "America's Answer" probably breaks all of his own records. The picture was shown after peace was a certainty, but it seems that instead of that the attendance was larger than it had been with any of the other war pictures that were shown at the Alhambra.

Mr. Horater reveals the secrets of his exploitations when he says that he always starts out several weeks in advance to lay the plans for the way that he will put over his pictures. The closed period, of course, gave him unusual opportunity for this, but he makes it a practice to begin to think several weeks before the showing starts and that is the reason that he has been able to give many pictures unusual runs in his city where the custom formerly was a change at least twice weekly.

Pathe Supplies Big Campaign on Gaby Deslys

Pathe promises that with the release of the special feature, "Infatuation," starring Gaby Deslys, the exhibitors will be supplied with every possible method for exploiting the noted French star and the feature.

For use of the exhibitor there has been prepared a plan book that covers a wide field of advertising and general exploitation hints. It is pointed out that the pictorial possibilities are very large, for there are many photographs showing Miss Deslys wearing the gowns and the millinery creations for which she is famous. Pathe has also prepared a series of hand colored show frames which are obtainable at the various exchanges. Complete newspaper advertising is provided.

Will the Soldier Revolutionize Pictures?

By Edward L. Hyman
Director Picture Division, War Department Commission on Training Camp Activities

THE soldier who returns, "from where the poppies blow," promises to revolutionize the industry of motion pictures.

So will the officer and doughboy whose wartime experience has been confined to home cantonments.

The soldier and sailor back from the Great War is the man of the hour, and his opinions, demands and ambitions will sway America for years to come.

His influence in the world of motion pictures—theatre and producing field—will not be negligible, and will be felt as no other factor since the inception of the cinema. In fact, the soldier-wartime influence has already been felt.

The Liberty theatre of the cantonments, north, south, east and west, has fingered the pulse of the future for producer and exhibitor. And the pulse-reading has been startling and most pleasing.

This is not a theoretical treatise on the evolution of the motion picture through wartime-cycles; it is not a philosophical dissertation upon the "perhapses" and "maybes" of the movie's prospects. It is what I believe is a sound analysis and wide conception of conditions that have developed during several years of war.

The soldier's span of life has been drawn-out several lengths by his experience in camp and in the fighting areas. He is more matured, looks at life from a different angle; has sound convictions and absolutely KNOWS the kind of motion pictures he wants to see—and wants his wife, his relatives and friends to view those of the same type.

Underneath the mask of gayety and smiling courageousness he has nurtured and borne a new character that is bound to at least improve the policy of both producer and exhibitor.

Pals with the Soldier

The Liberty theatre has been able to "pal" with the soldier. The boy in the camp has sidled up to the War Department Commission on Training Camp Activities cantonment playhouse as a wanderer would greet a back-home acquaintance in a foreign land.

Ideals of American manhood were upset in camp and reared anew with the apex of their ambitions more towering and lofty than ever before.

The Liberty theatre had to keep step or straggle a bad last along with those effeminate things which died a natural death when the Yanks took up soldiering.

The Liberty theatre did keep step, I believe, and as a result the producer and exhibitor, has an authority now to which they may refer to in relation to after-the-war problems.

What They Don't Want

The soldier and sailor really began to live as nature and the rules of health meant he should soon after he entered the service. Naturally his mental attitude changed. No matter how lacking in education he might be, he gradually gained a wholesome dislike for

Sham
Weaklings
Insincere Society
The Grouch
Cheap Sentiment
Social Mockery
Sex Rot

—and an unlimited number of other elements, which before the war characterized the very core and heart of the picture producing industry.

"Keep the men satisfied in camp and you make true soldiers," said the commandant of a vast military reservation.

He made this observation to me while impressing upon me the need of diversion for the soldier who is in camp.

The Liberty theatre, healthy child of the War Department, Commission on Training Camp Activities, has in great measure kept the soldier satisfied.

It has seen the khaki-clads crystallize and bloom from the dominated picture fan to the dominant film devotee. At first he sat meekly and suffered the sex plays of the day, the social nests of suggestion in film form, and the milk and water comedy.

BUT as his military training progressed, his heart and soul and his mind grew. And he arose and demanded his rights as the picture fan of the future.

Wants Healthy Action

He "booed" the mawkish scenes alive with slender hero chaps in dinner "duds." He sneered at the cheap conventionalities and impossible situations. And he applauded healthy, on-the-level action and sentiment.

The Liberty theatre soon learned what he wanted and booked only those pictures, and will continue to book them as long as they are available, and there are soldiers in camps in America.

Exchanges and producers took the tip in considerable number. Apparently they thought it worth while to take note of the brand of pictures that the soldier liked.

At any rate current releases show an unusual change in titles and the nature of subject matter.

These are but a vagrant few. I am of the sincere opinion that the Liberty theatre has been instrumental in finding out just what the soldier wants in the way of films, and the up-to-the-minute men of the industry made good by providing them. In other words, they profited by the findings of the Liberty theatre.

The Liberty theatre, I feel, was a God-send to the greatest industry in the world. It has been a living link between the public and the military as represented in the manhood of the nation.

Filth and superficiality will disappear from the living screen. Real men and women are due to appear in shadow form as sponsors of a new era in the making of pictures. They will stand for plays that are big and sweet and clean, and as cheerful as an early morning in early June.

Those are the plays you will have to buy—the smile plays, the joy plays.

THE SOLDIER DEMANDS THEM.

He has told the Liberty theatre so, AND YOU WILL ABIDE BY HIS DECISION.

Matthew H. Whitham, director of films for the Liberty theatre in the Southeast, summed it all up, when he, after a wonderful experience in booking for seven soldier theatres, said:

"The impossible situation in motion pictures is as lifeless today as the Sphinx to the new American—the soldier. He has bayoneted it. He has crossed it off the lists of elements necessary to a good motion picture. Upon that list he has left these component elements:

"Sincere heart atmosphere,
"Love that is LOVE,
"Joy builded on foundations of smiles,
"Comedy that whirlpools eddies of gayety.

"The soldier has seen enough of the drab. He wants the sunshine of hope that will erase old visions of trench cruelties and sacrifices that have made his heart as tender and receptive as the heart of a child."

Some audience? Soldiers waiting to enter Liberty Theatre at Camp Kearney, Cal.

Two Newspapers Show Cooperation with Theatres When the "Flu" Ban Is Lifted

EVERY week there come along new evidences that the theatres of the country are being more and more converted to advertising, and there are more evidences of the fact that progressive newspapers are trying to cooperate for the benefit of all concerned.

Within the past few weeks we have printed a number of evidences of advertising that houses in various sections of this country and Canada did during the time that they were closed. Now come along at least two cities where it is shown that the newspaper and the theatres cooperated in taking full advantage of lifting the "flu" ban. These are Denver and Topeka, Kan.

In Denver the *Post* grouped all of the motion picture advertising possible on one page and across this was run the line, "Hurrah! The Flu Ban Is Lifted." Directly under this followed a statement of the fact that all of the houses were to be opened Monday, and then mentioning some of the attractions. An especially good sentence used in this connection was: "Off with the bedroom slippers and on with your wraps, out of the world of drab existence into the world of life—the world of music and wholesome entertainment."

This, of course, saved the individual theatres the necessity of making reference to the opening order in their displays and so they could use all of their customary space to covering the attractions themselves.

In Wichita the *Daily Capital* had drawn especially a seven-column design showing the curtain of closing being pulled back, revealing a lighted theatre. The greater part of the type is devoted to telling how willingly the theatres cooperated with the health authorities, and even announcing that if it was necessary the houses would be willing to close voluntarily for another four weeks.

Only a small portion of the space was used to give the names of the theatres and under these were the names of the stars and the titles of the pictures in which they would be seen. The fuller announcements

GRAND
NOVELTY
MAJESTIC
ORPHEUM
ORY
IRIS
GEM
APEX
"Flu" Ban Lifted
Hurrah! You can go to a show!
The lid's off. The Board of Health has removed the ban!
Come on! Get ready! Everybody goes tomorrow. For four weeks all the show houses have been closed. Thousands of dollars have been lost with expenses going all the time. If the Board of Health says it's necessary these shows will gladly close again for another four weeks.
But on with the show. There are specially prepared bills at every house for the opening week. The show's now on. Let's go.
you can go to a show tomorrow

Cooperation in Wichita, Kan.

What Denver theatres did

of the pictures, vaudeville and legitimate offerings were carried in the usual section of the paper.

While we are without the details, we'd stake a lot on the statement that the newspapers themselves are responsible for the insertion of these displays—that is, it was done on their initiative. It is an unfortunate fact that the exhibitors in most cities are so jealous of each other that they cannot get together on cooperating advertising of this sort, but an enterprising newspaper can get them in.

Such things as these seem rather local and unimpressive in passing, but when one considers that more and more such things are being done all over the country week after week there is certainly a lesson there.

If the advertising managers of every newspaper in the country could see such items as this which are appearing in the MOTION PICTURE NEWS from time to time we believe that there would result a greater effort on their part. They would lay constructive plans for interesting the motion picture manager in advertising and they would provide the proper sort of cooperation so that all parties concerned would make money from the venture. More and more newspapers are coming to realize that the initiative rests with them.

The enforced closing of the theatres made the newspapers realize that the motion picture advertising meant something to them in the way of revenue. Most newspapers have taken this advertising as a matter of course, but when it was absent it hurt. And then, too, many managers took stock of themselves while their doors were shut and we expect the "flu" to have had one good result—the conversion of more exhibitors to the necessity of intelligent advertising.

If the Allies had been like the fellow who stops advertising when he does not get immediate results, where would they have been now?

"Talk of the Town" Made Real Talk of Town in Atlanta

WHEN "The Talk of the Town," the Universal special feature starring Dorothy Phillips, was shown at the Tudor theatre, Atlanta, it was made the real talk of the town. The result was record breaking business, and the advertising campaign that was followed is held largely responsible.

Manager James F. Jackson, of the Tudor, was confident of doing big business with the picture, but he found that he was up against unusually strong competition that week, and so he started with an unusual advance campaign, following the "teaser" idea as suggested in the special service section on the picture printed in the MOTION PICTURE NEWS.

One of the things that he did was to send out a squad of youngsters with cards showing the picture of a scantily-clad girl and bearing the words, "The Talk of the Town—Who is She?" These cards were hung on every automobile parked on the downtown streets during the week preceding the opening of the film.

Manager Jackson then proceeded to run the line, "the talk of the town" at the bottom of every Tudor theatre advertisement that appeared in the daily papers before the opening of the Dorothy Phillips production. The picture was shown for the first time on a Monday, and on the Sunday preceding that Monday he inserted extra-large advertisements in the three Sunday Atlanta papers, the *Journal*, the *Constitution*, *Georgian* and *American*.

Result: "The Talk of the Town" opened to big business. It had good crowds every afternoon and every evening and the house had 'em standing out several nights when there were vacant seats in many of the other theatres.

War Service Curtain Adorns Maryland Theatre

Probably the first "service" curtain to be used in any motion picture theatre in the country is the work of C. S. Cheadle, manager of the opera house at Havre de Grace, Md. During the closing period he had a curtain painted which bears 119 stars, representing the boys from that section who went to serve Uncle Sam. Advertisements on the curtain bore its cost. In addition he has organized a movement to build a monument commemorating the patriotic lads of that section.

Another Big Cleveland House Turns to Pictures

So successful have been motion pictures in Cleveland, O., that another house has switched to films. This is the Miles, which has abandoned vaudeville and announces that it will run only the biggest film attractions that can be secured. An orchestra of twenty-five pieces is furnishing the music, and Santrey, who made such a big hit in Detroit and other cities is leading in the "victory singing." Florence Reed in "Wives of Men" is the current offering.

Branham Makes His Newspaper Cuts Work Overtime for Him by Helping in His Displays

CHARLES G. BRANHAM, manager of the Strand and Lyric theatres, Minneapolis, has adopted an interesting method of Hooverizing, since it has become the fashion these days.

Now Mr. Branham has been up against a peculiar situation in Minneapolis, and the same state of affairs prevails in a number of other cities, unfortunately. For some time the newspapers there have been charging for the cuts that appear in the layouts in the Saturday and Sunday issues. The charge for these runs from five to fifteen dollars, depending, of course, on the size of the cut used.

Formerly it has been the custom to destroy these layouts when they had appeared in the papers, but Mr. Branham is now saving a lot of expense by using these again in his advertising on the current attractions or in later attractions featuring the same star. Of course, extreme care has to be used in selecting the photographs that are used in the newspaper layout as strictly scene or costume pictures would not be of use in advertising other attractions.

This cut used many times, but in different ways

The result of this policy has been to build up a "morgue" that is probably not equaled by any theatre in the country. Mr. Branham has now a wide selection of actual cuts of the various stars playing his theatres regularly, in various sizes and styles, and these can be used again in his displays. One result has been that when an attraction is changed at the last moment he doesn't have to worry whether the engraver can finish a cut for him on time, but he merely goes to his "morgue" and digs out a cut, with the result that the copy can immediately be placed in the hands of the printer.

For instance, the cut of Mabel Normand which is used in one of the advertisements reproduced here was originally used in the newspaper layout when she appeared at the Strand in "The Venus Model." So it came in handy when she came to the Lyric in "Peck's Bad Girl." The cut of Viola Dana in another display has been used several times, but not enough to become too familiar to the patrons.

In one of the first issues after the establishment of the Exhibitors Service Bureau, we urged that every theatre, no matter how small, should establish itself a "morgue" such as this. It is mighty little trouble, and if you can afford no better way a series of drawers for the different letters will suffice. The exhibitor will be surprised at the saving this will result in and the variety of appeal that you will be able to give your advertising.

Walk into the average theatre and you will see cuts scattered around everywhere. They are used as paper weights, stacked around in corners and in the way generally. And you will usually find that the manager of that house is a careless advertiser and that he gets about half of the pulling power out of the space that he does use.

Then walk into the average composing room and you will find that most of the theatres are accustomed to leaving their cuts to the tender mercies of the printer, who will sometimes file them away, but who will most generally consign them to what is known in printers' terms as the "hell box," meaning that from there they go away to be melted up or junked.

Mr. Branham's plan is just another evidence of progressive management. It is not merely saving of money, but it is an evidence of the desire to equip the theatre with the material to meet all sorts of emergencies. We are sure that many an additional patron has been brought into his theatres through the very fact that he has preserved this material until the right day to use it comes.

Theatres Celebrate Victory with a Single Word

On both coasts there were exhibitors who took advantage of the chance to celebrate the defeat of Germany with a single word over their theatres.

J. A. Quinn, of Los Angeles, is always on the job, and as soon as the official news of the signing of the armistice was received he had his electricians put in huge letters on the top of the theatre the one word, "Yanks," and that just about told the whole story.

In front of both the Rialto and Rivoli theatres, New York, S. L. Rothapfel had the word "Victory" displayed in such huge letters that they attracted the attention of all the Broadway thousands.

A REGULAR GIRL
Mabel Normand
Up to her old tricks again. Just as devilish as she used to be in
"PECK'S BAD GIRL"
Circus, Hippodrome, Comedy, Drama, Melodrama, all thrown into one big plot, boiled down, stirred 'round and served a la carte.
GOSH IT'S FUNNY!
--SUNDAY--
THE NEW LYRIC

This cut, used in the layout with "Venus Model," came back on "Peck's Girl"

Huns Quit Fighting When Cohn Starts to War

Sam W. B. Cohn, manager of the Liberty theatre, Spokane, Wash., had hard luck though it was good luck for the rest of the country—at the same time meaning no reflection on this member of the Advisory Board of the Exhibitors' Service Bureau. Mr. Cohn resigned his post to enter the officers' training camp at Camp Pike, Ark. Evidently the Huns heard that he was to get in service against them, for just about the time that he arrived on the job the armistice was signed and Mr. Cohn was informed that the camp was all off. His future plans have not been announced.

Two Kunsky houses in Detroit stir interest in Talmadge Sisters this way

Detroit Manager Cleverly Arrays "Sister Against Sister" in His Advertising

A CLEVER plan to "put over" two Talmadge pictures was employed by John H. Kunskey in Detroit last week. Mr. Kunskey had Norma Talmadge in "The Forbidden City" at the Madison, and Constance Talmadge in "Mrs. Leffingwell's Boots" at the Adams. Both houses are a block apart.

Mr. Kunsky advertised the two stars and theatres jointly and asked Detroit film lovers to visit both theatres the same week and to let him know which star they liked best. As both have long and loyal followings the theatres were packed and many hundred answers to the request were mailed in.

Reports from Detroit are that this caused all sorts of excitement and good-natured arguments among the followers of the two stars, and resulted in a jump in attendance because the admirers of Constance brought along the Norma fans to "see how much better Constance is" and vice versa.

It is a plan that can be followed any place where there are two theatres under the same management or where you show one picture the first half of the week and the other later, or even where double bills are used. But of course the chief value of the stunt is its novelty. It makes people talk about your theatres, and that is the main thing that you are looking for.

Theatre Helps Newspaper in Celebrating Election

Albany, N. Y. election crowds sang patriotic songs between the receiving of the returns without knowing that the enterprise of an operator at one of the motion picture houses made it possible. There is said never to have been such a demonstration in the state capital before.

Clifford Hoffman, operator at the Beaver theatre, had been preserving the slides that he receives from the song publishers, and he conceived the idea of turning some fifty of them over to the Albany *Journal*. They were thrown on the screen and more than 5,000 people sang them to the accompaniment of a thirty-piece band. And inasmuch as the theatres were closed at the time the event was all the more enjoyed.

FINDING THE PUNCH

Another One of McCormick's "Zero Hour" Articles Next Week

WE have had scores of commendations on the "At the Zero Hour" articles published here and written by S. Barret McCormick, managing director of the Circle theatre, Indianapolis. The "zero hour" is the moment just before the soldiers go over the top, the time they spend in wondering whether what they have done is right and what is to eventuate. And so it is with the exhibitor.

Next week Mr. McCormick will tell of the methods he uses in analyzing the productions that he is to play and the processes he follows in the production of the advertising for the Circle theatre. Scores of you have read with interest of his advertising. Now he is going to to take you "behind the scenes" and show you how he does it. Mr. McCormick is doing wonders in helping other exhibitors to advertise and there is no one who will fail to derive benefit from reading these articles carefully.

"Under Four Flags" to Boost Fifth Liberty Loan

Indianapolis means to use "Under Four Flags," the third Official War Picture issued by the Division of Films of the Committee on Public Information for the purpose of boosting the Fifth Liberty Loan which is scheduled to come about the first of the year.

This picture is to be shown at the Circle theatre during the week of November 24, and the Marion County Legion, which is in charge of the various loan drives, has issued a call to everyone of its 6,000 lieutenants to see the film during the Indianapolis showing. Further than that the lieutenants are urged to act as boosters for the picture and get the public to attend.

This Manager Uses Peace and Closed Period Both in Boosting Picture

MANAGER HERB JENNINGS, of the Strand theatre, Ottawa, Ontario, employed many methods of showmanship to boom the presentation of "To Hell with the Kaiser" in his theatre during the week of Nov. 11, which was reopening week in Ottawa after five weeks of darkness.

Jennings had a special lobby display, consisting of a representation of Hades with the Kaiser in the very thickest of the heat. Hanging suspended in the lobby was a periscope, and a passerby, taking a look, discovered the Kaiser's portrait and a line advising the people to see "To Hell with the Kaiser." To one side was a small table on which was placed thousands of cards enclosed in envelopes, bearing the words "Good Dope—Dr. Joy." On the cards was the printed advice "Keep Your Feet Dry; See 'To Hell with the Kaiser' at the Strand, week of Nov. 11, and then Buy Victory Bonds." The crowd made a great grab for the envelopes for two days before the picture opened.

Jennings also built a horse-drawn float showing the Kaiser behind the bars of a cage and the inscription of the picture's title. He held this in reserve until official word that an armistice had been signed would be received. Then he used the float for the peace parade and demonstration.

Jennings also secured the endorsement of the Ottawa branch of the Army and Navy War Veterans for the picture and secured the free service of the band of the organization for a demonstration.

On the Saturday night before the opening, the manager of the Strand conducted an open air "slide show" in the wide lobby of his theatre with the aid of a stereopticon machine. Slides of various sorts, advertising both coming attractions and the theatre, were shown on a small screen.

When the theatre re-opened the doorman turned out with a very thrilling comic opera dress uniform, while another attendant was dressed as a sailor.

Small City Manager Proves it Can Be Done

(*Continued from page* 3207)

TO HIS PATRONS AT ALL TIMES.

How often do you find exhibitors doing their own "operating," janitor work or other things that could best be handled by someone whose ability ends at the broom handle, yet these same exhibitors are doing this work thinking that they are saving themselves ten or twenty dollars a week, but in reality are costing themselves dollars upon dollars. When these exhibitors learn these facts, then they will see just what a huge mistake they have made in the past. They will do as I have done a number of times when I have tried to economize at the wrong end, THEY WILL FEEL AS IF THEY WOULD BE GLAD TO HAVE SOMEONE KICK THEM AROUND THE BLOCK FOR SUCH POOR JUDGMENT.

Mandelbaum Tries New Booking Plan

Ohio Franchise Holder of First National Claims Many Good Points to Original Idea—More Money Promised to Independent Producers

LESS than $600 a week for first run in Cleveland on Chaplin comedies, with return dates rental free, and assessing exhibitor members for film rentals by a method which guarantees profitable returns to independent stars and producers on larger investments of money and time for the attainment of superior quality in their releases, are some of the features claimed for a new and radical exhibitors' co-operative booking plan originated and launched in Ohio by E. M. Mandelbaum, owner of the State franchise for the First National Exhibitors' Circuit, Inc.

Sponsors of the plan, and they are said to include many exhibitors in Ohio, claim that it is more fair and profitable for the independent producers and stars than either a program or State rights releasing arrangement, providing that their output has box-office merit.

Repaid with Profit

They are said to go beyond this in their enthusiasm for its possibilities, and declare that a distributing policy is in use which enables a producer or a star to invest $75,000 or more in a quality picture with positive assurance that they will be repaid with a commensurate profit.

According to Mr. Mandelbuam, the enfranchising and booking system he has adopted for the First National exchange in Ohio was conceived and put into operation as the result of constant complaints from theatre owners about the "take-what-we-give-or-leave-it-alone" policy of some of the program exchanges, particularly those controlling the productions of big stars.

"The situation in Ohio," declared Mr. Mandelbuam, "has become almost intolerable for exhibitors, large and small. I understand that the same conditions exist in practically all territories. And the stars and manufacturers who are losing money on their productions, or failing to make a justified profit, because of it, are experiencing financial difficulties equally with the exhibitors.

Unfair All Around

"It is absolutely impossible for exhibitors, under the present systems of distribution, to keep their box offices open and give the producers a square deal. And it is equally impossible for the exhibitor to get a square deal. Knowing that program distribution will not pay the costs and show a profit on a $75,000 production, the manufacturing distributors, planning a series of that calibre, create special brand names for them and then proceed to offer them through separate departments in their own exchanges, to exhibitors who do not have contracts for their regular program releases.

"That is absolutely unfair to the exhibitor who has a program contract. He is entitled to first call on the real quality specials made by the manufacturers whose 'regular stuff' he is playing every week the year around. Does he get first call? He certainly does not. Instead, he gets up some morning and finds the opposition house plastered with six-sheet announcements of the first of a series of Masterman features. He can read over again the trade journal announcement of three or four of the profit-mulcting premiums demanded

E. M. Mandelbaum, of Cleveland, Head of First National Exhibitors of Ohio

weeks before that Masterman was under contract to the program company whose productions this exhibitor uses on contract. But that doesn't make any difference. The exchange promptly notifies him that he is booked solid, that he cannot cancel without forfeiting his 'good-faith-I-won't-steal-but-you-can' cash deposit, and that the opposition is paying three times as much a day for these Masterman specials as he is paying for the regular stuff. The fact that this exhibitor would have been willing to pay the same amount didn't merit consideration.

Shied at New Plan

"When our cooperative booking policy, based on the fundamental features of the franchise system upon which the First National Exhibitors' Circuit is founded, was first presented to Ohio exhibitors, they looked upon it with suspicion. They had been fooled and betrayed so many times, by so many different methods, that anything new was distrusted. They admitted that there was an urgent and vital need for some system that would relieve them by exchanges for permitting them to book star productions of known popularity and appeal. They were doubtful, not of the practicality of our plan, but of the sincerity of purpose behind it.

"This plan consists of making each exhibitor who adopts it a stockholder in The First National Exhibitors' Company of Ohio. This is the same general relation which exists between the exchanges owing First National franchises and the First National Exhibitors' Circuit, Inc., itself. The exhibitors of Ohio, similarly with the various exchanges of First National have their theatres figured on a percentage basis. These percentages vary from ten per cent down to one per cent, and as low as one-tenth of one per cent. To illustrate: one theatre, because of size, location, gross earning power and necessity for first runs, it classified as a ten per cent franchise holder. Its stock holdings in The First National Exhibitors' Company is determined by that percentage, and after the franchise is granted, it pays in on each production as it is purchased by the distributing company, ten per cent of the cost price. This sum represents its rental for the film. The duration of the run is determined by the exhibitor at the time he obtains his franchise. He plays the picture for the agreed length of time, meanwhile having absolute protection against competition, and against the possibility that another exhibitor, competing with him, may go to the exchange and have his offer of a higher rental accepted.

No Repeat Rental

"The print then goes to the Franchise holder who has second run. If the first-run account desires to play a return date, he can do so by application for the first open time which does not conflict with later run accounts in his territory. He pays no film rental for this repeat booking. The only charge made averages one dollar a reel to pay for the labor of inspecting, cleaning and handling print in exchange.

"The exhibitors own the film for their territory, and by this plan of cooperation they have all the opportunity they want to make every production earn the greatest possible revenue for them, and for the star or producer who makes it.

"The dolars and cents value to exhibitors of real cooperation is shown in numerous instances which have arisen since The First National Exhibitors' Company was started. One theatre, a first-run house, is paying less than $600 a week for Chaplin comedies.

"The plan is graduated so that exhibitors with small theatres can obtain franchises for amounts as low as one-tenth of one per cent of the cost to the exchange of each print purchased.

"Consider the value of this system to stars and independent producers. It enables the exhibitors to vary their rental prices in accordance with the value, quality and box office merit of each individual production.

It is understood that a booking policy somewhat similar in application is in operation in the Dallas, Texas, exchange of the First National Exhibitors' Circuit.

Paramount Gets Drew Comedies

One to Be Released Each Month Beginning in January—Three Productions Already Finished for Distribution

THE Famous Players-Lasky Corporation announced this week that it will distribute the Mr. and Mrs. Sidney Drew comedies, beginning in January. It is the plan to release one each month, known as Paramount-Drew Comedies. The contract between Famous Players-Lasky and the Drews, or V. B. K. Film Corporation as producer, was arranged through W. E. Shallenberger.

Through mutual friends, Amedee J. Van Beuren, whose active connection with the Van Beuren Bill Posting Company and control of various motion picture theatres and places of amusement in the United States, was brought in touch with Mr. and Mrs. Drew, with the result that a contract was executed, the V. B. K. Film Corporation was formed and the production of two-reel comedies was commenced almost immediately.

Thus with the signing of the contract for distribution through the Famous Players-Lasky Corporation, it is also announced that three attractions are already finished for release. They are "Once a Mason," written by Albert Payson Terhune, an adaptation from a story published in the Green Book; "The Amateur Liar," by the same author and published in story form in the same magazine, and "Romance and Ring" by Emma Anderson Whitman.

"These productions, as in the case with all the pictures in which the Drews have appeared, have been directed solely by Mrs. Drew and edited by her. The interiors were screened at the Biograph studios.

In connection with the future producing plans of the two screen stars, Mrs. Sidney Drew said: "Comparisons are ofttimes odious, but I want our host of friends to know that we are doing bigger things than my fondest ambitions ever hoped to realize.

"In the pictures to be released through the Famous Players-Lasky Corporation, there will be no limit to expense, so long as we get what we want. The first three releases already completed, in each instance cost more than five times what we expended on our other productions; not a single prop, whether furniture, costuming or anything that goes to an interior set, has ever been used in pictures before and not an exterior location used by us was ever photographed for the screen. This will give an idea as to what detail and originality we are employing in our new films.

"I feel that the time has come when new ideas and brains unhampered by studio traditions must be engaged and no expense has been or will be spared to realize the last word in quality of production. All our interior sets are made up from drawings, worked out by an interior decorator."

In connection with the distribution of the Paramount-Drew Comedies, Walter E. Greene, Managing Director of the Famous Players-Lasky Corporation in charge of this department, said: "The contract with the V. B. K. Film Corporation for the distribution of Mr. and Mrs. Sidney Drew's comedies includes the foreign, as well as the United States rights. The Drew comedies are unlike anything else the screen has to offer. Their popularity as dispensers of good cheer comes as a direct result for exceptional ability backed by hard work. The comedies will be booked on our star series plan and our agreement which calls for a minimum distribution of one hundred prints in the United States gives an idea of what a great circulation these films will have. A big advertising and exploitation campaign, prepared along novel lines, is already under way based on the widely established popularity of these artists."

This Happy Little Party is Composed of Albert E. Smith, President of Vitagraph; Corinne Griffin and William Duncan

Six Vitagraph Stars Complete First Cycle

VITAGRAPH inaugurated the Corinne Griffith series of nine Blue Ribbon features on November 25 with "Miss Ambition," a modern drama based on an original story by Rex Taylor. Miss Griffith is the fifth of Vitagraph's star sectette to appear on the program since the announcement some time ago of the company's new booking plan whereby exhibitors are supplied with stars and release dates a year in advance.

Up to now the Blue Ribbon releases under the new system have been: Earle Williams in "A Diplomatic Mission," Gladys Leslie in "The Mating," Harry T. Morey in "The King of Diamonds," and Alice Joyce in "Everybody's Girl."

The latter was listed for release the week of November 18, immediately preceding "Miss Ambition."

Bessie Love, the sixth of the Vitagraph feature stars, is scheduled to make her first appearance on the Blue Ribbon program on December 2 in "The Dawn of Understanding," this completing the first cycle of star series releases under what has been termed "A Democratic, not an Autocratic, Booking Plan and Policy."

In "Miss Ambition" Miss Griffith was directed by Henry-Houry, who directed her in "Love Watches" and "The Clutch of Circumstance," two of her recent releases. She has with her a supporting cast which includes Betty Blythe, Walter McGrail, Denton Vane and Templar Saxe.

"Musical Comedy Picture" Next for Lee Kids

"Smiles," described as "the first musical comedy of the screen," has been started in Los Angeles by Jane and Katherine Lee, the Fox kids, under the direction of Arvid E. Gillstrom.

This is the third of the Lee children's pictures that Mr. Gillstrom has staged—the others being "Tell It to the Marines" and "Swat the Spy." Ralph H. Spence, special writer of humorous subjects and sub-title specialist for William Fox, wrote the original story of "Smiles."

Bluebird Names Its New Releases

Bluebird last week announced what its officials regard as an important schedule of films for the period extending from December 23 to February 3.

The list comprises seven subjects and features six of the Bluebird stars. Priscilla Dean is featured in the productions, "She Hired a Husband" and "Miss Doris, Safe Cracker."

Carmel Myers, in "The Beautiful Mongrel," has also a role that calls upon her verve and dash, it is said.

The films and their release dates on the Bluebird advance schedule are as follows: "The Light of Victory," featuring Monroe Salisbury, December 23; "The Sea Flower," featuring Juanita Hansen, December 30; "She Hired a Husband," January 6; "The Beautiful Mongrel," January 13; "Home, James," featuring Ruth Clifford, January 20; "Sealed Orders," featuring Fritzi Brunette, January 27; "Miss Doris, Safe Cracker," February 3.

"Hearts of Love" Goes on Program

The American Feature Film Corporation, New York, this week sent out notices to the effect that "Hearts of Love" is not a state rights production, as various buyers throughout the country think. The picture has been placed for distribution through the General Film program, and no territory in the States is open. Foreign rights of the picture are being disposed of through the American Feature Film Corporation.

Stage People Witness Houdini Serial

Officers and members of the Drama Comedy Club, the Theatre Club, Inc., and men from the State Women's War Relief Service Club, the Theatre Assembly Service Club, and the Y. M. C. A. Eagle Hut in Bryant Park attended the private showing of "The Master Mystery," starring Houdini, at the Strand theatre recently.

"The Master Mystery" Is Novelized for Book

Grossart and Dunlap announce the December publication of "The Master Mystery," novelized by Arthur B. Reeve and John W. Grey from the serial, "The Master Mystery," starring Houdini and produced by the B. A. Rolfe Productions.

The book will be profusely illustrated with scenes from the photoplay.

Do You Want Foch?

NO—we are not offering you the services of the distinguished commander himself, but those of his double—Captain Joseph Morrison.

With a record of twenty-four years' service in the French army the Captain had been honorably pensioned when the Hun set out in 1914 to place his blood-stained mark on the soil of France. Pensions stopped when France found it necessary to pay the cost of a new war, and the Captain was not fit for active duty.

So he came to this country, where his brother, Maurice Morrison, had become a celebrated tragedian on the Yiddish stage.

The Captain has acted a bit since he came here—and he is said to be a good actor.

He has taught French with considerable success.

He helped train Uncle Sam's armies.

But now the funds are low—and he is striving hard to be able to go back to France in May.

He believes—and so do we—that this picture and story should throw enough work his way to chase a certain well known wolf. The photo shows Captain Morrison as General Foch in the Goldwyn Liberty Loan trailer, where he appeared with such stars as Mabel Normand, Mae Marsh, Pauline Frederick, Madge Kennedy and Tom Moore.

You can reach the Captain at 642 West 124th street.

Capt. Joseph Morrison

Lehr of Goldwyn—Systematizer

Abraham Lehr, Goldwyn Vice-President, in Charge of Production, Makes System Rule Where Art Flourishes

Abraham Lehr, Vice President of Goldwyn, in Charge of Production on the West Coast

IN full charge of the Goldwyn studios, secured from Triangle, at Los Angeles, is a man who less than a year ago had never been behind the scenes in a motion picture manufacturing plant. He is Abraham Lehr, vice-president in charge of production for Goldwyn Distributing Corporation, which has moved its studio and producing staffs from Fort Lee to the Coast.

In regard to this position, Goldwyn said this week: "Back of the appointment of Mr. Lehr to this highly important post is a business romance paralleled by few in the history of the cinema, famous for overnight successes—and failures.

"A year ago he was a successful business man, a friend of Samuel Goldfish, president of Goldwyn. When Mr. Goldfish cast about in his mind for someone to take the then vacant business managership of Goldwyn's plant at Fort Lee, he recalled that Mr. Lehr had spoken of his interest in motion pictures and his desire to enter the game from the producing end."

Presently Mr. Lehr moved his family to New York and took a desk at Fort Lee.

Mr. Lehr says now that it wasn't half as hard as he feared it might be to learn the motion picture business. Despite assiduously circulated reports to the contrary, he observes, it is much like any other mercantile business and can be conducted on lines fully as sane and safe.

Shortly after Mr. Lehr reached Fort Lee the big studios on top of the hill began to feel the effects of his presence. A few days after his arrival he installed a system of charting production that is said to have proved a remarkable contribution—almost a revolution—in the conduct of a cinema studio.

Graphic charts of productions under way were hung on the walls of Mr. Lehr's office, and almost without getting up from his chair he was able to tell at any moment what had been accomplished and what remained to be done if a certain production was to be finished in the time allotted to it.

American Enlarges Sales Force at Pathe

ACCORDING to an announcement from the headquarters of the American Film Company at Chicago, a new arrangement has been made with Pathe Exchanges, Inc., whereby the "Flying A" interests will have one hundred and fifty additional sales representatives to help push the rental of "American" productions.

President S. S. Hutchinson of the American Film Company in conference with Mr. Brunet, vice-president and general manager of Pathe Exchange, Inc., stated that a clause was added in this corporation's contract with the American Film Company to the effect that all Pathe selling representatives will also push the sales of the American "Flying A" productions.

This, in addition to the regular "American" salesmen, operating through and stationed at the various Pathe exchanges throughout the country, will make the American sales ramifications comprise nearly two hundred active sales representatives.

All of these men are to be equipped with the complete sales paraphernalia of the American Film Company, such as campaign book for exhibitors, that are issued for each feature; the general comprehensive pamphlet giving the what-is-what and who-is-who of the organization, its stars and productions, a newly issued volume entitled, "One Hundred Reasons Why Exhibitors Should Book the "Flying A" Productions, etc.

The ammunition for the first part of the campaign will be data and details of "The Mantle of Charity," a Margarita Fisher comedy, and "Wives and Other Wives," a Mary Miles Minter screen farce comedy, as well as "All the World to Nothing," the latest of the William Russell Productions' subjects.

These pictures precede "Fair Enough," predicted to prove one of the greatest light comedies with Margarita Fisher featured and with Jack Mower, Bull Montana, Harry McCoy, J. Farrell McDonald, Eugenie Forde and many other well-known actors.

Many Sennett Animals in "Her First Mistake"

All the animals which from time to time have appeared in Paramount-Mack Sennett comedies are seeen in the latest product of the Sennett studios, "Her First Mistake," released December 1.

Louise Fazenda, Chester Conklin and Myrtle Lind are the featured players, and Walter Wright directed.

Cinema Gets "The Better 'Ole"

President Cromelin Tells of Acquisition of American Rights to Captain Bruce Bairnsfather's Play

ANNOUNCING its acquisition of the American rights to the motion picture adaptation of Captain Bruce Bairnsfather's celebrated play, "The Better 'Ole," the Cinema Distributing Corporation, through President Paul H. Cromelin, says that Bairnsfather and his creation, Old Bill, the character upon which the play is based, are two names to be conjured with in the United States.

President Cromelin feels that Bruce Bairnsfather needs no introduction to American exhibitors, and that his work as the deviser of a war figure that has made the world laugh, is best told by Major George Haven Putnam, head of the American publishing firm, who knows Bairnsfather intimately. "Captain Bairnsfather,' declared Major Putnam, "has had long practical experience in the fighting line. He has been in the service from the beginning of the War, and for a large part of that time has been actively engaged at the front. The early breaks in his service in the field and in the trenches were caused by the necessity of retiring to hospital for the healing of honorable wounds.

"The young Scotsman began his drawings merely for the amusement of his comrades in the shacks or in the trenches. The first sketches were made on the rough boards of a more-or-less ruined hut, or on the rocks which were dislodged in the digging of the trenches. These sketches were later transcribed for the amusement of the home folks to whom the artist was writing, and were passed from hand to hand in the home circles.

"One of his pictures Bairnsfather sent to the editor of *The Bystander,* who realized that here was value not only as a work of art, but as a means of inspiration for loyal service and for the cheerful influence with English-speaking people throughout the world. The sketches have also been reproduced in connection with French text and with Italian text."

Capt. Bruce Bairnsfather, Who Contributes "The Better 'Ole" to the Screen

The stage adaptation of "The Better 'Ole" continues to attract in New York at the Greenwich theatre. The Cinema Distributing Corporation expect to have a releasing announcement regarding the film ready shortly.

Captain Bairnsfather was in New York conferring with Cinema Distributing Corporation officials on plans for national publicizing of the picture. But he is now back in London, where a troublesome ear must be treated by his physicians.

It can be said about the publicity campaign, however, that its slogan will be that peace and "The Better 'Ole" bid the people to forget the dispiriting side of the war from which the world is just emerging.

Paramount Studios Again Busy on Features

FOLLOWING the five-weeks' period of enforced inactivity, production work was resumed at the Fifty-sixth street studio of the Famous Players-Lasky Corporation.

The first picture to be started after the long lay-off was "Here Comes the Bride," a Paramount production in which John Barrymore is starred.

The director is John Stuart Robertson, and Fair Binney, whose work in the Paramount-Artcraft Special, "Sporting Life," produced by Maurice Tourneur, is one of the features of that melodramatic production, appears in the leading feminine role.

Max Marcin and Roy Atwell were the authors of the play, "Here Comes the Bride," which enjoyed a run at the George M. Cohan theatre during the 1917-18 season, and Charles E. Whittaker adapted it for the screen.

Marguerite Clark made a hurried trip from Washington to make a scene to be used as an introduction to her new Paramount picture, "The Golden Bird," which, except for the scene referred to, was completed a month ago.

Miss Clark starts work at the Fifty-sixth street studio on an adaptation for Paramount of Alice Hegan Rice's "Mrs. Wiggs of the Cabbage Patch." Hugh Ford, who produced it on the stage a dozen years ago, will direct.

The filming of "Two Brides," Mme. Cavalieri's newest Paramount picture, which was started before the shut-down agreement was entered into, has been completed and Director Edward Jose is now engaged in cutting and assembling the film. Cameraman Hal Young is said to have obtained some artistic shots along the Massachusetts coast and in the vicinity of Huntington, L. I. Margaret Turnbull wrote the continuity from Alicia Ramsay's story.

Elsie Ferguson, whose last picture, "His Parisian Wife," was completed a month ago, will soon start on another Artcraft production, probably under the direction of Emile Chautard.

Select Names Cast for Lewis Film

Select Pictures this week announced members of the cast who are to appear with Mitchell Lewis in "The Code of the Yukon," which is to be the first of that star's series for Select.

Tom Santschi and Vivian Rich are foremost in support of Lewis. The comedy end is handled by Jack McDonald, familiarly known as "Slapjack" for his performance of that part in "The Spoilers." In addition to his acting ability, Santschi has also had experience as a director.

Others who have not already been mentioned are Goldie Caldwell, Margaret Landis, Franklyn Hall, William Effee, and Arthur Morrison. In fact, the entire cast is one that lends itself admirably to this production. It was personally selected by Mitchell Lewis.

"Code of the Yukon," as already announced, is a story of the gold fields, in which there is a strong underlying current of love, pathos and humor. It was written by Anthony Paul Kelly, author of "Safe for Democracy," another picture in which Mitchell Lewis is now appearing.

"A Daughter of the Gods" Has Special Drive

According to reports on "A Daughter of the Gods," the Annette Kellermann production, on which the Fox Film Corporation launched a special sales drive about two months ago, nearly 200 theatres all over the country have signed contracts.

Many of these theaters, it is said, booked the picture for a second showing, and in not a few cases—especially during the no-release period—for a third time.

"Although 'A Daughter of the Gods,'" an official of the William Fox organization said this week, "is of course a sufficiently strong attraction to succeed by itself, exhibitors have found "Queen of the Sea" the later Annette Kellermann submarine phantasy helpful to "A Daughter of the Gods."

George D. Wright, Educational Director, Who Aims to Put in a Good Word for American Producers Upon His Return to Mexico

Maxwell Karger is Director General of Metro and Screen Classics, Inc., Productions. Fifteen Stars are Under His Supervision

French Directress Blache Works on Peace Film

Mme. Alice Blache, the French motion picture directress, is working on a new feature, yet unnamed, in which she is starring Dolores Cassinelli, the Italian star, and Albert Roscoe.

"Peace" forms the nucleus of the scenario and it is built around the idea of America rebuilding the devastated parts of France and Belgium destroyed by the Germans in the last World War.

"I am conceiving a film which I want to take to France myself," said Mme. Blache, "the moment that final and enduring peace is signed, and I can cross the ocean.

"I want to visualize the rebuilding of France with the aid of America—I want to picture the transformation of the ruins of Rheims—the ruins of Ypres into prosperous cities. I want to show the world how the war-ridden districts of France, Belgium, the many ruined cities, will be transformed from a smoldering heap of bricks of stone, once more into prosperous towns and villages.

"I want to show in this film how 'No Man's Land,' the barren ground filled with shell-holes where not a tree, nor blade of grass has grown for the last three years, will be transformed by the French peasants into a rich, beautiful agricultural district, where cows will once more graze on green meadows interspersed with fruit-laden apple trees."

Lieutenant Hall Tells of Aviators' Risks

Lieutenant Bert Hall, the American ace who has taken active part in his three years at the front in over one hundred aerial battles, and who is featured in Carle E. Carlton's production, "A Romance of the Air," says that the average life of an aviator is just about twenty years.

In "A Romance of the Air," which recently played at the Rivoli theatre, Franklin B. Coates has interwoven a love story with the thrilling air battles and the scenes of the life of an aviator.

Metro Completes Move to Coast

All Metro and Screen Classics Studio Activities Have Been Permanently Removed from New York to California

MOVING day has arrived at Metro's Eastern studios. All the studio activities of both Metro Pictures Corporation and Screen Classics, Inc., have been permanently removed from New York to California, and all actual production work will henceforth be done in the new half-million dollar plant being erected at Hollywood, near Los Angeles, Cal.

This will be completed within two months, until which time pictures will be made in the studio at 1025 Lillian Way now in use.

Maxwell Karger, who has long been supervising director of the firm's Eastern productions, will be director general of the entire Metro and Screen Classics, Inc., output. He will be assisted by George D. Baker, present supervisor of Western productions, and formerly director of Metro productions.

The Eastern photographic and camera departments under the supervision of Ray Smallwood, the technical department under Edward J. Shulter, and all other studio business will be transferred to the Western location, and the exodus of players, directors, cameramen and craftsmen of all departments will be complete.

Arrangement for the transportation of this small army of people has already been made by David M. Thompson, studio manager, and the Metro and Screen Classics, Inc., organization will leave at once for its transcontinental trip, headed by the director general himself.

Metro stars in the entourage will include Viola Dana, Emmy Wehlen, and Hale Hamilton, and these will be followed by others at an early date. May Allison and Bert Lytell are already in California, where they have for several months been engaged in the making of Metro feature pictures under the general direction of George D. Baker.

Directors who will accompany Mr. Karger include Herbert Blache, who has just completed the direction of "The Man Who Stayed at Home"; John Ince, whose latest Metro achievement was "Secret Strings," starring Olive Tell, and Henry Kolker, who has been associated with Charles Miller in the preparation of "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," and who also plays the ill-fated "Kaiser" in the same super-feature.

Another Metro director, Harry L. Franklin, accompanied by Mrs. Franklin, left a short time ago for the West Coast. His assistant director, Fred Warren, has already arrived in Hollywood. Albert H. Kelley, assistant director connected with Viola Dana's producing organization, will go to California in the Metro party, and Directors Charles Swickard and Webster Cullison are already on the West Coast.

Ray Smallwood and E. J. Shulter will supervise the installation of their respective departments in the Western plant. M. P. Staulcup, Metro's art director, will also go West, Mr. Karger considering this branch of the production work of the utmost importance.

Henri Menessier is already on the West Coast. Patrick Carey, chief carpenter of the Eastern studios, will be in the party, and will co-operate with the West Coast working crew in the handling of the arrangements for the new plant.

Interest Stimulated in "The Prussian Cur"

"WILLIAM FOX has always been known as a keen judge of motion picture values, but he never picked a bigger winner than 'The Prussian Cur,'" declared a man prominent in the Fox Film Corporation who was checking up a list of so-called war pictures.

In the conversation that followed was revealed a bit of motion picture history that illustrated the genius of William Fox for looking into the future and producing pictures that will not lose value because of a sudden change in conditions or because of the limitations of interest in the theme treated.

"The war play I think should be produced," Mr. Fox is quoted as saying, "is one that will have for its theme some phase of the struggle that will be of permanent public interest. Mere battle scenes are not enough; there have been happenings in this conflict which will always be the cause for public discussion, and which always will make this picture a great drawing card.

"The signing of the armistice and the approach of the peace conference have proved the wisdom of this course. The basic theme of 'The Prussian Cur' is the frightfulness of German methods, the treachery of German diplomacy, the efforts of the German Government to debauch and corrupt the governments of other nations and to work its own will even though it had to violate the whole fabric of international law."

Bessie Barriscale, Whose Pictures are Released Through the Hodkinson Corporation

Industry Showed Its Strength

Pathe Official Declares That Epidemic Shutdown Was a Revelation of the Industry's Strength

"THE influenza epidemic, which, while it has vistied many personal bereavements on the industry and has caused severe hardship in some quarters, has brought with its blight many beneficial results," declares Mr. Paul Brunet, Vice-President and General Manager of Pathe, in discussing the outlook attending the period of resumption after the five weeks' shut down.

"It was just as though a vital and overwhelming war demand were made upon a nation, sudden and imperative, and upon the response depended the revelation of the spirit of the people. We all know now how this nation has responded; and it is gratifying now, that the five weeks' cessation of production and release are over, to realize how and in what measure of unity the industry answered the demand.

"The 'shut-down' period has had a unifying effect; it has showed us our strength and our weakness; it has given us a valuable opportunity, in the midst of the headlong rush of production and competition, to pause and take stock of ourselves," continued Mr. Brunet. "It has been both a period of survey and of reconstruction.

"When the representatives in the National Association of the Motion Picture Industry of eighteen producing and distributing companies met and signed the agreement to suspend production and release for four weeks, beginning October 14, seventy-five per cent of the theatres of the country already had closed. That seemed to spell wide calamity. Those that remained open promptly rose to the emergency in cooperating with the health authorities and aiding the work of prevention by slides carrying official warning.

"'Put your house in order!' was the slogan all over the country, and that New York City remained open, with its teeming population must stand as a testimonial of the intelligent professional and broad public-spirited work of Sydney Cohen, New York State President of the Motion Picture Exhibitors' League of America and the various members who gave the fullest cooperation to the Health Commissioner.

"This is cited as merely being typical of other sections that remained open, of which our branches have furnished the most complete data. The spirit has been to aid and to serve."

Valentine Grant to Star in Olcott Film

VALENTINE GRANT, whose past appearances in motion pictures have been reported as very successful, is to return to New York within the near future, it was announced this week, to star in a production to be produced by the Sidney Olcott Players.

Wide publicity has not been given the proposed feature as yet, but it has been made known the picture is to be based on the reconstruction that must enter the lives of men and women after the sacrifices made during the world war. The story is said to be written from a viewpoint hitherto undeveloped.

Last spring Miss Grant suffered a nervous breakdown and was confined to her bed for ten weeks through her intensive efforts on behalf of various war funds and charities.

She had given a great deal of time to the welfare of Uncle Sam's boys at Castle William, Governors Island, and was at the same time very active with the work for the relief of the Belgian war orphans and homeless children, in connection with the Princess Albert de Lign Fund, for the maintenance of her "Rescue Home" at The Hague. The results obtained by Miss Grant have been especially commended by His Excellency Baron de Cartier, Minister to this country from Belgium.

Not content with her other activities, she also devoted a portion of her time in aiding Lady Kingston of Rosscommon, Ireland, with her Shamrock Fund for the building of a hospital in Dublin for the care of disabled Irish soldiers and sailors.

After her long illness Miss Grant, when able to travel, went west to her home in Seattle, Wash., to recuperate and immediately upon the return of her strength she plunged into the work of entertaining the boys of her own U. S. A. at Camp Lewis, near Tacoma, Wash. Not only did she become a great favorite with the men, but the officers quickly realized what a helpful influence she exerted. So welcome were her efforts that during the quarantine of the camp, owing to the epidemic of Spanish influenza, Miss Grant was the only civilian possessing a pass to come and go, and many a boy was made happier for the little kindnesses.

Valentine Grant, Who Is to Re-enter Pictures as Star in Olcott Features, Photographed with Members of the French Mission at Camp Lewis, Washington

Popularity of Hodkinson Shows in Pittsburgh

That the W. W. Hodkinson Corporation are supplying a long felt want of the exhibitor is said to be fully demonstrated in the representation of Hodkinson Service in the Pittsburgh theatres a recent week as judged by the following bookings:

Columbia, Lillian Walker's "Embarrassment of Riches," Monday and Tuesday.

Alhambra, J. Warren Kerrigan's "Prisoners of the Pines," Monday and Tuesday.

Wonderland, Louise Glaum, "Law Unto Herself." Monday; Bessie Barriscale, "Maid of the Storm," Tuesday; Henry B. Walthall, "Hoops of Steel," Thursday; Bessie Barriscale, "Rose o' Paradise," Saturday.

Rialto, J. Warren Kerrigan, "Burglar for a Night," Monday; Anita King, "Whatever the Cost," Tuesday.

William Penn, J. Warren Kerrigan, "Burglar for a Night," Tuesday.

Novelty, Anita King, "Petticoats and Politics," Monday.

Oakland, Louise Glaum, "An Alien Enemy," Monday.

Shiloh, Louise Glaum, "Wedlock," Tuesday.

Lawrence, Bessie Barriscale, "The White Lie," Tuesday.

Imperial, Anita King, "Petticoats and Politics," Tuesday.

Crystal, J. Warren Kerrigan, "One Dallar Bid," Thursday.

Frederick, Louise Glaum, "Wedlock," Thursday.

Arcadia, Louise Glaum, "Law Unto Herself," Thursday.

Colonial, J. Warren Kerrigan, "Prisoners of the Pines," Thursday.

Strand, Henry B. Walthall, "Hoops of Steel," Saturday.

Complete Plan Book on Page 3261

At the Left and Right Are Colorful Moments in "Ali Baba and the Forty Thieves," in Which a Number of William Fox Youngsters Appear as Principals. In the Center Is a Moment in Gladys Brockwell's Fox Production, "The Strange Woman"

Universal Announces Its Revised Schedule

In concluding an elaborately planned advertising campaign for their many offerings the officials of Universal carefully revised the releasing schedule as follows:

"The Wildcat of Paris," featuring Priscilla Dean, December 16; "Danger—Go Slow," with Mae Murray as star, December 30; "Roped," featuring Harry Carey, January 13; "Destiny," featuring Dorothy Phillips, January 27; "Dearie," featuring Mary MacLaren, February 10; "The Scarlet Strain," featuring Mae Murray, February 24, and "Boiling Over," featuring Harry Carey, March 10.

Reports were said to be at hand from many sources that "The Lure of the Circus," in which Eddie Polo, "the strong man of the screen," is starred, was in strong demand. The release dates for the first episode of this serial was set forward to November 18 instead of November 25.

"The Turn in the Road" Feature Completed

The Brentwood Film Corporation has completed the filming of "The Turn in the Road," and King W. Vidor, who directed it, is now cutting the picture and personally supervising its tinting.

King Vidor uses a megaphone only when directing a large number of people, but when they were filming a big cafe scene at the Brentwood studios, Vidor became so accustomed to his "Shout Horn" that he materially added to the gaiety of his extras by continuing to talk through it even when making a few emphatic remarks intended only for the ear of his assistant standing close at his side.

No Change in Blackton's Producing Plans

Though the victorious ending of the world war will materially change the plans of many film producers, it will have no effect on Commodore J. Stuart Blackton's schedule.

At least not so far as "The Battle Cry of Liberty," which he has announced as the sequel of "The Battle Cry of Peace" is concerned.

New Distributing Company for New England

PARAGON Pictures, Inc., enters the motion picture field to distribute big pictures throughout New England States.

George A. Dodge, who conceived and built Paragon Park, Nantasket Beach, New England's largest pleasure resort; the Georgian, Boston, Mass., and Pemberton Inn and Hotel Pemberton, Hull, Mass., is the President of Paragon Pictures, Inc.

Stanley W. Hand, well-known to the motion picture industry through his affiliation with the World Film Corp. and Pathe Exchange, Inc., for the past several years, during which period he served the above companies in various important executive capacities successfully in Cincinnati, New York and Boston, is announced as Vice President and General Manager.

Hovey Dodge, also well-known to the New England exhibitors as sales representative of Pathe for the past two years, is Secretary and Treasurer.

Mr. E. E. Weakley, former booker and office manager of Pathe Boston office, has joined Paragon Pictures, Inc., as Office Manager and will be assisted by Miss Dorothy Pearlman, also formerly of Pathe.

Messrs. Dodge and Hand intend to cover the New England Territory personally in the interests of the new company, thereby maintaining a closer and more pleasant relationship between distributor and exhibitor, carrying out the policies that earned for Mr. Hand the title of "Billy Sunday Hand."

"Stolen Orders," Wm. A. Brady's big special, has been obtained by Paragon Pictures, Inc., as its initial release, December 1.

"Carmen of the Klondike," has also been taken over from S. A. Lynch Enterprises for distribution through Paragon Pictures, Inc., which serves all existing contracts from November 20. Negotiations are under way for purchase of New England rights to other big pictures which will be announced at a later date.

Exchange and General Offices have been opened at 16 Piedmont street, Boston, Mass., with complete facilities for renting, shipping and handling film and advertising; and includes a projection theatre with a fire-proof booth and Power machine.

In the Red Cross Pictures Being Distributed by General Film Is Shown Children Escaping Shells by Hiding in Hollow Trees

At the Left Is a Shot in Robert C. Bruce's "The Lonesome Pup," with the Dog Holding the Center of the Stage. At the Right Is Mr. Bruce in "Frozen Thrills," and in the Center Is a Restful Scene in "Nature—Rest and Motion"

Dolores Cassinelli Has Patriotic Suggestion

Dolores Cassinelli, the Italian film star, is nothing if not patriotic. After her activities for the war, she is now apparently concentrating her attentions on "Peace Celebrations." She has just made the following suggestion by letter to Mayor Hylan:

"Having read your cablegram to Marshal Foch and your invitation to him, may I be permitted to make a suggestion.

"Although there is no deed, there is no action too great to show our deep gratitude, it seems to me only just if the invitation you have so kindly extended to the Field Marshal should also comprise those other leaders of Victory and Freedom—*Gen. Sir Douglas Haig, General Diaz* and last but not least, the *King of the Belgians.*

My humble suggestion is that the City of New York should have an International Peace Celebration to which the abovementioned leaders of Victory and Freedom, together with General John Pershing, should be invited.

"I should feel happy if this suggestion should meet with your approval."

Edward J. Hayes, Who Has Been Placed in Charge of the Mutual Offices in Buffalo

Hayes Brings Experience to Buffalo Job

Edward J. Hayes, better known to countless western new exhibitors as just plain "Eddie," and who during his long film career has managed the local General Film and Metro exchanges, has now been appointed manager of the Mutual Film exchange in Buffalo, succeeding W. A. V. Mack, who takes the Gotham branch.

Mr. Hayes, though still a young man, has had much experience in the film industry, and prior to entering the distribution end of the game managed several big theatres in this part of the state, among them being the Colonial theatre in Elmira and the International in Niagara Falls. As manager of the local Metro office he made a splendid record. He has an unusually wide acquaintance and intimate knowledge of conditions in the trade. Mr. Hayes' successor at the Metro branch is H. W. Kahn, who comes to Buffalo from Albany, bringing with him E. Markins as salesman.

G. E. Dickman, who was connected with the local Metro branch as salesman, has taken a similar position with the Victor Film Exchange, handling the Universal films. The Albany Metro office has been abandoned and combined with the Buffalo outfit. Mr. Hayes has already lined up some big bookings for Mutual in his territory, according to report and anticipates a busy season.

Lieutenant Eert Hall, Aviator, is Featured With Edith Day in "A Romance of the Air," Which is Handled by En L'air Cinema, Ltd., Times Building, New York

Art-O-Graf Film Organizes in Denver to Make Pictures

A company has been formed and incorporated at Denver for the production of six or eight state rights subjects during the year, the title of the firm being The Art-O-Graf Film Company. A. B. Thayer, formerly with the Selig Company, is president and producing director, and Tom Gibson is managing editor. Gibson has written the first story which will be released under the title of "German Gold" or "Wolves in Wall Street." The studio of the National Film Company in Englewood, near Denver, has been leased and production work will be started there shortly.

Three Companies in Big Film Deal

Robertson-Cole, Exhibitors Mutual Distributing Corporation, and Affiliated Distributors Corporation Agree on Long Time Contract for Film

WHAT an official declared to be one of the most significant and constructive deals in the history of the motion picture industry was closed on Wednesday, November 20th, when a long-term contract was signed between the Robertson-Cole Company, the Exhibitors Mutual Distributing Corporation and the Affiliated Distributors Corporation.

The officials of the two corporations who have been in conference in New York since Monday with Walter Hoff Seely, director of the department of motion pictures of the Robertson-Cole Company, are William J. Clark, H. A. Brink, James M. Sheldon, H. C. Cornelius and Charles C. Pettijohn.

Those who read between the lines of film announcements will realize the importance of the transaction. It is expected to be a distinct step towards eliminating haphazard methods and establishing the country's fifth biggest industry upon a sane business basis.

The Banking Affiliations

The transaction marks the entrance of staple business methods into the industry. The Robertson-Cole Company is a banking institution and was one of the country's most important exporting organizations before it became interested in the handling of pictures. Finding a steadily growing demand for American films in every part of the globe, they entered the motion picture business.

At first they were interested in the film solely for export. Realizing that, in order to secure the best in photoplay productions for the world market, they must also control them for this country, a domestic department was organized.

From the first Robertson-Cole have been applying established business methods to the exploitation of their film products. Since their entrance into the field of motion pictures Robertson-Cole have steadily demonstrated that they intend doing things differently. By the terms of the new contract, Robertson-Cole will furnish all pictures for the Exhibitors' Mutual Distributing Corporation. They have in full operation twenty-six exchanges in the United States and three in Canada, which is expected to guarantee a consistent distribution.

Will Not Produce

"The Robertson-Cole Company is not going into the producing or distributing business," said Walter Hoff Seely, director of the department of motion pictures of the Robertson-Cole Company. "It is determined to act solely as banker and exclusive agent for manufacturers of high-grade pictures who are worthy of the support and co-operation which the Robertson-Cole Company are able to offer through this splendid organization and offices throughout the world.

"We have made a contract with the Mutual and a contract with the Affiliated because we believe they represent the best thought in the industry, and have the most comprehensive plan of distribution and operation."

By the terms of the contract, the Affiliated Distributors' Corporation, which is reported to be owned and controlled exclusively by exhibitors, will maintain a committee, which will select from the pictures furnished by Robertson-Cole those best suited and adapted to be marketed as distinct Affiliated releases.

The Robertson-Cole Company are now prepared to furnish to the exchanges of the Exhibitors' Mutual Distributing Corporation at least one feature a week. They have acquired control of the world's rights to the series of de luxe features starring Billie Rhodes, of which eight will be produced in the next twelve months, eight with Henry B. Walthall; eight William Desmond productions, eight features starring Bessie Barriscale, eight with Sessue Hayakawa, besides Martin Johnson's remarkable feature, "Cannibals of the South Seas." News of the transaction whereby Robertson-Cole control the rights to the Barriscale and Hayakawa pictures came to light yesterday.

Several other contracts of reported significance are now pending, including the release of a number of super-features. One of these, announcement of which was authorized yesterday by Robertson-Cole, is Hallie Ermini Rives' story, "Long Lane's Turning," which the National Film Corporation of America is producing, with Henry B. Walthall in the stellar role.

New Releases Scheduled

According to Mr. Seely, definite plans have been formulated for the following releases:

Dec. 8 Martin Johnson's "Cannibals of the South Seas."

Dec. 15 Billie Rhodes in "The Girl of My Dreams."

Dec. 22 Henry B. Walthall in "And A Still Small Voice."

Dec. 29 Bessie Barriscale in "A Fair Impostor."

Jan. 5 William Desmond in "The Love of William."

Jan. 12 Sessue Hayakawa in "Bonds of Honor."

Robertson-Cole announce that the deal will not affect its foreign business, which will continue to be expanded along the same lines as formerly.

James Sheldon, former president of the Mutual, and now chairman of the Board of Directors of the Exhibitors' Mutual Distributing Corporation, announces that the status of the Mutual Film Corporation has not been changed, except in the name, and will continue to handle the product of the Affiliated Distributors' Corporation and the Exhibitors' Booking Corporation in their various units.

William J. Clark, the new president of the Exhibitors' Mutual Distributing Corporation, announced likewise, and H. A. Brink, president of the Affiliated Distributors' Corporation, declared as follows:

"The Affiliated Distributors' Corporation having organized its five unit corporations, and effected satisfactory distribution arrangements with Exhibitors' Mutual Distributing Corporation, is pleased with the arrangement made with Robertson-Cole Company, who will act as bankers for Affiliated and the independent producers of this country."

W. H. Official Talks on Williams Letter

"There is a great deal being said about the wastefulness and consequent bad business in the industry," says an official of W. H. Productions Company, in a noteworthy and interesting message, "and the blame is being placed to a great extent on the producers.

"Producers are no doubt doing everything possible to remedy these discrepancies, and, as Mr. Williams points out in his letter to Motion Picture News, in the issue of November 23, the exhibitor has not been looking far enough ahead in some cases, than the actual dollar he can get today. He has not felt himself a sufficiently important and active enough part of the actual producing of motion pictures.

"He has forgotten that the public will pay up to $2 to see a really good motion picture. Give the public a good show, and give it to them consistently, so that you will warrant their confidence in the dependability of your program, and they will pay a little more to see it.

"If the exhibitors have the courage of their convictions as to the proper method of motion picture exhibiting, and if they will require and get only the best pictures made, we will have less third-rate productions 'tried out' on the public at the actual expense of the exhibitor."

Charles Raven Lead in Rapf Picture

Charles Raven will soon be seen on the screen in his latest role in Harry Rapf's production, "Wanted for Murder." Mr. Raven, sometimes known on the stage as Charles Romeo, is well known in pictures, having played leads and juveniles opposite many of the prominent stars.

In one of the scenes in "Wanted for Murder," Mr. Raven goes up in an airplane. His pilot on this occasion was Allan Adams, who last Monday was killed when executing the dangerous "tail spin."

Dolores Cassinelli, Leonce Perret and Mme. Blache, Star and Directors, respectively, Whose Efforts Have Won Approval Throughout the Industry

"After the War" Opens at the Broadway

M. H. HOFFMAN, sales manager of the Argosy Film Company, announces that, after much consideration, it has been decided to give the premiere showing of the film, "After the War," at the Broadway theatre. The picture will open at the latter theatre Sunday, November 24, for an indefinite run.

So much interest has been aroused in this subject, it is asserted, that M. Kashin, manager of the Broadway, contemplates breaking a rule to extend the run of "After the War" beyond the usual seven-day showing.

Mr. Hoffman, in the meantime, has had advance inquiries and proposals from state right buyers scattered over various important sections of the country for an early distribution of the picture. He asserts that the territorial film men recognize this subject as one of the timeliest on the market today.

"For those who wish to know the trend of expert opinion on the kind of pictures wanted now," said Mr. Hoffman, "the letters I have received would prove enlightening to the last degree. These letters prove that exhibitors and distributors are keen for subjects that take up the skein of human events from the finish of the war. The latter marks a starting point for all things that must arrest public attention."

Nathanson of Canada Boosts Houdini Serial

N. S. NATHANSON, managing director of Regal Films, Ltd., of Canada, on the occasion of his recent visit to the B. A. Rolfe Studios, where the Houdini serial is being filmed, is reported to have said:

"At last exhibitors have a box office insurance, fifteen consecutive weeks of big business.

"Take the star, in this instance Houdini was the inspiration for the story. In him we have a showman with predominant drawing power, a man who stands alone in his work, who has practically mystified the entire world, whose name is a household word.

"The story, 'The Master Mystery,' written by Arthur B. Reeve, a man whose successes have been the delight of millions of fans, whose short stories and books are not alone possessed by the major number of this country's inhabitants, but have been translated into many languages.

"In the producer, B. A. Rolfe, we have a name that when flashed on the screen is the epitome of keen dramatic values, fine attention to detail, artistic ensemble.

"I spent one day at the Rolfe studio and in that short time I witnessed much that was a revelation to me."

New Interest Created in Patriotic Films

DEVELOPMENTS growing out of the signing of the armistice which suddenly closed the world war, are reported by Jewel Productions to have created new interest in its chief patriotic films.

The latter are said to have been automatically converted by public sentiment into victory pictures. "The Yellow Dog," in particular, is declared to have accrued renewed value as the result of the sensational development of Bolshevism and post war propaganda by the enemy.

This is said to have been to a large extent disclosed by the activities of the boy detectives comprising the Anti-Yellow Dog clubs of the country.

These clubs, as a direct outcome of the belief that the Hun influence has come to life again, have adopted a new slogan, "The Dogs Are At It Again!"

One report was to the effect that the United States Secret Service had increased its forces nearly fifty per cent since the negotiations for peace began.

Screen Color Work in Pathe's "Infatuation"

THE colored scenes in the Pathe special offering, "Infatuation," starring Gaby Deslys, is said by them to mark the highest point in the achievement of chromatic cinema display, in which the house of Pathe was the pioneer more than twenty years ago.

At the Pathe Color Studios, where this latest achievement was made, there are said to be employed nearly 1,500 persons. The structure is an imposing six-story building and there are still in service there some of the workers who were with Pathe twenty years ago, when, seeing the great possibilities of the cinema, work was begun on the first colored film—work by hand, a tedious, painstaking process, which is declared to have justified all of the labor in the results, which pointed the way to ultimate perfection.

To this end Mr. Charles Pathe enlisted the services of chemists, engineers and specialists—trying and accepting, trying and rejecting various media—until thirteen years ago, when the first machine for color printing of film was perfected.

There has since been made frequent modifications, until now the process has reached a degree of perfection said to be unequalled by any other. It makes a quick production as well as absolute perfection in printing and registering.

And, in "Infatuation" it is said to show Gaby Deslys as a veritable rainbow girl.

Director Stahl Enthuses on New Reed Picture

John M. Stahl, who is directing the first picture Florence Reed, the emotional star, is making for United Picture Theatres of America, has nearly completed the production and is so sure of its great possibilities that he is unusually enthusiastic.

"One of the greatest characterizations ever seen on the screen," Director Stahl is reported as saying, "will be revealed by Miss Reed in the forthcoming and practically completed superpicture which Tribune Productions, Inc., is furnishing for the United.

"That popular star has accomplished such great work in the past, that we are confronted with the difficult task of reaching and of surpassing the high standard of artistry she has established."

Gordon's First United for Early Release

With the practical completion of production and the details of cutting and titling already in hand an early release of the Kitty Gordon first superpicture is promised by J. A. Berst, President of United Picture Theatres.

The production is adapted from the Red Cross romance "The Nurse's Story," written by Adele Bleneau.

In "Bad Men and Good Scenery," the second in the series of "Outdoor" pictures produced by the Rothacker Film Manufacturing Company and released through Mutual, is shown the "Jackson Hole," the former rendezvous of the gun-men and outlaws of the bad lands of Montana.

Mary MacLaren

MARY M.

and Augmented ALL

in The Sensational and

"VANIT

Mary Mac Laren
Franklyn Farnum
Anna Q. Nilsson

UNIVERSAL SPE

Special Service Section on

Mary MacLaren in "Vanity Pool"

THIS is melodrama, pure and simple, and as such it should be advertised.

Do not attempt to make it a problem play, an "expose of society" or anything of that sort. Base your whole appeal on the interest the plot holds, the thrills your patrons will get and on the strength of the cast.

It always pays to be honest with the public. And there is a big element of the public that likes melodrama, especially when there are six noted players in the cast. It likes to feel the heart strings pulling, to get a tear now and then and to be kept up in the clouds so far as the next developments are concerned.

There are times when "Vanity Pool" nears the daring, but it is really clean throughout. It might be called in your advertising a realistic story of a poor girl's adventures into the maze of politics and the shams of the upper strata. And by such exploitation you can make it appeal to all of those who haven't reached the top of the social ladder—and most of us don't want to get there.

THERE is plenty of "story" here. Let's look at the human appeal of it.

Gerald Harper and his wife, married fifteen years and childless, lives on the edge of Vanity Pool. Gerald wanted to be governor for the power that the office would give him and his wife wants him to succeed because she envies the social position that the mistress of the state would give her.

Drew Garrett is a "friend of the family." At the start of the picture we are led to believe that he is a little more than a friend of one of them, but that part is carried just far enough to heighten the plot without being suggestive. Diana Casper is in love with him and Diana has great influence with the political boss whose support Harper needs to win success. And so Mrs. Harper persuades Garrett to play his end of the game so that Diana may bring the boss around to Harper's support.

But while Mrs. Harper plays her part of the game in the political tangle, Harper takes her place for the moment as a social investigator and it is then that he meets Mary Harper, a pure woman-child of seventeen, the daughter of a down and out stage couple, the wife still believing herself beautiful and the father a drunken non-essential.

AT first Harper is moved by pity for the girl whom he sees gold amid the clay of her surroundings and he provided elegant things for her, under an assumed name. There is nothing improper in her relations, for really Mary believes that the man is in love with her and when he yields to the temptation to kiss her, she believes it a promise of marriage.

This is a one column star cut supplied by Universal Exchanges. It will fit into advertising or serve to illustrate stories

Through a chance observation on the street Diana is given cause to suspect Harper and follows him to Mary's house and there through the gossip of the neighbors learns that he and Mary are expected to marry. With this information Diana confronts Garrett and declares that unless she marries him she will take the information to the political boss, Flint. Garrett spurns her and then Flint is set on the trail.

But here the plot takes another turn. Mrs. Harper is willing to make any sacrifice to win the social position of governor's wife and with the aid of Garrett Mary is introduced into her home as her friend that she is about to adopt. The girl agrees to live there to silence the tongues of slander, but quickly a love affair with Garrett begins to develop.

THE climax comes when Flint denounces her as a woman of the streets and then she returns to her tenement home, where Garrett goes to seek her. In the meantime, Flint finds that it is impossible to win the favor of Diana and after a scene in the private room of a restaurant she plunges to her death.

In the meantime the sacrifice that little Mary has been willing to make have persuaded the Harpers that life on the edge of Vanity Pool is not worth while and they are won back to love for each other, while Garrett and Mary find true affinity.

The ending will entirely satisfy the audiences. It comes as the logical finale of a series of quick moving incidents and the best part of it is that one does not know until almost the end of the picture what is to be the fate of the little girl of the tenements, for it is not until the latter part of the picture that it is shown that the only interest that Garrett has in Mrs. Harper is in bringing her and her husband closer together again.

STRENGTH of the cast is one of the chief points to be brought out. In another article in this section you will find additional matter about the players who take part. *We would advise not only featuring the star, Mary MacLaren, but playing up the names of Anna Q. Nilsson, Franklyn Farnum, Marin Sais, Virginia Chester and Thomas Holding Strong. In this way you are going to get a mighty wide appeal.*

There is another strong point in the lavish scenes that are shown in the picture, especially as contrasted with the tenement settings.

Beautiful gowns always appeal and there are some striking ones worn by Misses Nilsson and Sais, some especially daring ones by the latter in her role as more or less of an adventuress.

But all in all the proper appeal to give this picture is that of one full of thrills, of unexpected turns in the plot, of good, old fashioned melodrama of the cleaner sort, with a kick in it and plenty of heart interest.

"Melodrama" is too often used in criticism as a reproach, but as long as people are human it is going to have an appeal and a big one with the masses.

We wouldn't try, therefore, to make anything of a class appeal with this production. We would go out into the highways and byways and try to get them all in. We would give it a straight heart interest and talk about that all the time.

At the left Mary MacLaren, in the center Marin Sais as the woman lobbyist and Frank Brownlee as the political boss. At right Anna Q. Nilsson as the wife

Straight Heart Appeal to Be Your Main Reliance With This

THERE are plenty of individual striking incidents and a lot of side-lines to talk about in advertising "Vanity Pool," but the wise policy with this picture is to appeal directly to the heart interest. When you are able to do that you do not need anything of the sensational in your exploitation.

We are all too familiar with the poor girl of the tenements who is forced by starvation to the brink of the precipice or who yields to the lure of society and the love of fine clothes. But there is nothing of this sort to this picture, except a few threads of the plot that lead up for a few moments in that direction, only to let us find that we are going the wrong way.

You do not need to be told that the women are the ones on which you center your main drives. When you get the women to your theatre they are pretty sure to bring the men folk along with them. And for this reason we would make the appeal directly to the woman element here.

And remember that the millionaires and the leaders of society who come to your theatre are few as compared with the other classes. This is a picture with which to put over a strictly popular appeal.

HERE you have an excellent title and one that should be used in big letters in all of your advertising. We would advise playing it even stronger than the name of the star, but we would use it so that the public would gather immediately what the title means.

For one of the first displays there could be an excellent effect achieved by using immediately at the top of the advertisement in, say, 24-point type, the words, "Are You Living on the Edge of (and then in large type) Vanity Pool," and under this, again in smaller type, the caution, "Don't Fall In."

If teaser campaigns go well with you, this will form an excellent one.

But we would not advise running a teaser campaign on this picture in the newspaper displays. If you can give a considerable volume of advertising to this in advance, we would rather touch on the interest in the story and on the noted players in the cast.

You don't need anything of the trick advertising here. It might only serve to mislead, while if you want to get over the heart appeal you ought to tell the real truth.

TO get back to the story: As soon as you mention the poor girl of the tenements a lot of people are going to jump at the sex stuff, and that's the reason why you should tell more about the production than you usually do—to let the public see what sort of a story it really is.

Now suppose you have used the general lines that we have just suggested for one of your displays, or merely the title of the picture with the name of the star:

"She loved her husband, but she loved the glory of society the more. She was willing to connive that he might be governor and she become the first lady of the state, but it took the purity and the innocence and the self sacrifice of the girl of the tenements to show her the gold in the dross of life and the happiness of true devotion."

"He kissed her. He didn't mean it, but she thought it a promise of marriage. Then came the truth—that he was married—but she made a sacrifice for him until true love stepped in and she hurried back to her home in the tenements where the real man came for her and led her into the life of ever happiness."

"There are three women in this story, none of them really bad, but two of them trying to use each other and the innocent girl of the tenements for their own ends. Yet her purity won the dominant man and he straightened it all out, too late to save the life of one, but in time to bring happiness to the husband and wife and to himself—and the girl."

OF course, you are going to take advantage of the name of the star in putting over this picture. She is well known as an actress who came up from the bottom very quickly—as one of the finds of the screen. In some of your advertising you will find it to advantage to use striking pictures of her, but where the space is available we would certainly mention the names of the five leading players in her support—Anna Nilsson, Franklyn Farnum, Marin Sais, Thomas Holding and Virginia Chester. On another page we are giving you some facts about these players for use in your newspaper stories.

You can achieve a splendid effect in

WOMAN APPEAL

Director Helps You Put This Picture Over with the Fair

ELSEWHERE we have suggested that you play up the woman appeal strong in advertising "Vanity Pool." There are three strong woman characters in this picture and it is from them that the chief part of your word of mouth advertising is coming.

You have another strong point in this picture by calling attention to the fact that it was directed by one of the most successful of all directors, and a woman, Ida May Park. "Broadway Love" and "The Grand Passion" are among the greatest of her recent successes.

At the left Thomas Holding as the ambitious husband, Anna Nilsson as the wife and Franklyn Farnum as the friend of the family. In the right Mary MacLaren as Mary Royal, her father and mother

bringing out the woman element in this picture by using pictures of the three leading women characters. In this case we would take scene pictures (and let us say that they are unusually good in this case) and block out the figure desired, running a picture of Miss MacLaren in her dress as a girl of the tenements in the center and one of Miss Sais and of Miss Nilsson on either side.

Then either draw in or use in type form captions under each picture, with the name of the player at the top, something in this order:

ANNA Q. NILSSON

As Carol Harper—She lives at the edge of Vanity Pool. She wanted her husband to be governor because of the position in society that it would give her.

MARIN SAIS

As Diana Casper—She plotted to win the politician's support for the society woman's husband so that in turn she might win the man she sought.

MARY MACLAREN

As Mary Royal—She was only a girl of the tenements, but the innocence of her brought husband and wife to know true love and herself real happiness.

FURTHER benefit can be had of this all-star cast by using in the corners and at the sides of the advertisement pictures of the various players. Some theatres find this a most impressive style of advertising. Be careful in doing this not to get a messy effect, but make each one of the players stand out for themselves.

It is not often that you have such an opportunity and while this sort of advertising is not a good thing to follow regularly, it is mighty good once in awhile. Everyone of these players has a following in your community and you certainly will not be doing the most possible with the picture unless you take advantage of that fact.

One trouble with many exhibitors is that they have either not analyzed the drawing power of certain players or they merely pass up the knowledge that they have gained. It is only too true that in many cases the patrons know more about the players than do the managers of the theatre. You have, then, a right to bank on a certain knowledge of the artists. We are generally opposed to the use of a series of names in a display, but this is a case where every name will be read with interest, and the effect upon the reader will be to convince him that this is a picture that he cannot afford to miss.

Leave out the adjectives. The names will do the biggest share of the work.

WE would carry this element of the picture still further and make some showing on it in the lobby. You are provided with large pictures of Miss MacLaren which can be used, and you can doubtless obtain pictures of the other players, but if you cannot there are scene pictures in two sizes, and these admirably picture all of the players.

Go to a little trouble here and make a different sort of display than you usually do. Instead of merely putting these pictures all together in the frame that you usually use, mount them on heavy cardboard and then have your artist put on them in letters large enough to attract attention the name of the player, at least, and better still, something about the character that each one plays in this picture. For instance, in connection with the newspaper advertising we have made some suggestions as to the lines for three of them.

In the scene pictures that we have reproduced in these pages we have shown all of the principal characters, with separate pictures of Misses MacLaren and Nilsson.

NOW under this matter use with each picture the words "In 'Vanity Pool.'" Now you may think that it is repetition to use this in poster after poster, but you are seeking to impress the public with the unusual quality of the cast, and this is the best way to do it.

By the simple use of the scene pictures or stills you can have a lobby display that will cause more comment than a dozen freak things that you might do.

You won't need to use "magnificent" or "wonderful," or any such expression. The people will stop and look at the pictures, they will read the captions and will "buy" the picture.

Referring back to advertising, if you can afford to have your cuts made and want to put on a real advance campaign on this picture there could be nothing better than to than to follow this same plan, using each of the characters separately in one column advertisements, with the captions as indicated below them, with the addition of the name of the theatre and the date.

Remember that here you have a story and a star PLUS the supporting cast.

TO GET BUSY WITH

Ample Material Afforded for a Lavish Campaign

FROM your nearest Universal exchange you can get a full line of material for the exploitation of this picture, including paper, advertising and scene cuts and two sizes of scene pictures, which will be found especially striking.

The paper includes two one sheets, one half sheet, two 3 sheets and one 6 sheet and one 24 sheet.

There is a set of black and white stills 8 x 10 and a set of gelatines 11 x 14 and a 22 x 28 picture of Mary MacLaren.

Advertising cuts come in one and two column sizes, there being two of the one columns. There are three scenes in one, two and three column sizes beside the star cut. All of these can be well employed in advertising of your own design.

MARY MacLAREN
IN IDA MAY PARK'S ALL-STAR PRODUCTION
The VANITY POOL
MARY MacLAREN
IN IDA MAY PARK'S ALL STAR PRODUCTION
VANITY POOL
MARY MAC LAREN
IN IDA MAY PARK'S ALL-STAR PRODUCTION
The VANITY POOL
FROM THE STORY by NALBRO BARTLEY in YOUNG'S MAGAZINE

At left and right are one sheets and in center the six-sheet

Use All of These Players If You Would Get Full Action

USE of the expression "All Star Cast" has been so abused that it is almost meaningless now unless you back up the statement. You have a notable array of players here, and we have already made some suggestions for taking advantage of them. But let us add here the warning not to use that "All Star Cast" expression and let it go at that.

In all of the exploitation be sure to give the names of these players, and if you can add a few lines about what they have done in the past you are going to get more people into your theatre. And the unusual part about these players is that you have an opportunity to appeal to the followers of various sorts of motion pictures with their presence here.

Now by making reference to the supporting players we do not mean that Miss MacLaren should be played down. Use an attractive picture of her in all your advertising, but that does not keep you from using the other matter too. Where you have an attractive title such as "Vanity Pool" you get the attention to your displays quickly and you won't have to worry so much about crowding up the display.

Miss MacLaren has had one of the most meteoric careers in the history of motion pictures and the story of it makes mighty good reading matter for the papers. Most of you remember that she was discovered by the celebrated woman director, Lois Weber, when she had the part of the maid in "Where Are My Children?" Miss Weber saw in her a real star and since then she has scored some big successes. Her most recent pictures were "Bread" and "A Model's Confession."

WE mentioned the appeal to lovers of various classes of motion pictures. Now watch it and use it.

Marin Sais, who has the part of the woman lobbyist, is best known for her serial work. She is one of the most daring actresses on the screen, and if you are in a section where serials are popular it will be well to feature her strong. Her last work of this sort was with Kalem in "Social Pirates."

If you have a serial night in your theatre use a special slide that night saying that Marin Sais is to be seen in support of Mary MacLaren in "Vanity Pool."

Franklyn Farnum has been a star in his own right in many pictures. He has a strong following in many sections of the country and the mere mention of his presence in the cast is going to bring a lot of his admirers. In this picture he is the man who sets things straight and wins the love of the girl of the tenements.

Thomas Holding will appeal to an entirely different element. He is an actor of the more dignified type. He is an Englishman and has had a long stage career and has appeared in motion pictures since the days of "Bella Donna." He is probably best known to the public as the leading man for Mme. Petrova, and that is probably the best way to feature him.

VIRGINIA CHESTER has been a favorite with motion picture followers since the days of the Bison 101 Ranch productions and was long considered one of the best riders among motion picture players. She has been with Pathe, Universal and Mena Films.

Anna Q. Nilsson has lately been featured by Metro in big pictures. She is one of the most beautiful women on the screen and undoubtedly has a big following in your community. In this picture she plays the part of the socially ambitious wife and wears some wonderful gowns. She came to this country from Sweden in 1907 and has been in motion pictures since 1911.

Frank Brownlee is one of the best known of character men or heavies. Recently he has been playing with Universal, but he made many friends in the old Ince-Triangle days when he appeared in many productions with the Ince stars. He has the part of the political boss in "Vanity Pool."

WE would strongly advise one newspaper story devoted to the supporting cast. We would a great deal rather use this than a story of the production, for the interest in the picture depends largely on the suspense of it, and when you give the plot away you to a certain extent weaken the appeal.

We have already referred to an advance advertising campaign that would put emphasis on each of the players mentioned, but if your newspaper is very liberal in the way of reading matter we would try to use a cut of a different player with each day's story.

WITH A SONG

Favorite Can Be Introduced Either During or Before Picture

DURING one of the scenes in "Vanity Pool" there is a phonograph seen playing and when it stops the title of the record is shown, "Love's Old Sweet Song."

It will naturally occur to the manager to introduce a phonograph here and play this selection. We wouldn't do that, because the stunt is becoming too old and tiresome. Instead of that have a good singer render the selection from the back of the stage and you will make a hit.

Better still if you have this selection rendered just before the feature. If you can have your stage banked with roses to give the garden effect it will be most attractive. Don't think that your audience won't "get" the point.

Simplicity of this twenty-four-sheet will attract attention. The head can be used as a cut out

Lobby Should Be Simple With Vanity Idea and Cast Featured

THERE is a chance for a novel lobby display on "Vanity Pool," either as a teaser in advance of the production or during its run. It is very simple and if you have sufficient space in your lobby it is likely to create a bunch of laughs and cause talk about the attraction.

Take a mirror and place it on a table, draping the sides or building it up with rocks so as to get the necessary height. Around this you can use potted plants or the plants themselves to form the rim, and if you can build this sufficiently strong to prevent leakage it would be well to put it in water. Above the whole display hang a sign, "Vanity Pool." Of course, the person looking into the "pool" simply sees a reflection of themselves.

The idea might be elaborated still further as an advance advertisement by using a series of mirrors in the lobby with the word "Vanity" painted on each one in white letters. It is an old saying that a woman cannot pass a mirror without looking into it.

IF your lobby is too crowded for this you can get a good effect by using a cut-out of the three-sheet, which shows a picture of Mary MacLaren standing beside a pool. Other cut-outs could be made from the twenty-four sheet.

There is a most attractive one-sheet which carries a large head of the star, and this would be attractive in any lobby, and if a couple of these were used with the scene pictures in the manner that we have suggested you will attract plenty of attention.

Don't get too much paper in the lobby on this production. Use it on the outside stands, but keep your lobby as simple as possible, and it will be all the more striking.

At night we would have the front of the theatre brilliantly illuminated with many colored lights, for this carries out the idea of gaiety, or, by allusion, vanity.

Music Cue Sheet for "Vanity Pool" by James C. Bradford

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2	At Screening	2/4 Allegro	Badinage—Herbert
2	2¼	D. Box of Flowers Brought In	3/4 Tempo di Valse	Charming—Joyce
3	1½	T. Mr. Royal Has Just Gone Upstairs	4/4 Moderato	Chasing Rainbows—Carroll
4	1½	D. Mary Enters Room	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
5	1½	T. What a Lovely Way	2/4 Allegro	Buster—Gall (One Step)
			REEL II.	
6	2¼	T. Miss Cooper Has Called	3/4 Tempo di Valse	Rosemary—Herbert
7	1½	D. Steele Opens Door	4/4 Moderato	Told at Twilight—Huerter
8	2	D. Mary Leaves Room	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
9	1¾	T. Jarvis Flint	4/4 March	A Frivolous Patrol—Gouble (Characteristic)
10	2½	T. In Six Months	2/4 Agitato	Rustle of Spring—Sinding
			REEL III.	
11	2¼	D. Auto Stops	4/4 Moderato	Love's Old Sweet Song—(Phonograph)
12	1¼	T. Is That Mr. Steele?	2/4 Allegretto	Air De Ballet—Borch
13	1¾	T. I Can Begin To Pay Back	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
14	2¾	D. Diana On Telephone	3/4 Tempo di Valse	Major and Minor—McKee
15	1¾	T. While Mary Was	4/4 Moderato	Dramatic Tension—Borch
			REEL IV.	
16	3¼	T. That Story Must Not Come Out	2/4 Allegretto	Hurry No. 33—Minot
17	1½	T. I'm Going To Kill Story	3/4 Allegretto	Butterfly—Densmore
18	2½	D. Father and Mother	4/4 Tempo di Marcia	Great Night for the Irish—Herbert
			REEL V.	
19	3	D. Mary Enters House	3/4 Valse Lente	*Land of Romance—Herbert (Theme)
20	2½	D. Politician Enters Houses	3/4 Andante	Andante Dramatic No. 15—Herbert
21	1½	T. Mary Allowed Herself	3/4 Tempo di Valse	Oriental Nights—Grant
22	1½	T. Do You Miss	4/4 Moderato	Jealous Moon—Zamecnik
23	3	T. Harper Got Side-Tracked	4/4 Moderato	Adieu—Karganoff (Play to Action)
			REEL VI.	
24	3	D. Drew and Mary	4/4 Moderato	*Jealous Moon—Zamecnik
25	1½	T. For a Miserable Political Career	4/8 Lente	Erotik—Grieg
26	2½	D. Mary Returns to Tenement	2/4 Andante	Russian Pansy—Langey
27	1½	T. Why Did You Come Here?	4/4 Moderato	*Jealous Moon—Zamecnik
28	3	T. You've Kept Me	3/4 Moderato Agitato	Appassionato No. 40—Borch
29	1½	T. A Rival Newspaper	2/4 Andante	Romance—Karganoff
30	1½	T. You Don't Know	4/4 Moderato	*Jealous Moon—Zamecnik

*Repeated Selections.

Additional Live News from the Producers

(*Continued from page 3228*)

Select Films Reopen Theatres

Houses in All Sections "Come Back" from Epidemic Darkness to Brightness of Select Stars —Denver Solid

ACCORDING to an announcement issued this week by Select Pictures Corporation, theatres in all sections of the country are reopening with Select pictures following the long epidemic period. Reports to the organization, it is declared, show that exhibitors who have followed this procedure have profited by it greatly, and others are following suit.

Select officials announce themselves as confident that the quality of Select films is responsible for the desire of so large a number of exhibitors to reopen their houses with the product.

In Detroit, Select asserts, three first-runs of Select subjects reopened three of that city's motion picture theatres: "The Forbidden City," at the Madison; "Mrs. Leffingwell's Boots," at the Adams, and "The Better Half," at the Washington. This left one downtown theatre in Detroit to reopen with the output of another company, Select declares.

Three Denver motion picture theatres reopened November 11 with Select Pictures. The American chose "Mrs. Leffingwell's Boots," while the Rivoli used the Select Special, "One Woman." Norma Talmadge's picture, "Her Only Way," was booked at the Ogden.

From the Buffalo Branch Manager S. S. Webster sends a list of re-openings in his territory in which Select pictures were chosen to bring the fans back into the playhouses from which they had been absent for four weeks. The Regent, in Rochester, opened with Norma Talmadge in "The Forbidden City." In Syracuse the Savoy theatre began with Clara Kimball Young in "The Claw," and the Eckel theatre, of that city, opened with Norma Talmadge in "The Forbidden City." The Avon theatre, Utica, showed Norma Talmadge in "The Safety Curtain." Proctor's theatre in Schenectady presented Alice Brady in "The Death Dance." The Regent theatre, Elmira, chose Marion Davies in "Cecilia of the Pink Roses," and in Binghamton, the Symphony theatre presented Constance Talmadge in "The Lesson."

From Chicago, Branch Manager Fred A. Aiken telegraphs that many of the theatres in his territory have re-opened with pictures showing Select stars. Among these are the Bijou Dream, Chicago's downtown Loop theatre, which had to close its run after playing Norma Talmadge in "The Forbidden City" for three days, and which, despite this fact, has opened the Bijou Dream with the same attraction for its second run of a full week. Messrs. Lubliner & Trinz have opened the doors of their new Pershing theatre, showing "The Forbidden City" as the opening attraction. Asher Brothers, Lubliner & Trinz, and other theatres have all opened with Select Pictures, Mr. Aiken states.

Other cities mentioned in the Select report as re-opening with Select Pictures are Milwaukee, Philadelphia, Pittsburgh, New Orleans and Kansas City.

Alice Brady, in a New and Hitherto Unpublished Pose. Her Select Pictures Are Very Popular

R. R. Nehls of American Back to Chicago

General Manager R. R. Nehls of the American Film Company is back at the corporation's executive offices in Chicago after a month's trip to the Pacific Coast film country in general and the "Flying A" studios at Santa Barbara in particular. Mr. Nehls followed suit with other producers and decided to close up the "American" studio for five weeks. William Russell Production's activities and Margarita Fisher's company ceased operations at once. Being in the middle of a picture, so far unnamed, the Mary Miles Minter company continued until the termination of the task.

Paramount Has Changes at Kansas City

The Famous Players-Lasky Corporation has announced two changes in the managerial personnel of its Kansas City District, P. C. Wreath becoming manager of the Kansas City branch office and George W. Weeks of the St. Louis office.

Mr. Wreath, who has been branch manager at St. Louis for some time, returns to his old position at Kansas City which he occupied for several years.

Great Expectations for "Cleopatra" Production

Americans, victorious, are expected to be very free spenders in gratifying their longings for wholesome entertainment and pleasure. William Fox sees a reflection of this new spirit in a heavy demand for the Theda Bara production, "Cleopatra," and says that from all over the country requests are reaching the Fox Film Corporation for this film.

"The success of 'Cleopatra' since its release on the open market in August has been sensational," declared a Fox official, "and exhibitors figure that it is just the sort of big picture for the holidays.

"During the no-release period just ended 'Cleopatra' proved the salvation of a large number of motion picture theatres. Many booked it for a repeat engagement, and reported big profits.

"The tremendous drawing power of 'Cleopatra' was thrown into sharp relief during the influenza epidemic, when it overcame the reluctance of many people to enter a theatre because of the peril of infection."

Frank Lloyd Returns to California

Having completed another William Farnum production at a studio in New Jersey, Frank Lloyd, director of "Les Miserables," "Riders of the Purple Sage" and other Farnum pictures given to the film world by William Fox, has returned to Los Angeles.

Mr. Lloyd came East for the sole purpose of making this one picture with Mr. Farnum. He is accompanied on the trip West by his assistant, Scott Dunlap.

Elsie Ferguson, Artcraft Star, in a Sentimental Moment with her Leading Man in Her Most Recent Film

"Gas" Masks to Keep Influenza Away Were Much in Evidence in the Filming of the Harry Garson-Neilan Production Starring Blanche Sweet at the Head of Her Own Company. In the Cut on the Right Marshall Neilan Is Seen in the Foreground, Raising His Cap as a Signal for Action

Return Dates on Chaplin Said To Be $20,000

Twenty thousand dollars in contracts for return bookings on "Shoulder Arms" is said to be the record obtained without any selling effort by the First National Exhibitors' Circuit Exchange of New York on the second million dollar Chaplin comedy.

Other First National exchanges throughout the country report a phenomenal number of applications from exhibitors for return dates. In many instances, according to the managers, exhibitors have voluntarily offered to double and treble their rental prices on the comedy to continue its original run without interruption.

Exhibitors in small towns are said to be amazed at the manner in which "Shoulder Arms" is breaking house records for the duration of runs. Theatres that previously played attractions for two days as a maximum, because of limited population, are now said to be using the second Chaplin comedy distributed by First National for three and four days.

Harry Levey "Discovered" by Federal Employes

Harry Levey, manager of the Industrial Department of the Universal, was surprised on last Tuesday to receive a special delivery letter postmarked New York, simply addressed "The Griffith of Industrial Pictures, America."

Not another name or word appeared, except Uncle Sam's official cancellation stamp. Enclosed was an appreciative letter from a big firm for whom Mr. Levey had finished an industrial picture.

"A Fascinating Widower"

Julian Eltinge is launching the production of "A Fascinating Widower," the scenario of which is by June Mathis, at his own studio.

"A Fascinating Widower" is said to be the antithesis of "The Fascinating Widow," as the name suggests. Robert Thornby will probably direct the picture, and the cast will include Sylvia Ashton and Charles Butler.

Sweet Picture Comes Through

"Flu" Restrictions Did Not Deter Garson and Neilan Securing Last Big Scene of "The Unpardonable Sin"

DESPITE the stringent influenza restrictions placed by the health authorities at Los Angeles, Harry Garson and Marshall Neilan found a way out of the difficulty and succeeded in securing their last big scene of "The Unpardonable Sin," starring Blanche Sweet.

During the rage of the influenza epidemic no more than ten persons were allowed to appear in any one scene. This ruling was disastrous to the prompt completion of "The Unpardonable Sin," which still had several very big scenes to take.

By considerable wire pulling and eloquent persuasion, Mr. Garson succeeded in securing permission for Marshall Neilan to picturize the last big scene. But one policeman from every precinct in the city was present, and ten doctors with twenty-five nurses were deemed essential by the authorities.

And everybody had to wear a gas mask. Director Neilan had to give his directions by a wave of his cap instead of by the customary word of mouth. The army of nurses busied themselves in promiscuously shooting the official disinfectants among the big array of players.

Blanche Sweet mournfully declared that she had never before appeared in a production where one of the biggest scenes was produced under such weird circumstances.

Messrs. Garson and Neilan, after viewing the final results, enthusiastically declared that the big scene was remarkable, and made a fitting climax thoroughly in keeping with the high standard set by them throughout the entire production.

They immediately entrained for the east with the negative. A stop will be made at Washington to permit an official review of the feature, and then the New York public will be afforded many opportunities to witness "The Unpardonable Sin," as a long run is planned at one of the large legitimate theatres in the metropolis.

This eight-reel production shows Blanche Sweet in a dual role. The story opens in Los Angeles and the scene of action quickly moves to Belgium. It is described as a powerful melodrama of high calibre with a very pleasing and happy ending.

Walter Beery is cast as Colonel Klem, the German officer who imposes "Kultur" upon a helpless American girl. The distributing plan of "The Unpardonable Sin" has not yet been announced.

U. B. O. Contracts for Red Cross Films

A deal is announced by which the United Booking Offices, Vaudeville Circuit, will program the American Red Cross war work films in hundreds of theatres. This arrangement is dated to begin generally at once, and is due to the active interest of John Murdock, manager of the U. B. O.

Mr. Murdock and E. F. Albee of the U. B. O. have joined in co-operation with the American Red Cross Bureau of Pictures.

Martin Johnson and men of Owa Raha, of the Solomon Group. The Films are Handled by Robertson-Cole

Alla Nazimova is Declared to Have Done the Best Work of Her Motion Picture Career in the Nazimova Production Called "Eye for Eye." The Feature is Being Distributed by Metro Pictures

Vitagraph Has Eleven at Work

Eleven Major Companies Are Now Producing in East and West Studios for Vitagraph's Regular Schedule

WITH production about evenly divided between its eastern and western studios, Vitagraph now has eleven major companies at work on productions for its regular program, in addition to several companies working on short-reel subjects. The work is divided as follows:

Eastern studio—Alice Joyce company, Tom Terriss director; Harry T. Morey company, Paul Scardon director; Corinne Griffith company, Kenneth Webb director; Gladys Leslie Company, Joseph Gleason director; Francis X. Bushman and Beverly Bayne super-feature company, Henry-Houry director.

Western studio—Earle Williams company, James Young director; Bessie Love company, David Smith director; William Duncan serial company, William Duncan director; Antonio Moreno-Carol Holloway serial company, Paul Hurst director; Lawrence Semon "Big V" Special Comedy company, Lawrence Semon director; Montgomery and Rock "Big V" Special Comedy company, Gilbert Pratt director.

Six of these companies are engaged in the making of Blue Ribbon features, the Bushman and Bayne company is engaged in the production of a super-feature written by Albert E. Smith and Cyrus Townsend Brady, two are turning out serials and two are making comedy features.

Among the important productions under way at the eastern studio is that of "The Lion and the Mouse," in which Alice Joyce is featured.

Corinne Griffith is winding up work in "The Adventure Shop," an original story by "Bud" Fisher, creator of "Mutt and Jeff," who enters the ranks of screen drama writers with this play.

Gladys Leslie, who recently appeared in "The Mating," has completed "The Beloved Imposter" and has just begun work on another Blue Ribbon feature, which has the tentative title of "Beth." It is an original story by Lawrence McCloskey.

At the western studio of the Vitagraph Company Earle Williams is deep in the production of "The American Ace," of which he is co-author with H. H. Van Loan.

"Retribution" Depicts Downfall of Kaiser

GEORGE EDWARDES-HALL, a director and scenario writer since the earliest days of the photoplay, is reappearing as the author and producer of "Retribution," a six-reel feature offering depicting the downfall of William Hohenzollern.

"Retribution" is said to have been under way for some time, and when the news of the downfall and abdication of the Kaiser came Mr. Hall reconstructed his script, and "Retribution" now reaches its climax with the flight of ex-Kaiser Wilhelm across the Dutch border to Maastrichten.

Care and expense, it is said, are not being spared to make "Retribution" historically correct in every detail.

Aside from presenting in spectacular form the events leading up to the collapse of the Kaiser's grandoise dream of being a world conqueror, "Retribution" tells a melodramatic story of an American girl's plucky fight against Hun trickery.

Mr. Hall, who wrote and directed "Retribution," came into prominence in the early days of the photoplay as director of King Baggot at the old Imp studios. There he produced Mr. Baggot's "Dr. Jekyll and Mr. Hyde" and others.

He wrote "War Brides," in which Alla Nazimova scored her first screen success; "The Lone Wolf," which won Bert Lytell to the films; "Babbling Tongues," "The Iron Hand," "The Fall of the Romanoffs," "The Soul of Broadway," "The Kreutzer Sonata" and many other screen successes.

The cast of "Retribution" includes John Mason, Victor Sutherland, Teft Johnson, Stanley Walpole, Donald Hall, Peggy Shaw, Eugenie Woodward, Helene Hart and some two hundred others.

"Retribution" is being made under the production supervision of George A. Rush and the photography is in the hands of Walter Blakely and Max Schneider.

"Made in America" Will Be in Eight Reels

"Made in America," the eight-reel film production, soon to be released by the W. W. Hodkinson Corporation, is said to tell for the first time the complete story in pictures of how the victorious armies of America were trained.

In it a story of strong dramatic incident is declared to be blended with historic incident, so that the tout ensemble is a series of pictures replete with human interest. It is the story of the experience of three American boys who don the khaki as the result of the first draft.

Two of them, John and Jimmy Evers, are typical young Americans—eager and ready to serve their country. The other, Joe Nelson, who represents the slacker type, is one of the few who have the wrong viewpoint and hope to evade military service by resorting to subterfuge.

"Made in America" is being produced by Ashley Miller, with the co-operation of the Government through the Division of Films, and published and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Wallace Reid, Paramount Star

National Enlarges Studio for Walthall

The Hollywood studio of the National Film Corporation is to be enlarged and improved to take care of the Henry B. Walthall company, which is to start work shortly. The studio space is to be doubled and will occupy an entire block. A big outside stage is to be built, which is to be 175 by 100 feet, and will be 24 feet at the lowest point and 34 feet at the highest point.

A new administration building will be erected, which will contain executive offices, directors' room, scenario writers' room and office for the technical department. William Parsons, "Smiling Bill," president of the National Film, will have his offices and dressing room in the building. Twenty new dressing rooms will be erected for the Walthall organization.

Mr. Walthall will return to Los Angeles about December 1, when he will start work on his new picture, which will be the film version of a famous book, negotiations for the picture version of which are now in progress.

Billie Rhodes' next vehicle will be the screen version of "In Search of Arcady." The National Film Corporation has engaged John B. Clymer, who wrote "Poppies," "The Moth" and other screen plays, to prepare the scenario for Miss Rhodes.

"Too Fat to Fight" Stars Marines

Counting themselves fortunate in obtaining the co-operation of the United States Marine Corps, Rex Beach, as author of "Too Fat to Fight," and S. L. Rothapfel, who directed certain of the trench scenes, took full advantage of the aid offered them. The "soldiers of the sea" responded magnificently under the direction of Mr. Rothapfel, managing director of New York's Rialto and Rivoli theatres and himself a lieutenant of marines.

"Too Fat to Fight," in which Frank McIntyre is the featured player, is in no sense a war drama, but it is a patriotic story with trench scenes in it, and the background of battle is seldom out of the picture.

It was in connection with the trench episodes that the help of the Marine Corps was sought.

Harry Pilcer, Gaby Deslys' Dancing Partner, who Appears With Her in the Pathe Foreign-Made Picture "Infatuation"

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Hand of Vengeance" (Gaumont Serial)	Liberty Exchanges, Inc., New York City	Greater New York, Long Island, Northern New Jersey and Westchester County.
"The Hand of Vengeance" (Gaumont Serial)	C. W. Brill, Akron, O., distributing through Sterling Service of Cleveland	Northern Ohio.
"Stolen Orders" (William A. Brady)	Southwestern Film Corp., Dallas, Texas	Louisiana and Mississippi (also controls Texas, Oklahoma and Arkansas on this film).
Twelve Mutual Chaplains (Arrow acting for Lone Star Film)	Western Import Company, New York	Brazil.
Thirty-two single-reel Black Diamond comedies (Arrow)	Southeastern Pictures Corporation, Atlanta, Ga.	South.
"My Husband's Friend," "The Lust of the Ages," "Today" and "The Mad Lover" (Arrow acting as agent)	Southeastern Pictures Corporation, Atlanta, Ga.	Territory not stated.

Maciste Appears in a Serial

Giant Star of "Cabiria" and "The Warrior" Completes Twenty-Four Reel Serial—Harry Raver Has Rights

CONFIRMING Harry Raver's denial some time ago, in which he asserted that "Maciste," the D'Annunzio star of "Cabiria" and "The Warrior," had not been killed in action on the Alpine front, according to Associated Press reports, the announcement has been made that "the Douglas Fairbanks of Italy," as the New York *Times* describes the herculanean comedian, has just recently completed his third production, "The Liberator," a serial in twenty-four reels, and the picture is in Mr. Raver's hands ready for the North American market.

In August, 1917, the first scenes were taken, leaves of absence from war duty being obtained for "Maciste" and the male principals in the cast. Reverses at the front necessitated calling every available man back to service within a few weeks, and the work had to be abandoned.

Mr. Raver had sent over the story of "The Liberator," and he wanted to see the finished picture. Three times the production was given up as an impossible task. Each time Gabriele D'Annunzio used his influence in behalf of the producers, and the players were allowed to return to the studio at intervals until the production was completed.

Writing to Harry Raver concerning the difficulties, Carlo Sciamengo said: "We are keeping up a brave heart and hope to dispatch a positive of 'The Liberator' by the next boat. Italia Manzini lost her brave father and brother in the last engagement with the enemy. Bianca mourns a husband. Pastrone (the director of 'Cabiria,' 'The Warrior" and 'The Liberator,') returned from the front wounded, but courageously sat in his invalid chair and directed the last scenes. 'Maciste' has many times proved his valor, keeping up the morale of his regiment by his bravery and good cheer. Italy is proud of 'Maciste.'"

"The Liberator" will be distributed in America without delay. Harry Raver would not state under whose auspices the release would be made. A private showing of the picture was given the press on Thursday and Friday of this week.

Francis Ford Busy on the New Serial

Hiller and Wilk of the Longacre Building, New York, announce that Francis Ford is very busy on his new serial, "The Silent Mystery."

They declare that Mr. Ford gathered a large and well-known cast of players with him in a new brand of successful thrillers. Mr. Ford, in addition to assuming the direction, plays the male lead, with Mae Gaston and Rosemary Theby opposite.

"Upon the arrival of each new episode from the studio in California," said Mr. Wilk, "it reveals, in addition to many of the elements of popularity which have put Francis Ford among the leading serial stars and directors of the entire industry, an unlimited amount of thrilling stunts that have never been attempted before."

Lasky Outlines His Producing Activities

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation in charge of production, has outlined for MOTION PICTURE NEWS the future producing activities of that organization and announced productions to be expected from his department within the next few months. Among these new films are a number of subjects that have up to this time not been made public.

"At the Fifty-sixth street studio, Elsie Ferguson has started on a new Artcraft picture after an absence of several weeks. This photoplay, under the direction of Emile Chantard, is temporarily titled 'For Sale.' Marguerite Clark also returned to the studio and started on her Paramount Picture, 'Mrs. Wiggs of the Cabbage Patch,' under the direction of Hugh Ford.

"Douglas Fairbanks's picturization of Augustus Thomas's play, 'Arizona,' is already finished. Miss Ferguson has two vehicles completed. They are 'Under the Greenwood Tree,' an adaptation of Henry V. Esmond's comedy drama, and 'His Parisian Wife,' from a novel by Andrew Soutar. 'Captain Kidd, Jr., from Rida Johnson Young's comedy, it is expected, will be acclaimed as one of Mary Pickford's most delightful pictures.

"William S. Hart will next be seen in 'Branding Broadway.' Two additional Fred Stone subjects are also finished. They are 'Under the Top,' by John Emerson and Anita Loos, and 'Johnny Get Your Gun.' Caruso makes his screen debut in 'My Cousin,' his second Artcraft picture, The Splendid Romance,' also having been completed.

"Cecil B. De Mille has brought together an all-star cast in his Artcraft Special, 'The Squaw Man.' Following that, we have another De Mille production now being staged, 'Don't Change Your Husband. D. W. Griffith has completed his second and third Artcraft offerings. The first is 'The Greatest Thing in Life.

"In the Paramount series, John Barrymore is now at work on another comedy, 'Here Comes the Bride,' from the play by Max Marcin and Roy Atwell. He will next do a story by Maximilian Foster, 'Something to Do.' 'Good Gracious, Annabelle!' from the Clare Kummer play, with Billie Burke, has been finished and will follow 'The Make-Believe Wire,' released this week. Madame Cavalieri last week completed 'Two Brides,' by Alicia Ramsey, and we also have ready for release 'The Rose of Grenada,' which the operatic star made in Italy. Before 'Mrs. Wiggs of the Cabbage Patch,' Marguerite Clark has two Paramounts finished. They are 'Three Men and a Girl' and 'Little Miss Hoover.'

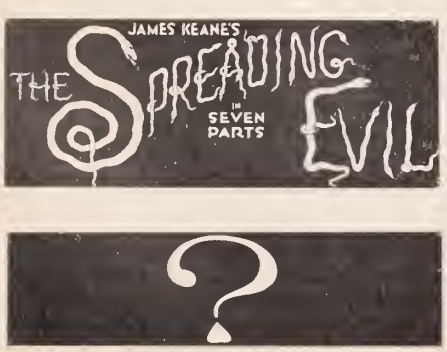
"Shirley Mason and Ernest Truex will soon be seen in their second John Emerson-Anita Loos production, 'Good-Bye, Bill!' which I might best endorse by saying that it is even better than 'Come On In.' We also have ready for the distribution department two Pauline Frederick films, 'Out of the Shadow,' from a story by E. W. Hornung, and 'Paid in Full.'

"We are equally well prepared in the matter of productions made by our West Coast Paramount stars. Ethel Clayton, whose 'Women's Weapons' will next be released, has completed three others, 'The Mystery Girl,' 'Maggie Pepper,' from Charles Klein's popular comedy-drama, and 'Vicky Van,' by Carolyn Wells. She is now making 'Private Pettigrew's Girl,' from Dana Burnett's *Saturday Evening Post* story.

"Dorothy Gish's second picture, 'The Hope Chest,' is ready for release at an early date. Lila Lee is ahead of the game by two productions, 'The Secret Garden,' by Frances Hodgson Burnett, and 'Puppy Love,' by Monte Katterjohn. Three Vivian Martin films are now ready for release and the scripts of three others are prepared. Those now ready are 'Mirandy Smiles,' 'Jane Goes a-Wooing' and 'You Never Saw Such a Girl.' Wallace Reid pictures now completed are 'Too Many Millions,' from Porter Emerson Browne's comedy; 'The Dub,' by Edgar Franklin,' and 'Alias Mike Moran,' from Frederick Orin Bartlett's sensational *Saturday Evening Post* story, 'Open Sesame.' Bryant Washburn, whose first Paramount picture, 'The Gypsy Trail,' is released this week, has finished two others, 'The Way of a Man with a Maid' and 'Venus in the East.'

"From the Thomas H. Ince studios we have Dorothy Dalton in 'Quicksand,' Charles Ray in 'String Beans' and 'The Girl Dodger,' and Enid Bennett in 'Fuss and Feathers' and 'Happy Though Married,' all completed.

"In our series of Paramount-Artcraft Specials, in addition to Maurice Tourneur's 'Sporting Life,' we have Thomas H. Ince's production of 'The False Faces,' starring Henry B. Walthall, and 'The Silver King,' with William Faversham, supported by Barbara Castleton, now awaiting release. The John Emerson-Anita Loos production, 'When the Boys Come Home,' has been started and we are planning six others for this great series to follow the pace set by 'The Hun Within' and 'Private Peat.'"



Holah Goes to Boston

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. announces the appointment to the Boston Exchange of A. M. Holah, formerly Cleveland manager, who is succeeded at Cleveland by H. E. Elder, formerly Eastern district manager of the General Film Company.

Nazimova, Star in Metro Pictures

Heffron Directs Desmond in "Deuce Duncan"

Thomas N. Heffron, who has directed "The Painted Lily," "Madame Sphinx," and "Tony America," has just finished his first Western picture, "Deuce Duncan," presenting William Desmond as the star, and it will be released by Triangle for the week of Nov. 24. It was written with scenario by George Hivey of Triangle's literary staff.

"Deuce Duncan" presents Desmond as a wild and reckless cowpuncher who fears neither God, man nor the devil. But he yields to the appeal of a little woman who is being persecuted by an escaped convict. Her gentle personality and soothing influence awaken his ardor and this wild bad man of the West is regenerated, as he turns his strength to good account, when in a man to man conflict he rescues the girl he loves from the villainy of her supposed brother. Then Ann is only too glad to permit Deuce to take her into his arms.

Luella Maxim is Ann, and Ed Brady, George Field and Joe Singleton are members of the supporting cast. B. H. Wales handles the camera.

Big Poster Demand on "Kaiser's Finish"

One half of the total quantity of posters ordered by A. Warner for the entire United States and Canada on "The Kaiser's Finish," has been requisitioned by the Emanee Film Company, 145 West Forty-fifth Street, New York, to meet exhibitor demands in New York City, New York state and northern New Jersey, the territories they are booking on the production.

With this order as an indication of a greater demand than was anticipated in the forecasts by Mr. Warner and his associates, the quantity has been trebled not only on posters but for window cards, press sheets and cuts and mats.

The exhibitor requests for advertising material are taken to indicate that they are planning extensive local campaigns to tie up the production and its title with the timeliness of the events it picturizes.

Earle Williams has Grace Darmond as Leading Woman in "The Man Who Wouldn't Tell," Vitagraph Blue Ribbon

Newspapers Boost Brady's "Little Women"

The newspapers of New York eulogized William A. Brady's picturization of "Little Women" during its engagement at the Strand theatre. The story, by Louise M. Alcott, had achieved such a tremendous circulation that the screen production attracted unusual attention.

"Little Women" was directed by Harley Knoles, and Anne Maxwell wrote the scenario. A few of the many favorable comments are as follows:

"William A. Brady has reached the top notch in photoplay achievement. 'Little Women' at the Strand is one of the most satisfactory pictures ever produced."—*Evening Sun.*

"The story is acted most sympathetically and the production created an impression that few motion pictures have done in a long time. So absorbed and responsive was yesterday's audience that the picture should draw full houses at every performance."—*Evening Telegram.*

"Admirers of the original 'Little Women' will find delight in the animated illustrations of the story—charming—spectators at the Strand seemed to respond with mirth and quick sympathy as gay scenes and grave were flashed before them."—*Times.*

New "B. B. Features"

B. B. Features is a new Arizona Corporation of which Howard Hickman is president and J. L. Frothingham of New York is treasurer.

Bessie Barriscale is called "The Big Boss" of the concern, and the features are being produced at the Robert Brunton Studios in Los Angeles, under Mr. Brunton's supervision.

Having a free hand in the selection of her vehicles, Miss Barriscale will go in for stories in lighter vein and her first offering under the B. B. Features banner will be a western comedy in which the star rollicks in cowboy regalia.

W. H. Hodkinson Corporation will release all B. B. Features through Pathe.

Patriotic Film Changes Its Title

William Fox Announces That "Why America Will Win" Becomes "Land of the Free" and Ready for Booking

"THE LAND OF THE FREE," a special production which not only shows the close of the Great War, but also, it is claimed, gives a vivid, moving epic of American heroism and sacrifice, is announced by the Fox Film Corporation as having been completed and now ready for bookings.

This picture, including the epochal events that occurred up to and through the signing of the armistice, is described as being one of extraordinary timeliness and authenticity, and affords exhibitors a unique opportunity to give their patrons a photodrama that pictures the closing chapters of the Allies' and America's triumph, including the capture of Sedan.

"The Land of the Free," it is stated, is based on "Why America Will Win," the William Fox photobiography of General John J. Pershing; but the revisions made in this picture have converted it into what is announced as the first picture that brings the war up to the minute.

With the announcement of these changes and additions, it is explained that in producing the original Pershing picture William Fox took care that it would be so arranged that important developments in the war situation could be satisfactorily met by revision of the film. Recognizing that the war was constantly changing conditions, and that the conflict might end at any moment, Mr. Fox prepared for any emergency. The result was that signing of the armistice found alterations already planned and new scenes prepared to bring the picture actually abreast of history.

"'The Land of the Free,'" said an official of the Fox Film Corporation yesterday, "is another example of the policy of 'Service First' which actuates everything planned by the William Fox organization. Many exhibitors had already contracted for 'Why America Will Win' and were preparing to show it.

By bringing the picture up to the second we are insuring to these exhibitors still larger profits. And, needless to add, it means more money for exhibitors who have not yet booked the picture, for "The Land of the Free" is the first photoplay that carries the war to the very end.

"Every detachment of troops that arrives here will be the object of great public demonstrations, and for many months parades and other marks of popular love and admiration will serve to keep Pershing's name and deeds fresh in the public mind. Pershing today is the idol of the American people, and his work will not fail to grip popular interest for many years."

Fannie Ward Looks Forward to Vacation

To a representative of Motion Picture News in Los Angeles Fannie Ward last week stated that she expects to visit New York shortly, and possibly Europe. Miss Ward said she is now making the final scenes in her last picture under her present contract with Pathe.

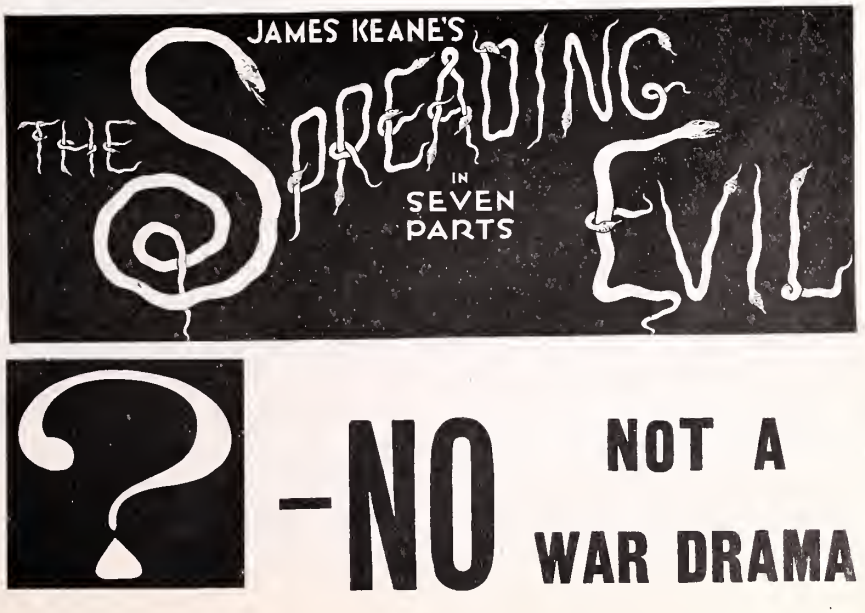
"As soon as the epidemic subsides, I expect to go there for a vacation," Miss Ward said, "and if possible visit Europe for a short time. If that is impossible, I will take a short vacation before taking up any new work for the screen with any company."

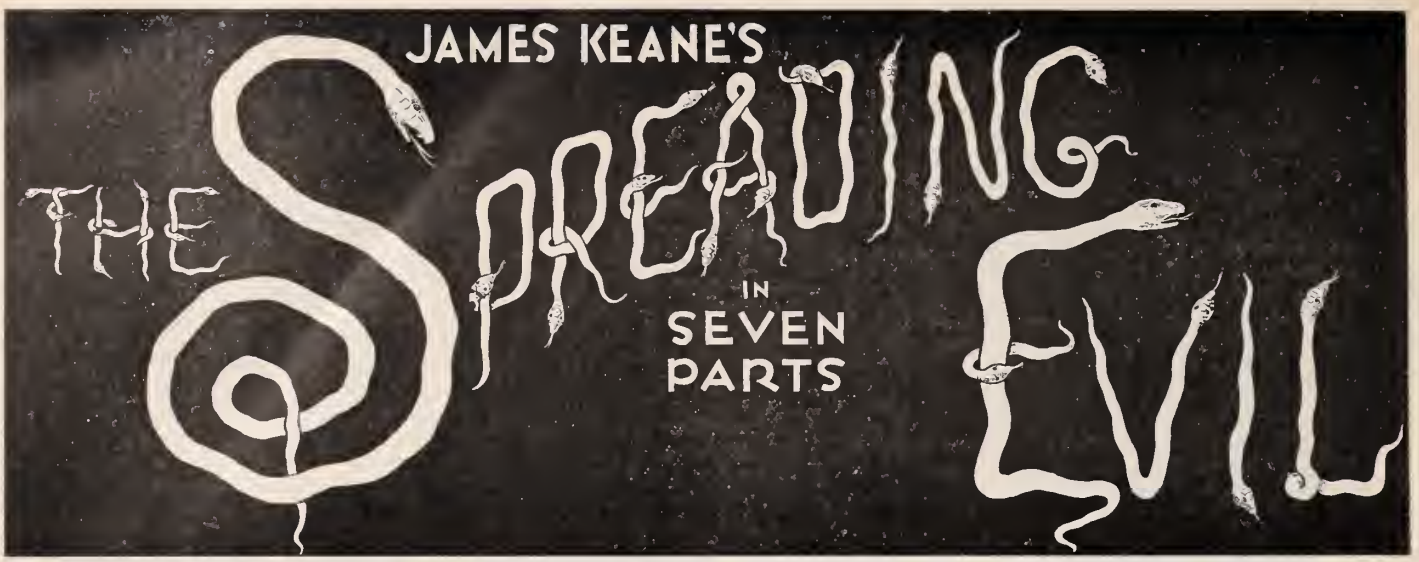
Miss Ward states the Pathe contract has not been renewed and that no plans have been made for the future. She very recently purchased a home in Los Angeles from former Mayor Hazard. This is located in the Wilshire district and consists of four acres.

Newman Branch Office

A branch sales office of the I. C. Newman Company of New York is being established at 4676 Hollywood Boulevard, Los Angeles, under the direction of Bertram Newman.

The company makes fire and smoke specialties exclusively for motion pictures.





—NO NOT A WAR DRAMA

Wright Aims to "Open" Mexico

Educational's Director to Lay Before Mexican Authorities Plan for Safeguarding American Film Rights —Leaves Soon

GEORGE D. WRIGHT, having completed assembling for the Educational Films Corporation his "Mexican Topicals," expects to return to Mexico next month to put before the Administration the draft of a law for the proper protection of American film products in the South country.

The importance of this step may be gauged from the fact that hitherto Mexico has been the customer of European film houses almost exclusively or else of duping thieves who stole the American product.

Mr. Wright says: "The only American stars who are at all well known in Mexico are Charley Chaplin and Pearl White, the former as a film comedian of world-wide vogue and the latter because the French Pathe, of which the American Pathe is a branch, distributes her releases. On the other hand, the names and histories of leading French and Italian stars are known to all Mexican fans. The reputation of the American films in Mexico has been ruined by the practice of duping.

"Most of the dupes come from Central America and Cuba. They often arrive ahead of the buyer of the authorized rights and cut the ground from under his feet. A rich banker told me he could not understand why Geraldine Farrar in 'Joan the Woman' should be great in the United States and rotten in Mexico. Of course, the Mexican version was a dupe, and the result is that 'Americans' down there are considered inferior to any of the European makes. Poor, inaccurate Spanish titling gives them a further black eye.

"I have already sounded out President Carranza's government as to what can be done to stop the illicit traffic. That government is willing to consider an arrangement with the National Association of the Motion Picture Industry whereby Mexican exchanges who buy from bona fide producers will be safeguarded. I have taken this up with representatives of the Association, and I hope to carry back with me to Mexico the draft of a law to abolish duping which shall be satisfactory to the Carranza government. If this can be done I predict for American features and shorter productions an era of unexampled prosperity in the southern republic."

Selig Polyscope Sells Mix Reissues

It was announced this week that Exclusive Features, Inc., of 126 West Forty-sixth street, New York, has bought outright all negatives of the Tom Mix comedy dramas formerly owned by Selig Polyscope Company.

It is expected by Exclusive Features, Inc., that the two-reel productions to be regularly released will prove very popular among exhibitors and fans.

In an announcement this week Exclusive Features said: "Tom Mix is the last of those picturesque riders of the range who formerly were a so necessary part of the atmosphere of the great West.

"Since civilization has reached out and set its hand on the open plains, the cowboy of tradition has gradually disappeared, or so changed his appearance that he is hardly recognized in the modern product of today. No longer is seen the picturesque chaps and the wide sombrero. No longer is it considered necessary to be able to outride the daring Arab or the famous Cossacks in order to dry-nurse a herd of cattle. Instead the more workaday overalls and the omnipresent flivver have usurped their place."

Additional Live Producers' News on Page 3276

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5
Dec. 2. Tongues of Flame (Walcamp)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Nov. 17. My Cousin (Enrico Caruso).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 24. Women's Weapons (Ethel Clayton)
Nov. 24. A Daughter of the Old South (P Frederick) .....
Nov. 24. Mirandy Smiles (Vivian Martin)...

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Nov. 10. Snobs (Moore) .....
Nov. 17. The Cheat .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders"
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 1. 18 to 45.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. The Man Hunter (William Farnum).
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 26. Tuck and Pluck (George Walsh)....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Dec. 2. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Oct. 7. Secret Strings (Olive Tell)..... 5
Nov. 18. His Bonded Wife (Emmy Wehlen) 5
Nov. 25. Five Thousand an Hour (Hale Hamilton) 5
Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....
Eye for Eye (Nazimova)..... 7
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....
Dec. 1. Infatuation (Gaby Deslys).....6 D

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Nov. 17. Her Great Chance (Alice Brady)... 5
Dec. 1. The Road Through the Dark (Clara Kimball Young) 5

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Nov. 17. Reckoning Day (Bella Bennett).... 5
Nov. 24. Deuce Duncan (William Desmond). 5
Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Nov. 18. Kiss or Kill (Dean and Rawlinson). 5
Dec. 2. Vanity Pool (Mary MacLaren)..... 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Nov. 18. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 18. America's Answer .....
Nov. 25. The Grouch (Montagu Love).....
Dec. 1. The Sea Waif (Louise Huff with John Bowers) .....
Dec. 9. The Man of Bronze (Lewis S. Stone)
Dec. 16. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent Releases on page 3248)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Nov. 17. Why Movies Move.
Nov. 24. Tortola, the Fishwoman's Paradise.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Nov. 17. Fiji Does Its Bit.
Nov. 24. Fire Walkers at Bega.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Nov. 17. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 17. Mongrels .....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. 5,000 Miles on a Gallon of Gas.....
Dec. 22. Hitting the Hight Spots.....

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia .....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden) .....1 C
The Camouflaged Baby (Lillian Vera-Bouldon) .....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden) .....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)
All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C
STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling.....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C
OUTING-CHESTER PICTURES
To be issued one a week
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies.....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....
OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....
SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen).....1 Ed.
Winning the War, No. 1.....1 Top.
ROLIN COMEDIES
One Reel a Week
Sept. 29. Swing Your Partners (Lloyd).....
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, Brotosh West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Nov. 24. Sumatra.....
Dec. 1. Java.....
THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....
BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front.....
July 28. No. 12, The Canadians 2at Vimy Ridge.....
"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillon, Peggy Shaner
June 2. Thirteenth Episode, Enemy Aliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.
"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.
WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson).....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson).....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

L-KO COMEDIES
Two Reels)
Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
NESTOR COMEDIES
(One Reel)
Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
WESTERN AND RAILROAD DRAMAS
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp).....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison).....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick).....2 D
Sept. 23. Under False Pretenses (Helen Gibson).....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday
LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot.....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods.....
Aug. 26. Housecleaning Horrors.....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film.....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry?.....
Nov. 25. Maid Wanted.....
Dec. 2. Guilty.....
SERIALS
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).
"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).
THE LURE OF THE CIRCUS
(Two Reels Each)
Nov. 25. First Episode (The Big Tent).
Dec. 2. Second Episode (The Giant's Leap).
FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.
BIG V SPECIAL COMEDIES
Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Oct. 21. Frauds and Frenzies.....2 C
Oct. 28. Submarine and Simps.....2 C
THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).
A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).
THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
The Blade of Hate (Third Episode).
The Noose (Fourth Episode).
The Tide of Death (Fifth Episode).
Fiery Fate (Sixth Episode).
DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement.....
Aug. 5. Miss Sticky-Moufie-Kiss.....
Aug. 12. Diplomatic Henry.....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3246)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels
UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain".....6 reels
William S. Hart in "The Bandit and the Preacher".....5 reels
William S. Hart in "The Hell Hound of Alaska".....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

The Path To A Rich Market

Motion Picture exhibitors and operators do not only prize MOTION PICTURE NEWS for its valuable help in the practical solution of their many problems—they read its advertising columns for the same practical help in solving their buying problems.

Tell them about your goods through the medium which has their confidence —the one medium which is read by the exhibitor.

Projection Music Laboratory Studio Theatre

Simplex

"LET THE Simplex TWINS MAGNETIZE YOUR SCREEN"

The Screen is the Vital Spot of the House. It is what people pay their money to look at, and its attractiveness determines the number that come back for another look.

And there's no other way of making and *keeping* the Screen one-hundred-per-cent attractive than to employ the Simplex in the Projection Room.

The design of its Intermittent Movement, the excellence of the materials used, the lightness, large bearing surfaces and extreme accuracy of the intermittent parts, the manner of lubrication—these and other factors contribute to a permanent steadiness that leaves the wise Exhibitor no other choice.

Your interests are protected by films wisely selected and Simplex projected.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Better Projection Pays

YOU are a successful motion picture theatre owner. The grade of productions you exhibit, your theatre itself, and the progressive policies on which you are conducting it, are all sources of pride.

You are proud of having built up a patronage; yet you realize that the things on which you pride yourself are absolute necessities to any successful theatre enterprise. You are therefore on the alert for any opportunity to *further elevate* the standard of your theatre. Now let us consider your projection.

Westinghouse
Motion Picture Equipments
insure the desired results—whether it be good projection or economical projection.

Clear and Steady Pictures
Economy **Reliability**

Send for descriptive folder number 4343

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.

W WESTINGHOUSE ELECTRIC

Westinghouse

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Gain Knowledge

THE following letter was sent in to Motion Picture News by one of the operators from the Province of Alberta, Canada, with the request that he be sent a copy of any of the transactions of the Society of Motion Picture Engineers which are available. These have been sent.

We might state here that following each meeting of the Society, Motion Picture News publishes in its Projection Department the various papers which have been presented at the meeting for the benefit of the operators and theatre managers, all of whom can benefit greatly by carefully reading them.

The letter is as follows:

GOVERNMENT OF THE PROVINCE OF ALBERTA
DEPARTMENT OF THE PROVINCIAL SECRETARY
OFFICE OF THE
CHIEF CENSOR MOVING PICTURES
EDMONTON.

Dear Sir:

In view of the present scarcity of competent projectionists, and of the necessity of filling vacancies with inexperienced men, the Alberta Censorship Board has deemed it advisable to classify all motion picture operators throughout the Province.

A new set of examination questions has been compiled which covers the most practical phase of the profession as it stands today. It is the aim of the Board of Censors to improve the standard of motion picture projection as much as possible, and to elevate the industry generally with a view to giving it the position before the public to which it rightly belongs.

It is realized, however, that the point from which this must begin is the operating room; and the deciding factor is the operator, or projectionist. You are, therefore, urged to improve your present knowledge of the work by a careful study of the latest findings and standards of the New York Society of Motion Picture Engineers, as well as kindred publications connected with the industry, and to prepare yourself for a classification examination in January, 1919.

Motion picture machine operators in the Province of Alberta will be classed as first, second or third; and those holding third class licenses will not be allowed to operate in cities.

Your obedient servant,

Howard Douglas,
Chief Censor.

Ralph R. Kiefer, Esq.,
Alliance, Alta.

It will not be amiss to call attention of the entire trade to the fact that the Transactions of the Society of Motion Picture Engineers contains detailed technical data which cannot be had from any other source, and that this data is of the utmost importance to every man interested or connected in any way with the problems which surround the proper projection of motion pictures.

Any one wishing the latest transactions may receive them by writing to Mr. A. S. Cory, Technical Editor of Motion Picture News, and send in with his letter 25 cents (which goes to the Society).

It is indeed pleasing to note the growing interest which is being shown in the activities of the Society of Motion Picture Engineers. You may remember that this organization was started on July 24, 1916, at a meeting called in Washington, D. C., by C. Francis Jenkins.

Since that time it has grown till we now have a membership of sixty active men from every line of endeavor which help Motion Pictures to prosper—Electrical—Optical—Mechanical and Theoretical—all working for a better, bigger, broader, healthier Motion Picture industry.

This letter merely points toward the fact that the work which is being done is appreciated. Here is an official of the Canadian Government sending out a leter to all operators and theatre men in his province telling them that they should obtain a copy of the transactions of the Society, in order that those who put the picture on the screen may prepare themselves to pass an examination and qualify as operators worthy of holding down responsible positions.

The classification of operators according to their ability to produce results and in accordance with their actual technical knowledge has been advocated strongly by Motion Picture News in the past. It is the only way in which we may hope to ever have a differentiation between the operator who deserves no more dignified title and the projectionist, as the real men in the line are so rightly called by Mr. Richardson.

Not only does the Society of Motion Picture Engineers aim to help these men improve their knowledge, but likewise does Motion Picture News through its Projection Department under Mr. Cory aim to assist all those men in our industry who wish to help themselves.

We are here to answer all the questions you can fire at us. Mr. Cory is at liberty to use all the space which is necessary in any issue of the News in answering your questions, therefore come in and flood us with inquiries. Your names and initials will be entirely eliminated in the News in answering your questions if you wish. Try to ask some practical questoin you think Mr. Cory can't answer. I would like to see you stick him.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Edited by ALFRED S. CORY

The Conservation of Projection Apparatus

THE war situation and activities of the past year have resulted in attention being directed to the conservation of resources in many directions, and in the motion picture industry the question of economy in electrical power and various accessory commodities has been investigated, with the result that numerous articles have been published on the subject.

In the field of motion picture projection great changes have occurred within the past two years, and it is a conservative statement that at least fifty per cent of the men engaged in projecting pictures two years ago are now with the colors or in some other branch of industry. Information collected throughout the United States by Motion Picture News would, indeed, make it appear that even a higher percentage of former operators than that mentioned above are now following some other occupation.

It is reasonable, therefore, to infer that a high percentage of the projection machines and accessory appliances throughout the country are now in the hands of new operators, and also that a large number of these newcomers in the field of motion picture projection are comparatively inexperienced in the manipulation and maintenance of projection apparatus, but it must be assumed, in justice to these men, that they are anxious to master projection in all its details, and that the majority of them will study hard to that end.

Under the circumstances it devolves upon the Projection Department to give sympathetic attention to the requirements of all elementary students of motion picture projection, and to bring before them suggestions and instructions covering the fundamentally important requirements for the successful projection of pictures and the maintenance of their apparatus, which requires us sometimes to retrace our steps, and to dwell upon matters which, while very elementary to experienced projectionists, and to our older readers, are entirely new to recently fledged operators.

While the conservation of electrical power and of cine film, as used in motion picture theatres, has been dwelt upon at considerable length of late, there does not seem to have been much attention devoted to the care and conservation of projection machinery, in spite of the fact that the large number of inexperienced men now practicing as operators must require some preliminary advice and instruction in the proper care of such appliances.

In the engine-room of a factory or steamship, or in the dynamo-room of a power-house, the greatest care is exercised in keeping the ponderous machinery in perfect condition and immaculately clean, because it is well appreciated that the full efficiency and proper performance of the apparatus cannot be otherwise maintained. But in motion picture projection, where a delicate mechanism is employed containing adjustments of the order of one ten-thousandth of an inch in fineness, it seems to be the opinion of many operators, if they ever think of the matter at all, that the projector mechanism should continue to delivery first class screen results, and give no trouble in operation, in return for a complete lack of care and attention.

Thus it occurs that breakdowns occasionally interrupt a performance; screen results are in some instances miserable; and an excessive and unnecessary amount of money has constantly to be spent upon repair parts, whereas, none of these contingencies would arise if each operator gave five minutes of careful and intelligent attention to each of his projector mechanisms each day.

It has been found by the repair department of the Nicholas Power Company that as high as 90 per cent of the Cameragraph mechanisms turned in at their factory for repairs have been incapacitated for use by accumulations of dirt or by the failure of the operator to lubricate them properly; some mechanisms, in fact, not having been lubricated at all. The failure to clean the projector mechanism each day, including a thorough, over-all cleaning at least once each week, is not only on the part of the novices in motion picture projection, but some of the best known operators in large cities habitually allow their projectors to remain in a disgracefully dirty condition. On the other hand, there are, of course, theatres where great pride is taken in the projector installation, and where the operating-room and its appliances are maintained in immaculate condition at all times.

As it remains, however, a stubborn and indisputable fact that numerous operators and especially newcomers in this line of endeavor, are prone to neglect the proper daily care of the mechanism, we would like on the present occasion to lay all possible emphasis on the fact that a high-class, consistent performance, free from interruptions and annoying breakdowns, cannot be expected from a projector mechanism unless it is kept scrupulously clean, and properly lubricated in all its running parts.

In the case of the motion picture projector mechanism the questions of cleanliness and lubrication are closely allied, since the manner in which the mechanism is lubricated, or oiled, has a direct influence upon the amount of dirt which will collect upon the mechanism when it is in operation.

As previously stated, many operators expect their projectors to consistently maintain a good performance without any attention or oiling at all, but when we have the other extreme—the operator who oils his projector as if it were a locomotive, and pours quarts of oil upon its defenseless head, where a few drops only are required.

The intermittent movement of a projecting mechanism consists of delicate and accurately constructed members, which operate at high speed and perform a heavy task, and this movement should therefore be provided with a never failing supply of lubricant. This is facilitated in every modern projector by enclosing the intermittent movement in a metal casing, which latter is intended to serve as an oil reservoir. Every user of a modern projecting mechanism should, therefore, see to it that a sufficient amount of suitable lubricant is at all times contained in the intermittent casing, to insure that the intermittent movement is always properly lubricated, and not running dry, as a dry and bound-up intermittent is a prolific cause of breakdowns in projector mechanisms, and is entirely chargeable to the negligence of the operator. A somewhat heavier oil is required by the intermittent movement that is desirable for the general oiling of a projector, and every maker of motion picture projection machines can supply a suitable lubricant for this purpose, or will be glad to advise any user of a machine as to what is a suitable grade of oil to use.

While the intermittent movement of a projector is provided with a reservoir for holding a quantity of lubricant, this is not the case with the other bearings of the mechanism, and the procedure of oiling the numerous other revolving members must, accordingly, be different from that followed in lubricating the intermittent. In going over a projector with the oil-can it is the common and indifferent practice of too many operators to supply each oil-hole with a copious flood of oil, whereas, most every bearing on a projection machine will function perfectly if supplied with just one or two drops of the proper grade of oil, applied at least once each day. When the lubricant is supplied in just the right quantity it is retained by the bearings and utilized in facilitating the easy operation of the rotating parts, but when the bearings and mechanism frame are flooded by injudicious use of the oil-can, the surplus oil runs down and spreads itself over the mechanism, and all of its component parts, and then becomes the resting place for countless particles of floating dust, as well as for myriads of chunks of dirt and fragments of celluloid thrown off by the film in its rapid passage through the projector.

If, as is all too frequently the case, this accumulated dirt and grit is permitted to accumulate upon the projector mechanism, and to remain thereon, the moving parts of the machine are of course subjected to its abrasive influence, and are soon worn out

—the result being the failure of the machine to perform its work, and the necessity of costly repairs.

Though it is seen, for the above reasons, to be highly undesirable to use oil to excess in lubricating a projecting machine, the cardinal mistake is neglect on the part of the operator to thoroughly clean the mechanism each day, because the grit and dirt collected by superfluous oil does more harm to the mechanism than the mere existence of the oil.

It frequently takes a factory mechanic more time to remove the gum and grit from a mechanism sent in for repairs than it takes to actually execute the required repairs, and, in fact, the majority of mechanisms turned in to the repair shops are in a disgracefully dirty condition which is usually the origin and main cause of the trouble encountered in their operation. Indeed, the average operator struggles *hours* each day in combating troubles which could be entirely eliminated by a few *minutes* spent daily in oiling and cleaning, and it cannot be denied that a properly cared for mechanism presents a much neater appearance, and is far easier running, than one which receives this attention only occasionally, or perhaps not at all.

In the cleaning of projector mechanisms kerosene is a valuable ally of the operator, and in addition to his cans of proper lubricant for the intermittent and the mechanism in general, the operator should have handy a supply of kerosene and an oil-can for applying the same to the various bearings. By washing out the bearings and running parts at least once a week with kerosene, the life and smooth running of the mechanism is promoted, and there is no better way of cleaning up a badly fouled head than to remove the lenses and immerse the same in a pail full of kerosene, operating the mechanism to insure that the cleaning liquid penetrates to all bearings, and washing off the scum and dirt collecting on all parts of the mechanism and frame. After such treatment the mechanism should be wiped free from all surplus kerosene, inside and out, and then lubricated in the proper manner for use.

Such drastic methods will be seldom necessary, however, if the machine is properly (*sparingly*) oiled each day, and also gone over with a cloth to remove surplus oil and the inevitable daily accumulation of dust. When this is conscientiously done by the operator, no large accumulation of dirt and gummed up matter has any chance to accumulate, and hence the machine troubles due to these causes, which are the principal causes of projector trouble, are removed; the result being increased life of the machine, better screen results, and greatly lessened effort in the use of the projector.

Picture Moves Sideways

Mr. S. T. Stanley, Darlington, S. C., inquires: "When the picture moves from side to side on the screen and the sprocket is in good condition, the tension springs tight, and the rollers good, what causes this sideways movement of the picture on the screen?"

Reply: If the correspondent had given us further particulars as to the type of projector used, and the character of the sidewise movement of the picture on the screen, we could advise with more certainty as to the exact cause of the trouble.

The movement of the correspondent's picture from side to side on the screen is, however, very likely due to:

(1) Excessive end-play of intermittent sprocket,

or:

(2) Swaying of the machine, due to same not being anchored firmly enough to floor of projection room.

To ascertain if excessive end-play exists in the intermittent sprocket, set the movement on lock and grasp the sprocket between thumb and forefinger. Then attempt to move the sprocket sideways, first to one side and then to the other. If the intermittent sprocket can be shifted sideways to any very noticeable extent it is evident that there is end-play, and that the sprocket can, therefore, shift back and forth laterally during the operation of the machine, thus causing a magnified sideways motion of the projected picture upon the screen.

Should end-play be found in the intermittent sprocket, this may be removed in the manner directed by the makers of the projector (*correspondent does not mention make of his machine, hence further particulars are not given*); but in eliminating the end play from the intermittent spindle, or from any other spindle on a projector mechanism, the operation should not be carried to the extreme of removing all play and making the shoulders on the spindle bind against the bearings, as this would cause the machine to run hard, and might also result in undue wear of the parts in question.

Considering next the case when a projector is not firmly anchored to the floor of the projection room, or when the floor of the room is flimsy and liable to vibration, the projected picture will then sway on the screen in concert with any swaying or vibration of the projector, and by reason of the screen being a considerable distance away the movement at the screen will be much greater than it is at the projector.

In the case of a hand driven projector which is not properly secured to the floor, the machine will sway periodically with each turn of the crank, as may be readily noted by the projectionist. Whether this is the cause of the correspondent's trouble is merely a matter of conjecture, however, as he has neglected to state how his machine is driven.

Newman Co. Introduce Honor Roll Tablet

AN Honor Roll is a fitting remembrance for the men who are serving under the flag, making a permanent record of appreciation, and the Newman Mfg. Co., Cincinnati, Ohio, are manufacturing an Honor Roll Tablet which consists of a grooved black board covered with cloth and white enameled finished letters with prongs which fit into the grooves.

The removable letters are made in five sizes, namely ¼ inch,

Newman Honor Roll Tablet

½ inch, ¾ inch, 1 inch and 1½ inch. Any additional names can be applied to the board by quickly inserting the letters into the grooves.

The tablet, shown in the accompany illustration, is made with a glass covered framed door, finished to suit the surroundings, and the Newman Company advise that many industrial plants, schools, churches and theatres have installed these tablets.

An Opportunity

THE attention of persons experienced in the motion picture supply business, who may be desirous of forming a new connection, with prospects of steady advancement, is directed to the advertisement of the Lucas Theatre Supply Co., of Atlanta, Ga., which appears in this issue.

Those who can demonstrate that they possess the requirements outlined in the Lucas Company's advertisement, should communicate with Mr. Harry K. Lucas, without delay.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

WHY AND BECAUSE

WHY do you find all makes of machines in the second hand shops EXCEPT SIMPLEX?

WHY are SIMPLEX Machines cheaper to operate than all others?

BECAUSE the makers of the SIMPLEX consider quality a better asset than quantity. No material short of the best regardless of price can enter into its construction, hence repair bills are almost unknown. For further information address

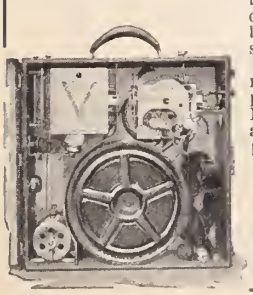
LEWIS M. SWAAB
SIMPLEX Distributor
1329 Vine Street, Philadelphia

Ask us about our motor equipment for power 6A and 6B

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.



Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

Wants to Be Cameraman

Mr. R. C. Bell, Charleston, S. C., writes as follows: "I am twenty-five years old and have been operating picture machines for the past five years; at the same time I have studied the technical end of projection. What chance would I have if I went to the West Coast to take up the profession of cameraman? How shall I proceed after having arrived there? If it is practicable, could I set to work to locate from this point? If so, how?"

In reply: It is the ambition of many a projectionist to eventually become a cameraman, and we are glad to encourage this aim because a well-trained, experienced projectionist brings to the work of cinematography an appreciation of many fine points in connection with its requirements which are not possessed by some cameramen who have been recruited from the ranks of the still photographers. Moreover, preliminary experience in projection gives the prospective cameraman a knowledge of cinematographic mechanisms, which are all fundamentally similar, and a familiarity with the physical characteristics of film.

In the case of the present correspondent, we think, however, that it would be a rash experiment for him to go to the West Coast prospecting for a cameraman's position, without having first gained a fair mastery of cinematography. There are already more cameramen in California than there are berths to be filled, and in the event of the correspondent's failure to connect with one of the producing organizations, he would probably find himself unable to fall back upon projecting as a means of support, on account of the thorough manner in which operators are organized in the large cities of the Golden States. As we do not, therefore, advise the correspondent to take the step he suggests, it is unnecessary to go into further detail on this phase of the matter, but we will point out what seems to us the most certain method of effecting the transition from projectionist to cameraman.

Although friendship has been the means of getting many a man his chance as assistant photographer in a studio, the majority of aspirants are not so fortunate, but the man who has mastered cinematography has a fighting chance with other cameramen in securing any position which may be open, his chances of connecting depending to a certain extent upon his ability, which he will at once have to demonstrate in the event of his being hired.

We think, accordingly, that projectionists, still photographers, and all others anxious to become movie cameramen, will be promoting their desires in the most direct and effective fashion, by securing a cine camera and film and devoting their spare time to familiarizing themselves with the operation of the camera and the actual exposure of negative film. Cameras of moderate price may be obtained, and are suitable for this experimental work, while many a now successful cinematographer constructed his first camera with his own hands.

New Floodlighting Booklet

X-Ray Floodlighting is the name of a new booklet recently published by the National X-Ray Reflector Company of Chicago.

This booklet explains at some length the important part flood lighting is playing in the winning of the war. Protection lighting as well as outdoor lighting for light work is being especially well cared for by the X-Ray projectors.

Several new silver mirrored reflectors for projectors and three new X-Ray projectors are featured in this bulletin. These additions make the X-Ray line of flood lighting units extremely comprehensive.

WANTED THE SERVICES

of a thoroughly experienced, reliable supply man—one with some selling ability and capable of handling correspondence. State age and experience and salary to start with. Excellent opportunity and bright future for right man. Only live wires need apply. Write quick.

LUCAS THEATRE SUPPLY CO. ATLANTA, GA.

Camera Laboratory — Picture Making — Studio Technique

Tinting and Toning of Eastman Positive Motion Picture Film

[*Latest instructions issued by the Eastman Kodak Co.*]

IN the production of motion picture film it is becoming more common to vary the color of the film either by toning or tinting or by a combination of the two processes. Toning consists in either wholly or partially replacing the silver image of the positive film by some colored compound, the clear portions or highlights of the image, consisting of plain gelatine, remaining unaffected and colorless. Tinting, on the other hand, consists of immersing the film in a solution of dye which colors the gelatine itself, causing the whole picture on the screen to have a veil of color over it.

PART I—TINTING

In "tinting" the following factors must be taken into consideration:

Nature of the Dye Employed

Dyes are chemically of two different types, acid and basic; so-called acid dyes are the alkali salts of organic acids, while the basic dyes are the chlorides, sulphates, etc., of organic bases.

For the tinting of film only "acid" dyes have been considered since it is not possible to make a complete selection from basic dyes alone, which would necessitate the use of acid and basic dyes in admixture—a procedure highly undesirable and in many cases impossible.

Any dye suitable for admixture with others to produce intermediate tints should possess the following properties:

A. The dye should be inert and not attack the gelatine or support. This is of fundamental importance as the gelatine coating of dyed film in many cases has a tendency to lose its flexibility, giving rise to what is known in the trade as "brittleness."

Several dyes when employed at a concentration of 1% attack gelatine readily at 70 degrees F. and vigorously at 80 degrees F., especially in presence of small amounts of acid, producing a marked softening and often partial dissolution of the film. The effect is roughly proportional to the concentration of the dye and to the temperature, and varies with each individual dye.

Experience has shown that the gelatine coating of film which has been softened in this way by the dye becomes "brittle" on subsequent projection.

The actual factors in the production of brittleness are:

1. The hydrolysing action of acid which in many cases is added to assist dyeing. In case a solid acid is employed the heat encountered during projection will greatly accelerate this hydrolysis.

2. The corrosive action of the dye itself. Dyes vary considerably in this respect according to their particular composition. So far, it has not been possible to make any general classification of dyes in this connection, though nitro compounds appear to be particularly corrosive in their action.

3. The presence of impurities in the dye. These take the form of excessive amounts of loading material such as sodium sulphate or chloride, or small traces of iron, the latter having a tendency to harden the film considerably.

In all the above cases, the physical nature of the gelatine is altered, whereby it loses its property of remaining resilient under normal conditions of temperature and humidity, resulting in "brittleness."

A suitable test as to whether a dye has any propensity to produce brittleness is to incubate a sample of film, half of which has been dyed, for about 48 hours at 212 degrees F. If any difference in brittleness is noticeable between the dyed and the undyed portions so treated after the film has been allowed to stand in the air for some time, the dye is unsuitable for tinting.

Apart from the above, most dyes when used at a concentration of 1% and at 80 defrees F. produce more or less softening of the gelatine, which may be prevented by:

(a) Use of only dilute solutions. Except in very special cases, a dye solution stronger than 0.5% is seldom required, the usual strength employed being about 0.2%, at which concentration softening is unusual.

(b) Use of a minimum amount of volatile acid in the dye-bath or omission of the same whenever possible.

(c) By working at temperatures not higher than 70 degrees F.

(d) By slight hardening of the film before dyeing and subsequent softening by glycerine, as described below:

B. The dye should not "bleed" to any considerable extent when the film is washed; in other words, the rate of removal of the dye should be slow and only a slight amount should wash out in a period of, say, five minutes.

In tinting, bleeding is of very considerable importance, since, during the periods between rinsing after dyeing and the placing of the film on the drying rack, any drops of water on the surface of the film become more or less saturated with dye, and these after drying remain as spots and irregular markings which are very apparent on the screen.

It is possible in some cases to modify this bleeding by an acid "stop bath," or by adding acid to the dye-bath; though it may be considered a general rule that the bleeding of a dye is a property peculiar to itself. In making a selection of dyes therefore, it is necessary to choose only those whose propensity for bleeding is a minimum.

C. The rate of dyeing should be only slightly affected by the addition of acid to the dye-bath, although most acid dyes are more or less sensitive to acid.

In case the rate of dyeing is appreciably affected by the addition of acid it is possible to take advantage of this fact since a much weaker dye solution may be employed to obtain a given tint, while an apparently exhausted bath may be revived by adding a small trace of acid.

Only a volatile acid such as acetic acid should be used since this will evaporate on drying, while the strength of the acid in the dye-bath should not exceed .05% or one part in 2,000, otherwise softening of the gelatine is liable to occur, especially if the temperature exceeds 70° F.

In the case of a bath containing a mixture of dyes, owing to the fact that acid affects some dyes more than others, as the dye-bath becomes exhausted and the acid content changes, the tint obtained will gradually change also. It is only possible therefore to use acid with any degree of certainty in the case of dye-baths containing a single dye.

D. The dyes should not fade on exposure to heat or light and should not be "dichroic" or change color on dilution.

Moreover, the wear and tear of the film should not be impaired in any way after dyeing, and even after incubating for 48 hours at 212 degrees F., afterwards allowing the film to humidify; no difference should be discernible between dyed and undyed film so treated.

E. The dye should not be affected by the acid fixing bath, since any fixing solution accidentally splashed thereon would destroy the dye immediately.

In view of the large number of tints required in commercial work, it is undesirable to keep a separate dye-powder for the preparation of each particular bath, but rather to prepare the same by admixture of three or more dyes. If three only are employed, mixing must be conducted with great precision in order to reproduce any given tint, but this difficulty is removed by the use of intermediate colors.

The following six standard dyes have been chosen as fulfilling

(*Continued on next page*)

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAME

Write for New 1918 Catalog

The Newman Mfg. Company

ESTABLISHED 1882
Frames, Easels, Rails Grilles, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

We manufacture the frames in various finishes which do not require polishing.

YOUR AD HERE IS READ
BY THE
PEOPLE YOU WANT TO REACH

the above conditions as nearly as possible, and by suitably mixing solutions of these, almost any desired tint may be obtained.

Name Used in Formula	Commercial Name
Cine Red	Serichrome Blue R
" Scarlet	Crocein Scarlet MOO
" Orange	Orange A Concentrated
" Yellow	Niagara Fast Yellow
" Green	Ammaco Acid Green L
" Blue	Buffalo Fast Blue R

These dyes are obtainable from the National Aniline & Chemical Co., Inc., New York City.

The strength of the dyes may vary slightly from batch to batch, but this variation is usually so small as not to materially affect the nature of the tint obtained from any particular formula.

The Cine Blue dye appears much redder by artificial light than by daylight, especially before drying the film, as do all tints containing Cine Blue.

The following formulas are given merely for guidance and should be altered to suit individual requirements.

When matching any color view only by artificial light.

FORMULAS FOR TINTING AT 65 DEG. F.

Tint Number	Avoirdupois	Metric	Time of Tinting
1. Cine Red	8 ozs.	250 grams	
Acetic Acid (Glacial)	3½ ozs.	100 grams	
Water	50 gals.	200 liters	5 minutes
2. Cine Red	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
3. Cine Scarlet	8 ozs.	250 grams	
Acetic Acid (Glacial)	3½ ozs.	100 grams	
Water	50 gals.	200 liters	5 minutes
4. Cine Orange	8 ozs.	250 grams	
Acetic Acid (Glacial)	3½ ozs.	100 grams	
Water	50 gals.	200 liters	4 minutes
5. Cine Orange	1 lb.	500 grams	
Water	50 gals.	200 liters	10 minutes
6. Cine Yellow	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
7. Cine Yellow	4 ozs.	125 grams	
Cine Green	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
8. Cine Green	13 ozs.	400 grams	
Water	50 gals.	200 liters	10 minutes
9. Cine Green	8 ozs.	250 grams	
Cine Blue	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
10. Cine Blue	8 ozs.	250 grams	
Water	50 gals.	200 liters	10 minutes
11. Cine Blue	4 ozs.	125 grams	
Water	50 gals.	200 liters	10 minutes
12. Cine Blue	8 ozs.	250 grams	
Cine Red	4 ozs.	125 grams	
Water	50 gals.	200 liters	10 minutes

Method of Mixing

Dissolve the solid eyes in as small an amount of hot water as possible, and filter through fine muslin. Pour hot water over any residue remaining, which should only be slight, in order to ensure thorough solution of the dye, and dilute the solution in the tank to the required volume at 65 degrees F.

Nature of Positive Film

Only good, snappy positive film may be successfully tinted, since tinting tends to reduce contrast.

The depth of the tint obtained depends on the following factors:

Nature and Strength of the Dye-bath

Except in special cases such as fire scenes, sunset and moonlight effects, and the like, it is very undesirable to employ strong tints, since apart from the displeasing effects and irritation to the

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

eye, the dyes produce a slight softening of the gelatine film when used at 80 degrees F. in 1% solution.

Should it be necessary to employ concentrated baths in summer, either cool the dye-bath or use a suitable hardener. This will be unnecessary if hardener is employed in the fixing bath after development, but otherwise if formalin (40%) be added to the dye-bath to the extent of 1 volume to 400 volumes of dye solution, no trouble will be encountered. During the winter months, when it is advisable to treat all film after developing and fixing, with glycerine, the latter may be incorporated with the dye-bath, thereby eliminating an extra operation. The strength of the glycerine should be 2%, or two volumes per one hundred volumes of dye solution. In most cases, however, the addition of glycerine considerably retards the rate of dyeing, so that in order to obtain the same degree of tinting within a period of ten minutes, the concentration of the dye-bath should be increased accordingly.

When delicate tints are employed, the effect is both to remove the contrasty black and white effect, and to add a touch of warmth to the black deposit of silver, even in cases where the highlights are insufficiently stained to be noticeable. The result in many cases is equal to that obtained by partial toning, for example, tint No. 11 gives the effect of a blue-black tone.

Temperature of Dye-bath

Although temperature has little effect on the rate of dyeing with the dyes recommended, when used without the addition of acid it is advisable in all cases to work at 65 to 70 degrees F. in order to produce uniform results and remove any danger of softening the film.

Time of Dyeing

In order to duplicate any particular tint with a given dye-bath the film may be dyed either by time or by inspection. Dyeing by time is reliable if the dye-bath does not contain acid, though if acid is present, in time the acidity decreases, causing a slowing down of the rate of dyeing so that it becomes necessary to judge the progress of dyeing by inspection.

If two or more tints of the same color are required, in order to reduce the number of individual dye-baths to a minimum, it is better to vary the time of dyeing rather than to vary the dilution of the bath, providing the time of dyeing for the lighter tint is not less than one minute, which time is considered a minimum for the production of uniform results and for complete control of the dyeing operations.

The time of dyeing also depends somewhat on the previous handling of the film. Film which has been fixed in a bath containing ordinary, or chrome, alum dyes more quickly than that treated with plain hypo and hardened with formalin.

It is probable, therefore, that small traces of alum are left in the film even after prolonged washing, which serve as a mordant for the dye.

Should the film for any reason be over-dyed, a small portion of the dye may be removed by washing for 10 to 15 minutes, though the nature of the dyes will permit only slight mistakes to be rectified in this manner.

Life of the Dye-baths

This averages about 40,000 feet per 50 gallons of dye-bath. The baths may be revived at intervals by the addition of more dye, though this procedure is uncertain and it is generally advisable to mix fresh solution.

The addition of a trace of acetic acid (1 part in 1000) will revive an apparently exhausted bath, though, as stated above, it is only advisable to do this in the case of baths containing a single dye.

Method of Procedure

Either the "drum" or "rack" method may be employed, and in either case after dyeing for ten minutes (*during which time the drum or rack should be agitated to ensure even dyeing and*

(*Continued on page* 3258)

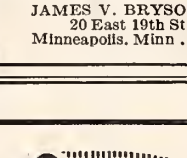
Theatre Record Ledger System

My newly revised 1919 EDITION NOW READY

The Theatre Record Ledger System is the same bookkeeping now being used in over six thousand theatres throughout America and parts of the rest of the world. Arranged to give you an accurate auditing account of every separate day's business as well as expense. The only form that you can keep a governmental war tax report on and keep it right. Money quickly returned if you are not satisfied that this is the best and simplest bookkeeping you ever saw. It's recommended by any expert accountant or auditor.

Price $2.50 (including 1 year's business) sent postage prepaid when 30c. additional is included.

JAMES V. BRYSON, INC.,
20 East 19th Street
Minneapolis, Minn. U. S. A.



Film DEVELOPMENT and PRINTING finds its perfection in EVANS' SERVICE.

Quality, responsibility and despatch mark every operation. Having helped others make film history, we are competent to help you.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc
345 West 40th St., New York City

Bryant 5437 Bet. 8th & 9th Aves.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N190

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea

Addressing Multigraphing Printing Typewriting

STANLEY NAME ON A FRAME MEANS 100% VALUE RECEIVED.

STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

TransVerteR

Perfect Light Control

At the will of the Operator

THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.

The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

FOR SALE: Two Cameras—one Pathe and one Still. May be seen at Bonnell, 107 E. 31st St., New York City. Telephone Madison Square 4191.

WANTED to buy or lease Motion Picture Theatre in New York City or suburbs. Box 65, M. P. News.

Tinting and Toning of Eastman Film

(*Continued from page 3259*)

prevent accumulation of air bubbles) the film should be given a thorough rinse in plain water.

Before drying films on racks it is advisable to set the rack at a slight angle for a few minutes, to enable the surplus water to drain off more readily through the perforations. If drums are used for drying it is advisable to remove the surplus water by whirling the drum previous to drying.

If uniform results are to be obtained, film should never be passed through the projector before either tinting or toning.

How to Obtain Intermediate Tints

The twelve tints above are given merely as examples; other tints may be readily obtained by making a trial with a small amount of solution on a short length of film, taking care to match the tint in artificial light and not by daylight, since any dye containing Cine Blue appears redder by artificial light than by daylight.

When matching think of the tint as being made up of one or more of the colors, red, yellow, and blue. Colors such as orange are made by mixing yellow and red, violet by mixing red and blue, and green by mixing yellow and blue. Browns are obtained by mixing all three colors, red, yellow, and blue.

When comparing any two particular tints, it is usual to say that one is redder, yellower or bluer than the other, and the two may therefore be matched accordingly.

Choice of Tint

Almost any tint, if delicate, may be employed with advantage, though for general use those ranging through pink, rose, orange, yellow, pale green and pale blue are to be recommended; others are for special purposes.

It is always desirable to obtain harmony in color, especially when combining tinting with toning, so that the combination is pleasing to the normal eye.

For local tinting and hand coloring, the above dyes are likewise satisfactory.

TROUBLES IN TINTING

Streaks and Uneven Coloring

Cause:

a. Grease on the film. Never project film before tinting.

b. Slight bleeding and insufficient squeegeeing when on the drying rack. Always carefully remove any surface moisture from the film with a damp chamois before drying.

(*Continued on page 3260*)

Equipped with UNIVERSAL Motion Picture Camera

"You get the picture and get away before the other fellow is ready."

BURKE & JAMES, Inc
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

Write for our up-to-date price list
Amusement Supply Company
Largest Exclusive Dealers to the Motion Picture Trade
300-302 Mallers Building
5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
We Sell on the Installment Plan

The Success of the Estey Theatre Pipe Organ is the public response to better pictures.

THE ESTEY ORGAN CO.

Brattleboro, Vt.

See our page ad in the December 14th issue of the MOTION PICTURE NEWS

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
MODERN EQUIPPED STUDIOS FOR RENT
HIGH CLASS DEVELOPING AND PRINTING
TELEPHONE 4600 YONKERS

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

Importance of the Organ in Motion Picture Theatres

I HAVE said this and will repeat it that a successful musical interpretation is as necessary to a picture as good projection, and this cannot be denied. I also reiterate that music is the only means of providing suitable atmosphere and of enthusing the mute action of the motion drama with life. I would again emphasize that music means to the silent drama what the spoken word means to the legitimate stage.

Now that music for the film is an established factor, we will now deal with a phase of the matter which will enhance the musical interpretation of the screen. There is no question that the organ employed as a lone instrument is just as indispensable as an accompaniment to the orchestra. The lone organist is only a single person, an individual, and yet he has at his instant command the resources of a wonderful instrument with a great variety of stops and the true tones of every conceivable instrument employed in an orchestra. He can at a moment's glance portray sorrow, joy, tense dramatic emotion, agitation or any phase of emotion displayed by the characters on the screen.

As an orchestral accompaniment, I believe that there is no other instrument which can support the orchestra in a more artistic and effective manner than an organ. One of the main reasons why the organ is better than the piano as an accompaniment to the orchestra is that the organ has the power of sustaining tone indefinitely and is equipped with the so-called damper used for binding tones together and for furnishing harmonic background.

It is most natural that an organist playing with an orchestra must use discretion and common sense and must be extremely careful not to allow the tremendous volume of the organ to drown the orchestra. In most cases, organists are using the bass too loud and heavy. At times this will not be noticed by the player or even the leader, but a heavily predominating bass can easily be heard in the back of the theatre and hence an effective, well-rendered selection will be spoiled by the organist being careless in this respect. Many of the publishers are now including harmonic and organ parts with orchestrations, and the organists playing with orchestra should therefore not experience great difficulty in following the orchestras correctly.

Organ accompaniment for the orchestra demands more accuracy and more musical skill than any other instrument for the reason that the organ is situated so that it is not easily heard by the organist. Therefore, his technique must be clean and his harmony perfect, for unlike other instruments, the organ depends entirely upon sense of touch instead of sound. Inexperienced organists are sometimes inclined to play piano parts as written including variations and the parts of other instruments, or to express my opinion a little better, they are striving to be the whole show. The fact of the matter is, as previously mentioned, it takes good judgment and great care to correctly accompany an orchestra with the organ.

I have had the occasion at various times to observe organists at their work and in nearly every instance I have come to the conclusion that when exhibitors condemn the organ as a surplus, unnecessary instrument, it was in every case, the organists who created such an opinion. I therefore earnestly suggest that every exhibitor who has an organ irrespective of what the purpose, whether he employs it as a lone instrument or as an accompaniment to an orchestra, to see to it that the man manipulating it is capable of handling the instrument perfectly.

An organist who is a real master of the keyboard is master of every situation portrayed on the screen. He is the living interpreter of every shade of emotion registered by the silent players. He can express the sorrow of the life stories enacted through heart-rending melodies of the organ's great voice, or he can add life to a comedy film with an accompaniment which puts a spirit into the fun making of the screen comedians.

I hope that the above will sufficiently prove that the organ in the motion picture theatre is the best investment and one of the greatest assets to the exhibitor.

THE EDITOR.

Review of Latest Musical Compositions

1—"There's a Light in Your Eyes"—"There's Life in the Old Dog Yet"—"Some Day Waiting Will End"—The three song hits from Klaw & Erlanger's phenomenal Broadway Success, "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 E. 34th Street, New York.)

2—"If You Hear Them Calling Clancy, He's My Boy"—The new patriotic song hit. A natural overnight song hit! The title alone spells success. Now is the time to play it. A record smashing New York hit. (Chas. K. Harris, Columbia Theatre Bldg., New York.)

3—"Military Waltz," by Frederic Knight Logan. A clever waltz air of good old patriotic songs such as "Red, White and Blue," "Tenting Tonight," "Dixie," "When Johnny Comes Marching Home," "John Brown's Body," "Marching Through Georgia," etc. The only military waltz published. (Forster Music Pub. Inc., 736 S. Michigan Ave., Chicago, Ill.)

4—"Hindustan," fox trot. It's exactly what I predicted—a sensational hit on both coasts. There isn't a better fox trot published and you'll say so, too, once you play it. (Forster Music Pub. Inc.)

5—"We're Bound to Win With Boys Like You"—Great one step. On the reverse side you will find the "jazziest" of all "jazz" fox trots. "Pace Jam Making Time"—The whole world will tell you it's a "peach" of a peach this great double number for band or orchestra. (Kendis, Brockman Music Co., 145 W. 45th St., New York.)

6—"Bleeding Hearts." Musical geniuses are never judged by their brilliant works, but always by the simple, beautiful melody handed down to posterity. For example, Schuman's "Traumerie," Rubenstein's "Melody in F," Mendelssohn's "Spring Song" and later works such as "Hearts and Flowers" which of course all musicians know is really Czibulka's "Love and Roses." Mr. Sol. P. Levy, a musician of ability and reputation, has just finished a composition which those musicians who have tried it in manuscript form believe will be a future "Traumerie" or "Hearts and Flowers." The title of this composition is "Bleeding Hearts," a floral poem, and it is one of the simple, broad, beautiful melodies which however frequently repeated, seems to fascinate and charm the listening ear more and more. (Belwin, Inc.)

7—"Geo. M. Cohan's Historical Medley"—One step. Here's combination which always makes a big hit with the dances. Geo. M. Cohan's three favorites in a medley one step. The numbers which are really characteristic of our own Geo. M., full of Geo. M. Cohan "Yankee" pep. It introduces "Yankee Doodle Boy," "So Long Mary" and "Stand Up and Fight Like Hell." (Richmond, 147 W. 45th St., New York.)

8—"Arabian Nights"—The instantaneous international hit. Intermezzo one step. A very seductive Oriental melody for concert and dance. (T. B. Harms, 62 W. 45th St., N. Y.)

(Continued on next page)

Review of the Latest Musical Compositions

(Continued from preceding page)

9—"Comedy Allegro." It is oft times said that "a rose by any other name smells just as sweet," but a Comedy Allegro by any other name would not imply what is meant by this term. If our readers had been in the Strand Theatre and seen the presentation of Charlie Chaplin's latest picture, "Shoulder Arms," in the scene where he was chasing the Huns, and had heard the Symphony Orchestra playing "Comedy Allegro," they would then have realized that correct music for the film can and does interpret the actions depicted on the screen. (Published by Belwin, Inc., 701 Seventh Ave., New York.)

LATEST MUSIC CUES

"THE CAVELL CASE"

(Julia Arthur-Distributed by Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Bleeding Hearts" (Andante Sentimento), by Sol P. Levy

1—Theme (1 minute and 40 seconds), until—T: "It is twenty-five years ago."
2—"Birds and Butterflies" (Melodious Allegretto Intermezzo), by Sol. P. Levy (2 minutes), until—T: "Dusk of the following day."
3—"Pathetic Andante," by Vely (1 minute and 30 seconds), until—T: "And as Nurse Edith."
4—Continue to action (40 seconds), until—T: "Queen Elizabeth of Belgium."
5—Continue pp (45 seconds), until—T: "During a trip to England."
6—"Melody" (Moderato), by Friml (3 minutes and 15 seconds), until—T: "Through anxious weeks."
7—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "August 4, 1914."
8—Tacet (1 minute), until—T: "Mr. Brooks recognizes Edith."
9—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 10 seconds), until—T: "And then came the unmasking."
10—"Joyous Allegro," by Borch (1 minute and 30 seconds), until—T: "Answering humanity's clarion call."
11—"Fighting Tommies" (Patriotic English March), by Boulton (50 seconds), until—T: "And another farewell."
Note.—pp during interior scenes.
12—"Send Me Away With a Smile" (popular song), (2 minutes and 25 seconds), until—T: "The leaders of two might."
13—Tacet (15 seconds), until—T: "Again in Brussels."
14—"Berceuse" (4/4 Lento), by Karganoff (1 minute and 40 seconds), until—T: "Brussels falls."
15—Tacet. Small drum only to tempo of marching troops (25 seconds), until—T: "America's minister to Belgium."
16—Tacet (45 seconds), until—S: Riot in street.
17—Turbulence (1 minute and 50 seconds), until—T: "Pressing westward."
18—"Hurry No. 33," by Minot (50 seconds), until—T: "General von Bissing."
19—"Slimy Viper" (Mysterious Tone Picture), by Borch (1 minute and 20 seconds), until—T: "When humanity called."
20—Theme (1 minute and 8 seconds), until—S: Soldiers shooting woman.
21—Tacet—just watch shots (30 seconds), until—T: "I am advised that."
22—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (1 minute and 25 seconds), until—T: "But withal constant is."

(Continued in next column)

(Continued from preceding column)

23—"Heart Throbs" (Moderato Reverie), by Arnold (3 minutes and 20 seconds), until—T: "Get that nurse out."
24—Continue ff (1 minute and 35 seconds), until—T: "Far into the dead hours."
25—"Sinister Theme," by Vely (2 minutes), until—T: "Governor General von Bissing."
26—"Orgies of the Spirits" (Characteristic Oriental Giocoso), by Iljinsky (1 minute and 5 seconds), until—S: Exterior of house.
27—Half Reel Hurry (for general use), by Levy (3 minutes and 30 seconds), until—T: "The deadly charged wire."
28—Continue pp (40 seconds), until—T: "But General von Bissing."
29—Theme (50 seconds), until—T: "And back in England."
30—Continue ff (1 minute and 30 seconds), until—T: "For ten long weeks."
31—"Melancolie" (3/4 Andante Moderato), by Granier (1 minute and 15 seconds), until—T: "Despite every precaution."
32—Continue ff (25 seconds), until—T: "The American Ambassador."
33—Continue to action (35 seconds), until—T: "The forces of humanity."
34—"Dramatic Recitative," by Levy (4 minutes and 55 seconds), until—T: "October 7, 1915."
35—Theme pp (1 minute and 50 seconds), until—T: "October 11, 1915."
36—Continue ff (2 minutes and 20 seconds), until—T: "Miss Cavell has already been sentenced."
37—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 5 seconds), until—T: "And thus while the Prussian beasts."
38—"Dramatic Agitato" (for dramatic subdued action), by Minot (3 minutes and 55 seconds), until—T: "At midnight, October 11."
39—Organ improvising to action with chimes effects (death scene), (2 minutes and 5 seconds), until—T: "We shall meet again."
40—"Nearer, My God, to Thee" (Sacred Song, Organ Solo), (30 seconds), until—T: "October 12, 1915."
41—Organ improvising pp (50 seconds), until—T: "Those who died for liberty."
Note.—"Watch shots."
42—Theme ff (25 seconds), until * * * * * END.

AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

¶ *What can we do for you?*

Tinting and Toning of Film

(Continued from page 3258)

Sludge in the Dye-bath

This is due to the precipitation of the dye by small traces of alum or iron in the water supply. In many localities water is purified by adding alum, and only the smallest trace need be present to throw some of the dye out of solution.

Frothing of the Dye-bath

This occurs only when tinting on the drum with Cine Scarlet, Cine Orange, and Cine Green, but no inconvenience will be caused if the drum is revolved slowly.

(To be continued)

THE BARTOLA

Mr. Exhibitor:—You said when the war is over you would improve your music for your theatre. Now do it. Buy a Bartola.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago Ill. Factory, Oshkosh, Wis.

STANLEY

Frames Are Praised By the Most Exacting Exhibitors Throughout the United States.

STANLEY FRAME CO., 440-442 W. 42nd ST., NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ANGEL CHILD (HODKINSON) CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."
Consensus—"General satisfaction."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH (OCT. 6).OCT 19
"Story above average but plot lacks body; intelligent handling."—M. P. News.

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."—M. P. News.
Exhibitor Comment—"Good picture but business was poor."
Consensus—"Excellent picture with good drawing power under normal conditions."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5
(Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."
Consensus—"Satisfactory propaganda film."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BONNIE ANNIE LAURIE (FOX) HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet."
Consensus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2
(Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) DEAN (SEPT. 9)...SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl."
Consensus—"Excellent production with big drawing possibilities if properly exploited."

BURDEN OF PROOF, THE (SELECT) DAVIES (SEPT. 9)..SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITA) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19
(Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power."
Consensus—"Satisfactory production but theme has no great drawing power."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23)..OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER ANGELE (TRIANGLE) STARKE (AUG. 25)....SEPT. 7
"Just an average program picture with some good twists."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.

DIPLOMATIC MISSION, A (VITA) WILLIAMS (SEPT. 30)..OCT. 5
"A fast one with a zippy hop to it."—M. P. News.
Exhibitor Comment—"A big piece of cheese. No plot and no business puller."
Consensus—"Entertaining picture with only one bad report."

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23) .....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18).....OCT. 26
"A corking good picture which should have universal appeal."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.

FLOWER OF THE DUSK (METRO) VIOLA DANA (AUG. 19).SEPT. 7
"Strong dramatic quality but morbid touch hurts."—M. P. News.
Exhibitor Comment—"Average picture." "Give us more pictures like this, pleasing, well handled." "Viola Dana is fine but the pictures they put her in are holding her back." "Well acted but too morbid." "Big, extra big and average respectively in three day run." "Not her best."
Consensus—"Excellent picture but very heavy. Star draws fine business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts) .....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days."
Consensus—"Fine production with big drawing power in most sections."

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.

(Continued on next page)

Exhibitors' Own Box Office Reports

GIRL WHO CAME BACK, THE (PARA) CLAYTON (SEPT. 8).SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.

GREEN GOD, THE (VITAGRAPH) MOREY (SEPT. 2).....SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.

HUN WITHIN, THE (PARAMOUNT) D. GISH (SEPT. 8)..SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 100 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being offered."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) (SEPT. 1).SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased."
Consensus—"Satisfactory picture with very good drawing powers."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business." "Very dark photography. Good story. Miss Kane clever in role."
Consensus—"Just a fair picture with average drawing powers."

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News.
Exhibitor Comment—"Average business two days."
Consensus—"Fair picture with average drawing power."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGE RING, THE (PARA) BENNETT (AUG. 26)....SEPT. 21
"Just another 'Spy' drama not to be taken seriously."—M. P. News.
Exhibitor Comment—"Pleasing star. Good story. Took well."
Consensus—Satisfactory picture with good drawing power."

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8).....SEPT. 28
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories

And Index to The Complete Plan Book

he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records."
Consensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9).SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business."
Consensus—"Excellent picture with strong drawing powers."

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all." M. P. News.

NYMPH OF THE FOOTHILLS, A (VITA) LESLIE (SEPT. 9).SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic."
Consensus—"A production of fast action and star that draws them in."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15).OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite but picture not up to her usual standard."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture."
Consensus—"Most excellent production with wonderful drawing power."

PECK'S BAD GIRL (GOLDWYN) NORMAND (SEPT. 9)....SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded." M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business."
Consensus—"Excellent production with good drawing powers."

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HOD) KERRIGAN (SEPT. 16).SEPT. 14
"This is just a clean average picture."—M. P. News.
Exhibitor Comment—"Poor picture. Receipts dropped each day on a four-day run."
Consensus—"Fair picture with no real drawing power.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary."
Consensus—"Excellent production with big drawing power."

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture." "Poorly constructed. Lacks continuity."
Consensus—"Good topical production with big drawing powers in most sections."

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15).OCT. 5
"Murder gives basis for strong dramatic picture."—M. P. News.

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1)...SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellermann stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business."
Consensus—"Good production that draws big in most sections."

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days." "Pretty love story but May Allison will never make a star."
Consensus—"Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) FARNUM (SEPT.1).SEPT. 21
(Seven Parts)
"This picture will surely appeal to those who like Western photoplays." —M. P. News.
Exhibitor Comment—"One of Farnum's best." "Extra big four days." "Great. Extra big four days. Going to have a return engagement." "Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old." "Farnum is at his best and picture more than pleased. It was a great picture." "Excellent picture. Big business two days."
Consensus—"A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted."
Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13).....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.
Exhibitor Comment—"Extra big business seven days."
Consensus—"Most excellent production with wonderful drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13).....OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business."
Consensus—"Excellent picture with very good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
"Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—"Average business four days. Bara not drawing any more."
Consensus—"Extraordinary production drawing tremendously in most sections."

SECRET CODE, THE (TRIANGLE) SHERRY (SEPT. 8)....SEPT. 14
"Not a bad picture. It entertains under a handicap."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—"Extra big business seven days."
Consensus—"Great picture with tremendous drawing powers."

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT.2).SEPT. 14
"Star gets good opportunity in strong drama."—M. P. News.
Exhibitor Comment—"Good picture. Poor business." "Average." "Excellent picture. Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good. Big business." "Star very popular. Picture good."
Consensus—"Most excellent production with strong drawing power."

SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30)
(Six Parts).....SEPT. 28
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15)....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) Lee (OCT. 13)...OCT. 19
"Story on old theme not suited for star."—M. P. News.

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment." —M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture."
Consensus—"A most excellent production with very strong drawing powers."

Gives You All Data on the Pictures

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEP. 2).SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News.

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."
Consensus—"Excellent production with big drawing power."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) ..... SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made. Class this as a super-production." "Great." "Here is a dandy. Grab it." "Big picture." Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)...NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.

T'OTHER DEAR CHARMER (WORLD) HUFF (SEPT. 16)....SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
'Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2) ..... SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw." "Very good picture."
Consensus—"A strong production with big drawing powers in most sections."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON DEC. 1) ..... NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30).OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.

VELVET HAND, THE (BLUEBIRD) BRUNETTE (SEPT. 10).OCT. 5
"This picture, based on revenge, will hardly have a universal appeal."—M. P. News.

VIVE LA FRANCE (PARAMOUNT) DALTON (SEPT. 15)....OCT. 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Consensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (Nov. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)....OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13)..NOV. 9
"A pleasing little picture that is clean."—M. P. News.

WHEN A WOMAN SINS (FOX) THERA BARA (SEPT. 1)...SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.
Exhibitor Comment—"Good picture. Average business two days."
Consensus—"Good picture with good drawing powers."

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)...SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)...OCT. 26
(Two Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)
"Surely artistic but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29).SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV. 2
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25).NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not dry. Absorbs your interest until the end."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Smashing Through" (Universal)—"Big business two days."
"Her Man" (Pathe)—Story has strength but not generally liked. Elaine Hammerstein has poor taste in dressing."
"The Public Defender" (Renowned)—"Very poor."
"First Law" (Castle-Pathe)—"Good, pleased all."
"For Husbands Only" (Mildred Harris-Jewel)—"Great, real art."
"Up the Road with Sallie" (Select)—"Picture good. Star very good."
"Riddle Gawne" (Paramount)—"This picture brings Hart back again."
"The Biggest Show on Earth" (Paramount)—"Good. A little different than the usual run of pictures."
"America's Answer" (U. S. Official-World)—"Excellent war picture." "Strong competition, strongest ever." "Average business two days."
"A Model's Confession" (Universal)—"Excellent picture. Big business two days."
"Fires of Youth" (Bluebird)—"Pleased our audiences."
"Playthings" (Bluebird)—"Patrons satisfied."
"The Claw" (Young-Select)—"Clara K. not at her best."
"De Luxe Annie" (Select)—"Picture great. Return engagement."
"The Unbeliever" (Kleine)—"The greatest war drama yet shown here, but did not seem to arouse our slumbering patrons."
"Blue Eyed Mary" (Caprice-Fox)—"Ordinary week-end business."
"In Pursuit of Polly (Burke-Paramount)—"Very good story, pleased everybody. Crowds came better second day. Picture draws."
"The Source" (Reid-Paramount)—"Good picture. Story well done. People like this."
"Heart of the Wilds" (Ferguson-Artcraft)—"With Arbuckle's 'The Cook' it made a great bill. Ferguson a good card here."

Two Elgin Theatres Raise Admission Prices

TO meet increased cost of operation, for the first time since the beginning of war, managers of the Temple and Star theatres, Elgin, have raised admission prices.

Excepting the required additional war tax of one cent, the two houses have been charging 11 and 6 cents. They have increased to 15 and 7 cents for evening shows, keeping the same matinee prices.

Several weeks ago the Grand adopted a fixed afternoon and evening price of 15 and 17 cents. When the two other houses raised their prices, the Grand came up again to 17 and 20 cents for all shows.

The Orpheum retains its past prices, 11 and 6 cents.

The Temple reports an increased patronage since the "flu" closing, despite the price raising.

Manager Crocker of the Star states that while there have been no complaints nor objections to increased prices, the fact that papers continue to fill their columns with "flu" casualty figures and local news of the spread of the disease, is a "scareout" to the theatre-goers still. He does not look for a boost in patronage until the fear of the "flu" in theatre crowds dies out.

He argues that, could there be great danger of the spread of influenza in crowds, Elgin's two wild peace orgies would have brought unlimited spread of the disease. As it is, the most severe cases and the greatest spread has been in rural districts, far from the theatres and crowds.

"FAN FAN"—FOX EXTRAVAGANZA

Artistry Is Chief Asset, But Film Claims Little More

THE chief asset of this contribution is artistry. As a rule, in portraying Chinese atmosphere, most of the directors have shown great aptitude towards that end, especially when climate and natural scenery, such as California is blessed with, are at their disposal.

Outside of artistry, however, there is little else that would commend it to a critical audience.

The plot of the story resembles greatly that of the opera "Mikado." In fact, some of the situations are identical. The hero's attempt to hang himself to a tree, for instance; the appointment of the villain as chief executioner by the Emperor; the decision of the Emperor to have him executed for his failure to find some one to behead; his pardon at the last minute, for consenting to marry the Emperor's ugly daughter, etc.

Barring the role of the Emperor, all other prominent parts are played by juveniles.

The picture is clean, but will hardly have universal appeal.—Released Nov. 17.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Fan Fan.....Virginia Lee Corbin
Hanki Pan.....Francis Carpenter
The Ancient and Honorable Lady Shoo
Carmen DeRue
The Chief Executioner.....Violet Radcliffe
Head Collector.....Bud Messinger
The Emperor.....Joe Singleton
Scenario by Bernard McConville.

THE STORY

Hanki Pan, Prince of old Japan, looks up into the face of little Fan Fan, lovely as any cherry blossom. He forgets that his honorable father has decreed that he marry the Ancient and Honorable Lady Shoo—forgets all save fair Fan Fan. Deserting his high station he seeks Fan Fan in disguise, but her father on his death bed has promised her to the Chief Executioner as his bride.

Nothing loath, Fan Fan elopes with Hanki Pan and, confronted with necessity, they obtain employment at the Wisteria Tea Garden as entertainers. Misfortune overtakes them and they are discovered by both Lady Shoo and the Executioner.

Fan Fan is dragged off to durance vile and Hanki Pan is relentlessly pursued by his intended bride.

The Executioner must furnish a star performer for an execution that is scheduled for that day, and he selects Hanki Pan for the job. Royal father arrives in time, however, to postpone the performance and the Executioner is given the choice between his own sword and the Lady Shoo as a bride.

Hanki Pan and the two brides are made happy through the peculiar administration of law in the Ancient Land of the Rising Sun—law which royalty was wont to apply, if not to invent, to suit the royal purpose of the moment.

AD TALK

The management of the ——— theatre will present on ——— of ——— week the Fox extravaganza entitled "Fan Fan." This is a fantasy of old Japan and is enacted by the Fox child players who appeared with such a signal success in those other special productions, "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp" and "The Babes in the Woods." Headed by Francis Carpenter, Virginia Lee Corbin, Carmen DeRue and Violet Radcliffe, these little players perform the principal roles of the old legend with a charm that is not to be denied.

"Fan Fan," made into a scenario by Bernard McConville and produced by the Franklins, is a lavish production from first to last. The settings made to represent the Japan of old form background of the finest atmosphere for the actions of the little people who portray the principal roles. This collection of children is, without doubt, the brightest group that ever faced a battery of motion picture cameras. Golden-haired Francis Carpenter is one of those kiddies that will cause the feminine portion of any audience to exclaim "oh" and "ah" whenever he appears. In "Fan Fan," however, his golden curls are well covered up with a silken black wig. But Mr. Carpenter is still his same little self.

The story of "Fan Fan" has to do with the romance of Prince Hanki Pan and Fan Fan, two youngsters, each ordained by their elders to marry others whom they do not love. After many wonderful adventures the two little people are united and receive the blessings of the self-same elders who previously had striven to keep them apart.

CATCH LINES

Enacted by the same cast of little people who appeared with such signal success in "Aladdin and the Wonderful Lamp," "Jack and the Beanstalk" and "The Babes in the Woods."

A fantasy of old Japan, laid in the richest of settings and played by a cast headed by those adorable little folk, Francis Carpenter, Virginia Lee Corbin, Violet Radcliffe and Carmen DeRue.

An amazing extravaganza—something new in motion pictures—see the wonderful scenes laid in old Japan and the thrilling romance played by the leads of "Aladdin and the Wonderful Lamp."

There are extravaganzas of the stage, "The Winter Garden" and "The Follies" shows. Here is an extravaganza of the films, more wonderful, more gorgeous, more pretentious than any stage production could ever hope to be. See "Fan Fan" and be convinced.

ADVERTISING AIDS

ADVERTISING CUTS:—Fox publicity department has supplied some attractive art cuts for this production, all of which serve to bring out the Japanese atmosphere contained in the picture. In three-column size there is one containing girl holding a fan over part of her face (in the accepted Japanese style) on which appears the title in characters resembling Japanese lettering. Space for announcement is left in mortise below. A circular art cut (two-column size) is dressed in similar display type while there is a novelty one-column cut.

TEXT CUTS:—Six two-column; four one-column. All cuts contain interesting scenes from production with the child players prominently displayed in the majority of them.

SUGGESTIONS

Of course there is the usual opportunity to play this as a children's matinee attraction. But the aim of the producers is not to cater to this particular "class" audience but to make its appeal universal. To let the people know that you have something different to offer, it would be well to decorate your lobby if you plan playing the picture for any length of time. As a rule lobby decorations, that is, appropriate decorations, are rather hard to find. A domestic drama offers little material with which to work. But with the case of "Fan Fan" you have something different and something that immediately suggests an attractive display. Your decorations are, of course, anything Japanese. Lanterns in front of the house would be attractive and any Japanese banners for the lobby would be appropriate. There are a variety of other ways to bring out the proper atmosphere, all quite obvious to the exhibitor. Such things as rickshaws and dressing the ushers up entail expense and should not be turned to unless the feature is due for a long run.

"FAN FAN"
WILLIAM FOX PRODUCTION

All Cuts on this Production, both Advertising and Text, Bring Out the Japanese Atmosphere of the Story to a Marked Degree. There are a Number of Cuts Procurable in which the Child Players are Shown as the Various Characters they Portray. These are Unusually Good from all Standpoints and Should Be Utilized if the Exhibitor Aims to Get the Full Worth of the Picture

"EYE FOR EYE"—NAZIMOVA PRODUCTION

Metro Subject Has Many Good Advertising Aids

A NAZIMOVA PRODUCTION
"CAUGHT IN THE TOILS OF THE ENCHANTRESS"
R.A.ROWLAND AND MAXWELL KARGER PRESENT
NAZIMOVA IN EYE FOR EYE
MAXWELL KARGER MANAGER OF PRODUCTIONS
DISTRIBUTED BY METRO PICTURES CORPORATION
A NAZIMOVA PRODUCTION
R.A.ROWLAND AND MAXWELL KARGER PRESENT
NAZIMOVA IN EYE FOR EYE
MAXWELL KARGER MANAGER OF PRODUCTIONS
DISTRIBUTED BY METRO PICTURES CORP'N
A NAZIMOVA PRODUCTION
R.A.ROWLAND AND MAXWELL KARGER PRESENT
NAZIMOVA IN EYE FOR EYE
MAXWELL KARGER MANAGER OF PRODUCTIONS
DISTRIBUTED BY METRO PICTURES CORPORATION

Posters that instantly attract the passers-by and hold their attention undividedly. Unusual care is said to have been taken in preparing this line of paper on "Eye for Eye," in view of the worth of the production and the star. Here are three and six sheets

A NAZIMOVA PRODUCTION
R.A.ROWLAND AND MAXWELL KARGER Present
NAZIMOVA IN EYE for EYE
Adapted from "L'Occident" the stage play of the Belgian dramatist Henri Kistemaecker, by June Mathis and Albert Capelanni.
DIRECTED BY ALBERT CAPELANNI
PHOTOGRAPHY BY EUGENE GAUDIO
MAXWELL KARGER, MANAGER OF PRODUCTIONS
DISTRIBUTED BY METRO PICTURES CORPORATION

Above is a twenty-four-sheet stand on "Eye for Eye" that stands out much more prominently than it would appear from this cut. Nazimova, the star, is pictured at the left, and the star's name and title of the production are played up across nearly the whole of the board. This stand is depended upon by Metro to give much aid to the exhibitor, accountable mainly through the box-office

"EYE FOR EYE"—NAZIMOVA PRODUCTION

Here's One Ace High for Artistry; Nazimova Good

IN "Eye for Eye," you again come upon a production whose artistic merits stand high. These merits are so distinct that no one will fail to recognize them at a glance; but the story is untimely; consequently, not what the majority of pleasure seekers want; it has so proved in the past, by the continual failure of this sort of subjects. In this case, however, the star will draw.

It is evident, in this picture, that the artistic effects have been considered of supreme importance. At the same time, of the other entertaining elements, some have been entirely disregarded, while others, given a subordinate position.

To use an illustration: In the written or spoken word, poetry is divine; it is the surest means of reaching the emotion; but the number of those who understand and appreciate poetry, when compared to the opposing number, indeed is small; since pictures are made with the express purpose of reaching, if possible, all pleasure seekers; since chiefly commercial success, not art, lies underneath all picture production, it stands to reason, then, that it is unwise to disregard or subjugate such elements as are necessary to help make a picture entertaining to the great majority.

The story is based on the book L'Occident, by Henry Kistermaecker. The hero is a captain of a French battleship; the heroine, the daughter of a tribe chief; the place, Tangier and the deserts in Morocco.

Above all other factors, one stands out—the acting of Madame Nazimova. Possessing agility, graceful flexibility of body, personal magnetism and the all important ability to express all emotions, she is, without the least doubt, an artist.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Hassouna .....Mme. Nazimova
Capt. de Cadiere.....Charles Bryant
Ensign Arnauld .....Donald Gallaher
Mme. de Cadiere.....Sally Crute
Taieb .....E. L. Fernandez
Paul Lecroix .....John Reinhard
The Sheik.....Louis Stern
Tootit, the clown.....Charles Eldridge
Rambert, circus proprietor.....Hardee Kirkland
Hassouna's little sister.....Miriam Battista

From the drama "L'Occident," by Henry Kistemaeckers.
Adapted by June Mathis and Albert Capellani.
Directed by Albert Capellani.
Supervised by Maxwell Karger.
Photographed by Eugene Gaudio.
Released through Metro.

THE STORY

The Comte de Cadiere, Captain of the French battleship *Fraternite,* is aiding the authorities in spreading Christianity among the tribles of Morocco when he is captured by a band of Arabs and sentenced to die. Hassouna, the Shiek's daughter, falling in love with him at first sight, aids him in his escape during the night. For this she is cast out in the desert by her tribe and later is made captive by a band of hostile natives. They take her to the slave mart at Tangiers, where she is sold to Rambert, proprietor of a French circus. Back in France, Cadiere attends the circus with his wife Helene, who has been unfaithful to him. The feature of the circus is Hassouna, now a dancer. When she sees Cadiere she swoons.

Cadiere takes the girl into his home. Later she discovers the disloyalty of Cadiere's wife. To get rid of her, Helene accuses Hassouna of an attempt to kill her husband. She is sent to a convent but shortly makes her escape. Returning to Cadiere, she discovers that Helene has eloped with her lover. She consoles him. Then Ensign Arnauld, Cadiere's son, as yet unaware of the stainless name he bears, arrives. And then comes Taieb, of Hassouna's old tribe, to tell her of the death of her mother and little sister through the meddling of the "Christian dogs." Infuriated, she strives to kill Cadiere, but something within her holds her back. When he goes to look after his dying wife, now deserted by the false lover, Hassouna turns to Arnauld, thinking to strike Cadiere through him. He is near public disgrace when Cadiere returns and informs Hassouna that she is mistaken regarding her family's death. And so the two are happy in their love.

AD TALK

"Oh, East is East and West is West
And never the twain shall meet
Till earth and sky stand presently
At God's great judgment seat."

So sang Kipling in one of his poems of India, and that there is truth in the statement there is no denying. But there are exceptions to every rule, no matter how bounden it be by conventions of race and section, and in "Eye for Eye," the special production which will be revealed at the ——— theatre on ——— of ——— week, one of those exceptions is set down in startling and vivid scenes.

First of all it is to be noted that Mme. Nazimova is seen as the star in this production. From the very first picture this actress made, "War Brides," a brilliant career on the screen was predicted for her, and the prophets of the trade and press who dwelt on her praises then have had no cause to regret their enthusiasm. Mme. Nazimova's wonderfully expressive self was meant, it might seem, specially for the screen. And certainly in "Eye for Eye," in which she essays the role of an Arab girl, Hassouna, she surpasses all former performances.

The story of "Eye for Eye" was based on Henry Kistemaeckers' drama entitled "L'Occident," and tells the love story of Hassouna and Captain de Cadiere of the French battleship *Fraternite.* It is filled with color, life; situations that were created by a skilled dramatist. The story is unfolded on the screen with compelling force. There are Charles Bryant, Donaldy Gallagher, Sally Crute and E. L. Fernandez, who add to the merit of the production by skillful playing in supporting parts.

CATCH LINES

Though it was a case of love at first sight, the struggles and sorrows of Hassouna and Cadiere were manifold before they attained ultimate happiness.

ADVERTISING AIDS

PAPER:—Three one-sheets; three three-sheets; two six-sheets; one twenty-four-sheet. Paper on this production is all unusually striking, with Nazimova in prominent evidence.

SCENE CUTS:—Four two-column; four one-column.

ADVERTISING CUTS:—One four-column; one three-column; two two-column; one one-column. These advertising cuts deserve special consideration from the exhibitor, as they were designed by Lambert Guenther, a well known artist. They are something of a departure from the usual ad cut supplied by the majority of houses and can be called "artistic" without stretching the point. If it is planned to play the feature for an extensive run it will no doubt prove to the exhibitor's advantage to secure either the three or four-column advertisement.

(Continued on page 3272)

BIG HOUSES

HERE is a chance to arrange most impressive settings, stage, musical and incidental.

A man to recite Kipling's poem, the inspiration of the play, while you show a stage setting typical of some portion of the far east and dimly illuminated.

A dancer to perform the dance of the veils also before some similar setting.

Either or both of these acts will help a long way toward creating the proper atmosphere for the picture.

Audiences will be put in the right frame of mind!

DON'T FORGET THAT—

MME. NAZIMOVA has appeared in two of the most talked of pictures, "Revelation" and "War Brides."

She is an emotional actress of the first class and well known both on the screen and stage.

The drama "L'Occident" upon which "Eye for Eye" is based, was a sensation on the boards.

"Eye for Eye" is extra length and extra quality, telling one of the most absorbing love stories of all time.

"THE ONE WOMAN"—SELECT

Production Is Excellent; Entertainment Depends on Politics

FROM a production angle, "The One Woman" is excellent, as it has been handled well. From an entertaining, the satisfaction it will give depends on the political views of the individual.

The subject is strongly anti-Socialistic. It will divide people into two distinct factions: those who oppose Socialism, will enjoy it; those who favor it, will be highly offended by it.

As this is a SECTARIAN subject, however, and as it is within our province—our duty—to help you determine whether a certain picture would or would not suit your particular audience by explaining the most important points, we may impartially say this much about it: that the picture condemns Socialism simply by building its arguments on individual passages taken from Socialistic literature.

The non-Socialist, in all probabilities, will offer no objection to this procedure. The Socialist, on the other hand, may advance this reasoning: that Socialism is not a creed; nor a belief; nor a party; nor is based on the sayings of a book, or the acts and sayings of any one individual—it is a philosophy; and as such, it should be praised or condemned as a whole, because only so it can be understood. Besides, although it condemns, it offers no means of defence; it presents, therefore, a one-sided argument; to him, then, such a procedure will appear unfair and not becoming free peoples. Clemenceau, he will point, and Viviani, and many other high French personalities, are Socialists. So is our own Charles Edward Russell. New Zealand has had a Socialistic form of government for a long time; but their homes are models.—Length, 5260 feet.—*P. S. Harrison.*

THE CAST

Rev. Frank Gordon.....Lawson Butt
Kate Ransom.....Clara Williams
Mark Overman.....Herschel Mayall
Ruth Gordon.....Adda Gleason
Governor Morrison.....Thurston Hall
Boy.....Ben Alexander
Girl.....Mary Jane Irving

By Thomas Dixon.
Photoplay by Thomas Dixon and Harry Chandlee.
Scenario by E. Richard Schayer.
Directed by Reginald Barker.
Photographed by Clyde De Vinna.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. These posters are specially lithographed in six colors and are striking to a degree. Real business pullers.

CUTS:—Two one-column electros (production); two two-column electros (production); one three-column electro (production).

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats," colored scenes.

SLIDE, MUSIC CUE SHEET.

AD TALK

Are you a Socialist?
Are you a Democrat?
A Republican?

No matter. Whatever your political affiliations and feelings may be you will be interested in the picture which the management of the ——— theatre will present on ——— of ——— week for an extended run. This picture is entitled "The One Woman" and was written by Thomas Dixon, author of "The Birth of a Nation." Mr. Dixon, to let the cat out of the bag, is emphatically against Socialism and in "The One Woman" he tells us just why he is. You will come to the ——— theatre, we feel sure, during the run of this picture. Will you come to be convinced? Will you come to scoff? No matter again.

In "The One Woman" Mr. Dixon took for his chief protagonist in his arraignment of Socialism, a young minister of various attainments who gives up his pulpit in order to pursue what he believes his ideals. These, he finds, are embraced in Socialism. And for these he gives up his wife, his two children, his happy home and allies himself in a common law marriage with a woman professing to be in sympathy with him. Then comes the rude awakening. The United States enters the war and the man finds that his companions-in-belief will not stand by the government. He finds his common law wife in the arms of another!

But the details and dramatic conclusion of "The One Woman" we will leave for the screen to tell.

THE STORY

Frank Gordon, a brilliant young clergyman, becomes imbued with the spirit of Socialism, until finally the members of his church take steps to have him resign. Gordon refuses to give up his new career and in a final speech from the pulpit of his church he calls for aid in building the proposed "temple of man." Gordon's wife is heartbroken, as she sees in his actions the influence of Kate Ransom, a beautiful woman, whose wealth and sympathy gradually win Gordon away from his God and home. At last Gordon divorces his wife and enters into a common-law agreement with Kate Ransom.

His former wife still struggles along with the hope that some day Gordon will return to her. Finally his colleagues take steps to vote against the government's order for conscription. Gordon refuses to enter into their plan, and as a result he is voted out of his own temple. Despondent and broken-hearted, Gordon goes home, to find that his common-law wife has become the mistress of another man. Gordon, in a furious fight, manages to kill the man with his own hands. He is found guilty of murder and sentenced to prison for life, but his former wife comes to his rescue and pleads for his pardon.

SUGGESTIONS

Inasmuch as Socialism is growing day by day and inasmuch as Thomas Dixon attacks it roundly in "The One Woman," you should be able to get a lot of advertising out of this picture and advertising that is different. If you are acquainted with Socialists you might get one of them to write a scathing and denouncing letter to a newspaper while you are showing "The One Woman." It will certainly bring replies in favor of your picture and there you will have a storm of public opinion centering around your picture. You might even run a slide inviting

(Continued on page 3273)

Two-Column Scene Cut. This Scene Also Appears on the One-Sheet

"UNDER FOUR FLAGS"

Government Picture Shows Improvement Over Former Ones

"UNDER FOUR FLAGS" is the third film released by the Committee on Public Information. The picture is a vast improvement over the previous releases, both in regards to photography and subject matter. Some of the scenes are really marvelous. One can't help wonder at the courage and disregard for danger of the cameramen. At times it is apparent that the cameras have been set up in the battlefields during the thick of the fight.

The need for stimulating of our will to victory not existing now, due to the ending of the war, the films have been titled and edited with a new, but none the less interesting, object in view, to present a summary of the most notable events as concern ourselves and our Allies since our entry into the war. A few of such episodes are: an attack on American transports by German submarines; the battle of Chateau Thiery; with Field Marshal Haig on the British front; the battle of St. Mithiel; review of American troops by General Pershing and other Allied officers, etc. Worthy of special mention is the fight on the Piave; the scenes taken there are very exciting as they are photographically clear and taken from vantage points.

Not being fiction, this recapitulation of the most prominent points of the war since our entry should prove interesting to the extreme as a matter of past history.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

The American Army
The French Army.
The British Army.
The Italian Army.

Photographed by Official war photographers under the direction of staff officers.
Titles by K. C. Beaton.
Distributed by World Film Corporation.

ADVERTISING AIDS

PAPER:—One-sheet, three-sheets, six-sheets, twenty-four-sheet. Window card (reproduced on this page).

LOBBY DISPLAY:—Two 22 x 28 photogelatines (colored); eight 11 x 14 photogelatines (colored); eight 8 x 10 black and white photogelatines.

CUTS:—Electrotypes of three different styles of cuts are furnished at all exchanges handling production.

MATRICES:—Mats of nine different news photos in one, two and three-column sizes are furnished. These your newspaper will doubtless be glad to get hold of as they are authentic scenes from the front, endorsed by the Committee on Public Information.

SLIDE, MUSIC CUE, PLAIN HERALD, TWO-COLORED HERALD are among the other accessories obtainable at all World Film exchanges.

AD TALK

The ——— theatre will present the third official war film released by the Committee on Public Information, entitled "Under Four Flags," on ——— of ——— week. The process of filming, editing and assembling "Under Four Flags" was started by the committee previous to the signing of the armistice between the Allies and the Central Nations, but when the news of peace was flashed throughout the world, the picture was altered in some few respects, its titles were rewritten and as a result the picture now stands as a historical narrative of the war since Foch was made commander-in-chief of the Allied forces until the end.

To say that the film is inspiring, considering it from the angle of the wonderful work done by the Allied armies and, more recently, by our own boys, is putting the case in mild terms. To watch the victors of Chateau Thierry and St. Mihiel, our own American troops, to see the dashing Italians in their last great drive across the Piave, to see the activities of the French and the British, the armies of nations that have borne the severest brunt of all when it comes to figuring in loss of men, to see all this and intermingled with it the daily routine of the soldier "over there," so interesting to the civilian, is to obtain one of the few real treats of the day.

The films have been intelligently assembled and titled by none other than Kenneth C. Beaton, whom many of our patrons doubtless read under the abbreviated title of "K. C. B." Mr. Beaton has furnished some excellent captions for the various scenes. On the other hand, the corps of photographers who are responsible for the pictures contained in "Under Four Flags" have secured some remarkable results. Not only do the scenes show that these men risk their lives in obtaining the shots but it is noticeable that the photography is truly superlative when the conditions under which the film was exposed are considered.

CATCH LINES

The sinking of a U-boat—the destruction of a German 'plane—the Americans at Chateau Thierry and St. Mihiel—Generals Foch, Pershing, Haig, Diaz—the reception of the American soldiers in France—the Italians in their victorious drive on the Piave—American troops brigaded with the British.

The third Official War Film. You remember "Pershing's Crusaders" and "America's Answer," the other two. "Under Four Flags" follows the war from the moment Foch took supreme command of the Allied Armies until the signing of the armistice.

The stars are Generals Foch, Haig, Diaz and Pershing—the support is the united armies of France, the British Empire, Italy and the United States—the best cast ever assembled for a motion picture!

SYNOPSIS

"Under Four Flags" is in seven parts and opens with the conference at Versailles when Foch was placed in supreme command of the Allied armies. The embarkation of American troops for France, scenes on shipboard and the destruction of a submarine are scenes that are included in this portion of the film.

In the second part the arrival of the American troops in France is shown together with the intensive training they underwent in the camps back of the lines and the royal receptions accorded them everywhere by the natives.

The third and fourth episodes comprise battle pictures taken during the Americans' victorious activities at Chateau Thierry. Views of the work done by those troops of ours that were brigaded with the British are also shown. These portions of the picture also show interesting scenes incidental to the fighting, such as the transportation of supplies, etc.

The fifth episode is a vastly interesting one, showing, as it does, the activities of the Italian troops on the Austrian front during their victorious drive which shattered the hopes of Austria.

The sixth and seventh episodes portray the battle of St. Mihiel, another fierce combat in which the American soldiers distinguished themselves before the whole world.

SUGGESTIONS

Don't fail to bring out in your advertisements that this is a review of the war since the time General Foch became Commander-In-Chief of the Allied Armies.

Reproduction of Colored Window Card Provided on "Under Four Flags"

"MISS AMBITION"—VITAGRAPH

Lacks Heart Appeal; Action of Plot Is Fairly Steady

"MISS AMBITION" can only be classed as an average program offering. The story lacks heart appeal, and although its continuity may be called faultless, it fails to arouse strong interest It depends on the fairly steady action of the plot, on one or two scenes of an artist's model—not bad enough to shock anybody,—beautiful gowns, sharp photography, and splendid outdoor locations to entertain. It appeals to the senses rather than to the feelings.

As the ending can be foretold more or less accurately, the suspense is somewhat destroyed. For instance, when the heroine leaves her sweetheart in the country to accept a position as maid to a wealthy city lady who had made her the offer attracted by her beauty, you feel sure she would some day come back to him. Each subsequent situation, difficult as well as unpleasant, the heroine encounters with while in the city tends to strengthen that conviction. So it offers no surprise to you when it ends as you have anticipated.

The picture is clean.—Released Nov. 25.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Marta.....Corinne Griffith
Larry Doyle.....Walter McGrail
Edith Webster.....Betty Blythe
John Norwood.....Denton Vane
Dudley Kelland.....Templer Saxe
Nowland Wells.....Fred Smith
Blair.....Harry Kendall
By Rex Taylor.
Directed by Henry-Houry.

THE STORY

Marta, a working girl, secures a position as maid to Edith Webster, a society girl and for the time being sees no more of her sweetheart, Larry Doyle, a struggling architect. Ambition asserts itself while she tends her new duties and she longs for wealth and the power that it will bring. One day she has occasion to visit the studio of Nowland Wells, a sculptor, and Edith's fiance. He is much taken with her and unaware of her position, engages her to pose for his statue of Ambition. On the day that it is completed he is so delighted with it that he seizes the girl in his arms. And just at that moment Edith enters. No amount of explaining will convince her that Marta is innocent of any wrong doing and as a result the girl finds herself an outcast.

But still longing for wealth she marries Dudley Kelland, a millionaire. After the ceremony he discovers that she does not love him and seeks to win her affections by tendering her a large banquet. None of his friends appear, owing to the fact that he married a woman whose name was in disrepute. Kelland seeks to drown his sorrow in drink. The statue of Ambition which he purchased from Wells, overturns and kills him.

Now a rich widow, Marta finds herself still an outcast. Larry, now a prominent contractor will have nothing to do with her. She, however, hears that he is near bankruptcy in endeavoring to fulfill a big contract for the city. She goes to his partner and makes him accept her money, at the same time exacting a promise from him to keep her identity secret. But when the job turns out successfully and Larry demands to know the name of his benefactress his partner tells him, and thus are the lovers reunited.

AD TALK

Corinne Griffith, the beautiful young Vitagraph star, returns to the ——— theatre on ——— of ——— week in her latest photodrama, "Miss Ambition." This is an absorbing romance of the manner in which Marta, a young girl, is lured from the right path by an insatiable desire for wealth and the power that wealth brings to its possessor. She becomes a maid to a society woman. Later she meets her fiance, a sculptor who urges her to pose for his statue, Ambition. When it is completed he is so delighted with it that he seizes Marta in his arms and, of course, at that very moment, the other girl enters the room.

Thus is Marta's reputation blacked for the time being, even though she is innocent of any real wrong doing. She finds herself turned down by the man who once loved her, Larry Doyle, now a promising contractor and so she marries a disreputable old millionaire, her longing for money and power still getting the better of her good judgment. Soon after she is rendered a widow and then it is that she realizes her folly. She learns that Larry is in sore financial straits and tides him over with her money, not letting him know who his benefactress really is. And this act of hers is the means of reuniting the lovers.

Miss Griffith is, as ever, an adorable sight in the stellar role of this feature, while she receives sterling support from such well known Vitagraph players as Walter McGrail, Betty Blythe, Denton Vane, Templar Saxe and Fred Smith.

CATCH LINES

Corinne Griffith, the beautiful young Vitagraph star in a romantic-drama of compelling interest.

Ambition is all very well if it is motivated by sound judgment. Where Marta made her mistake was in the fact that she sought wealth for Wealth's sake alone. After she had achieved riches she realized her mistake and realized it only in the nick of time.

The tragic episode in the girl's life who sacrificed Love for Ambition.

She sacrificed love for ambition and then, when she awoke to the wrong of her act, sacrificed wealth and position for love.

Corinne Griffith, newest of Vitagraph stars, proves her right to an advanced position in the luminaries of screendom in this, her latest feature.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card. 8 x 10 portraits of Corrine Griffith for special framing and lobby display are also obtainable. These latter are free of charge. 5 x 7 black and white photographs are also available for the exhibitor who desires to have special cuts made for advertising and publicity matter.

CUTS:—There is a two-column scene cut reproduced on this page. A one-column scene cut is also provided while the usual star line cut is provided in one and two-column size.

MUSIC CUE SHEET also furnished.

SUGGESTIONS

Feature Corinne Griffith in this production. She is one of the most beautiful stars on the screen today and her every appearance is a real treat. The story, that of a girl's vaunting ambition that truly "o'er leaps itself," is one that lends itself well to heavy advertising. By this we mean that you can well "ask questions" in your copy if you favor this type of advertising. Such lines as "Should a girl sacrifice Love for Ambition?" "Should a girl marry without love to gratify a vain ambition?" and others similar, will suit the action of the story.

CORINNE GRIFFITH
in Vitagraph Blue Ribbon Feature
"Miss Ambition"

"HITTING THE TRAIL"—WORLD

Another Blackwell-Greeley Production

THE Carlyle Blackwell-Evelyn Greeley combination is again in evidence in "Hitting the Trail," an underworld story of New York. To the reviewer it does not appear as worthy of some of the previous pictures turned out by this pair. Their recent comedies have been meritorious in many respects. "Hitting the Trail" is more "dime-novelish" in character and many of its scenes are overdone to the extent that their melodramatic values are lost in the shuffle.

There are, however, certain qualities about the melodrama presented that will, no doubt, have their desired tenacious effect on the mob audience. To wit: the factory boss who would ensnare every pretty girl employee; the reformed gangster and the settlement-working young lady who accomplishes the reformation; as well as other characters, to say nothing of situations of similar kidney.

"Hitting the Trail" has little if any comedy, but the stars are altogether satisfactory in this line of work: melodrama. Roy Somerville, author, has endowed his story with an unusually realistic underworld atmosphere and Harry O. Haupt and Dell Henderson, respectively adaptor and director, have brought it out on the screen with strict attention to all important details.—Length, 5 reels.—Dec. 2.—*Peter Milne.*

THE CAST

Kid Kelly .....Carlyle Blackwell
Flo Haines.....Evelyn Greeley
Joe Carelli .....Joseph Smiley
Rev. Thos. Roberts.....Geo. MacQuarrie
Mamie .....Mabel Bunyea
Annie .....Muriel Ostriche
Tony .....Walter Green
Goldberg .....Edward Elkas

CATCH LINES

When Kid Kelly quit his gang and hit the old sawdust trail to reformation there was *something doing* on New York's lower East Side! Kelly's old pal refused to believe that he had reformed for the sake of a mere "skoit." But "skoits" can accomplish much as the gang discovered.

Carlyle Blackwell and Evelyn Greeley, that starring team responsible for so many enjoyable World Film comedies and the novel patriotic picture "The Road to France" turn to melodrama in "Hitting the Trail" with results that are strikingly successful.

Joe Carelli, factory owner, was told to go to a certain number on a certain street where he would find the girl he coveted. In passionate excitement Carelli lifted the heavy covering on the bed where, he had been told, the girl was lying. And then there was a command: "Hands up, Carelli!", and Kid Kelly poked a gun in the Italian's face! Carelli hadn't figured on the quick wit of the Irish!

AD TALK

Carlyle Blackwell and Evelyn Greeley who have jointly been responsible for some exceedingly pleasing comedy-dramas on the World Film program turn their attention to more serious work in "Hitting the Trail," a feature to be displayed at the ——— theatre on ——— of ——— week. "Hitting the Trail," to be quite frank, is melodrama—underworld melodrama of the most thrilling type. Its hero is a gangster, Kid Kelly, by name, whose reformation is brought about through the love and trust of a girl. Having taken this theme on the basis of the play, Roy Somerville, author, has conceived a story of unusual interest and one which from the standpoint of melodramatic suspense has much to commend it.

Mr. Somerville is one of the best known authors whose talents are claimed almost exclusively by the screen. It was with the old Fine Arts company that this writer first gained his reputation. He prepared one of the most successful earlier Fairbanks pictures "Reggie Mixes In" to say nothing of numerous scenarios for the Gish sisters and Mae Marsh. The Fine Arts school of scenario writing taught "Progressiveness" in capitals. These pictures always kept moving ahead and this is only only of the valuable technicalities that Mr. Somerville carried away with him from this studio.

Harry -O. Hoyt, author of the Blackwell-Greeley comedies as well as "The Road to France" prepared the scenario from Mr. Somerville's story, while Dell Henderson took charge of the direction. Mabel Bunyea, Joe Smiley, George MacQueerie and Muriel Ostriche are seen in support of the principals. Other features on the bill at the theatre for the same dates are ———.

THE STORY

Kid Kelly is a leader of a gang in a tough district of New York.. One night he plans to rob the store of Goldberg, the milliner. At the time set for the trick, Flo Haines, who works in a flower factory and spends her spare moments helping Rev. Thomas Roberts who conducts a mission, is examining a hat that has attracted her but which she is unable to buy. When Kelly and his gang enter she hides behind a mirror. The police get wind of the raid and enter the place. The crooks escape but Flo is found and accused of being an accomplice. Kelly makes an effort to free her from the bulls but is unsuccessful and later rather than see her serve thirty days for a crime of which she is entirely innocent, he gives himself up and does the time himself.

This is the beginning of Kelly's reformation. Another encounter with Flo who is leading her sister workers in a strike against her employer, Joe Carelli, a lustful Italian, and Kelly is ready to set forth on the straight and narrow path. In the meantime the ex-gangster has grown to love Flo and this makes his old girl, Mamie, "sore." Together with Joe she plans a trick. She succeeds in doping Flo and calls for Joe, who covets the girls. Kelly, however, gets wind of the game and arrives in time to frustrate the plans of the Italian.

Later, however, he sees Roberts making love to Flo and believing she loves him he writes her a note saying that he was "camouflaging" all the time and returns to his old haunts. Flo refuses to believe the note and goes to him. In the meantime Kelly has gotten into a gang fight and is seriously wounded. Believing he is going to die he confesses that he really loves Flo. And so when he recovers all ends happily.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored; eight 11x14 colored; eight 8x10 black and white.

CUTS AND MATS:—There are two three-column and one two-column scene cuts, reproductions of important scenes from the production, all three of which feature the stars prominently. The advertising cuts come in one and two-column sizes, there being two of the former and one of the latter. Stars are prominent in these also. The World press sheet also contains some one and two-column advertisements suggested for the exhibitor.

A throw-away is also suggested in the press sheet.

Slide and music cue sheet available.

Two-Column Ad Cut at all World Exchanges

"DEUCE DUNCAN"—TRIANGLE

Fans Strong for Westerns Will Like This Desmond Subject

THIS picture will satisfy the majority of Desmond followers as well as most of those who enjoy Western photoplays, as it has been produced well.

Rapid action of plot as well as suspense are the chief elements upon which the story has been based. To these may be included the element of heart appeal which, to a certain degree, is roused by some of the situations.

The hero awakens the picturegoer's sympathy because he is given a human role to portray. For instance, when some intoxicated "Bad Men" annoy the heroine, he steps in and protects her. All through the picture he acts as her protector until finally, love having awakened in both of them, they marry.

As is common in all Western pictures, the usual amount of shooting, fighting and riding is done.

The picture is clean and may be classed as slightly above the average program contribution.—Released Nov. 24.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Deuce Duncan.....Bill Desmond
Anne Tyson.....Luella Maxim
John.....Ed Brady
Pedro Estavan.....George Field
Brant.....William Ellingford
Sheriff.....Joe Singleton
By George Hively.
Directed by Thomas E. Heffron.
Photographed by B. H. Wales.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

CUTS AND MATS:—There are two single-column star cuts on this production showing Desmond in character while a two-column scene cut of Desmond and leading lady completes the material furnished in this line. These cuts, particularly the one-columns, can be used in either advertisements or text pages of your newspapers.

LOBBY DISPLAY:—Photographs in sepia are provided in 11 x 14 and 22 x 28 sizes. The same pictures can be secured in tints at a slight advance in price.

SLIDE AND MUSIC CUE SHEET also provided.

SUGGESTIONS

This is a western drama, purely and simply, and if your patrons are inclined toward this type of entertainment let 'em know what's coming. It is somewhat of an original twist to the story and you could benefit some by hinting at it in your advertisements. Tell part of it, briefly, up to a crucial point and then slide off into a few words of praise and advice to come to your theatre and see the rest of it. Bill Desmond is a pleasing star, possessed of an ingratiating personality and, particularly if you have played his previous pictures, it would be well to bill him in stellar type.

AD TALK

Bill Desmond, popularly known as "Smiling" Bill, will be the star at the ——— theatre on ——— of ——— week in his latest Triangle photoplay entitled "Deuce Duncan." This is a western drama written specially for him by George Hively who has long been connected with the production of western pictures and knows well how to construct them. Desmond's peculiarly happy personality and his ability to make the most of any situation in which he finds himself together with the unusually intense story that Mr. Hively has provided him, furnish a double guarantee of the true worth of "Deuce Duncan."

The picture shows him as a cowboy on the UR ranch. Cattle rustlers have been making off with portions of the herd and so the cows are greased by the hands of the ranch. What is Duncan's surprise when he goes to see the girl he loves to find traces of this grease on her brother's clothes. For love of her he makes no charge against the man but keeps a close eye on all his subsequent movements. But despite the good wishes of Deuce and the girl towards the miscreant, he soon shows himself in his true colors.

One day he attacks the heroine, the girl whom he has said was his sister. In a passionate rage he says that he is not her brother at all, that this man is still in prison where he was sent fifteen years before for a crime that he did not commit. Deuce arrives in time to save the situation and, incidentally, the girl, and after that, all is happy for the lovers. Luella Maxim is a strikingly appealing opposite for Desmond in this offering while Ed Brady and George Field have other principal roles.

THE STORY

Anne Tyson, living alone in a cabin on the plains, is one day surprised by a mysterious stranger who makes himself known to her as John, her brother, who had gone to prison fifteen years previous and had only now escaped. He urges Anne to flee with him and she, sympathetically, agrees. During the flight John steals Deuce Duncan's horse and riding outfit. Deuce is a cowboy and this theft leads him to suspect John. Later, Anne obtains a position as barmaid in the town saloon known as the "Half Acre of Hell," where she leads a miserable existence being subject to the insults of the various ruffians who infest the place.

After John has made good his escape, he joins Steve Clement's gang of cattle rustlers. Deuce, who is employed on the UR ranch, greases the cattle in order to apprehend rustlers. He visits Anne in her cabin after rescuing her from bar room ruffians and discovers some of the grease on John's clothing. But because of Anne's pleading Deuce leaves John alone. She tells him that he was innocent of any crime when sent to jail in the long ago. But despite Deuce, John is arrested along with the rest of the Clements gang. Deuce sees the sheriff and has John liberated.

The climax comes when John forces his attentions on Anne. He tells her that he is not her brother at all but that he exchanged places with him and escaped. He demands that Anne surrender herself to him in order that her brother may go free, he being the only one that is aware of his innocence. But Deuce comes to the rescue and fights off John. Clements, the rustler, in the meantime, has escaped and sneaking upon the scene, shoots and kills John. And then Anne is only too glad to permit Deuce to take her in his arms.

WILLIAM DESMOND IN TRIANGLE PLAY "DEUCE DUNCAN"

One Column Coarse Screen Star Cut

CATCH LINES

William Desmond in an original western picture—one that offers you a change from the usual "bandit reforms at shy glance of a girl" story and gives you a virile, red-blooded tale of the open plains—of real men and real women—one that reflects the true spirit of the West.

"John" introduced himself to Anne as her brother and because she had ever waited for the return of the prodigal, jailed fifteen years before, she took him under her wing and provided for him. What was her shock, therefore, to discover him one day in the role of the passionate aggressor. His attacks on her were only warded off by Deuce Duncan, the hero in this startling Triangle Play now showing at the ——— theatre.

William Desmond, the fellow with the smile that simply won't come off, in a western play of romance and thrills—one of the real old-fashioned sort—of that type that gave the present western picture the jump that it has today on all other productions. See it. You won't be disappointed.

"EYE FOR EYE"

(Continued from page 3267)

LOBBY DISPLAY:—A hand colored lobby display gotten up on the same style as that furnished with the Screen Classics productions is furnished on this picture. There are 22x28 star photos; 8x10 scene photos and 11x14 scene photos, these last in black and white. A title and synopsis card furnished to complete display.

Other advertising accessories on "Eye for Eye" include special lithograph window cards, special heralds and plain heralds, slides and music cue sheet.

SUGGESTIONS

The paper and cuts, designed by Lambert Guenther, are specially attractive on this production, and these should be freely used, for it is to be imagined that the exhibitor will book the subject for an extended run. "Eye for Eye" is an extra-length production, it being in seven reels. This fact alone opens the way for advertising. While we doubt whether there are picture patrons in any large numbers who still rush to the place where *quantity* alone is shown, make it forcible in all advertising that you do that "Eye for Eye" presents *quality* as well.

Mme. Nazimova is a well known actress both with patrons of the screen and stage. If you are in a neighborhood where you have a high clientele, call attention to the fact that Mme. Nazimova appeared in Ibsen repertoire last season, and also bring out the fact that her first Screen Classics production, "Revelation," was acclaimed as one of the best pictures ever made.

You might use the verse quoted in the ad talk on this page in a special lobby frame, and if you want to make it the more impressive have your artist paint as a background for it a dim and shadowy desert or any Far East scene that you yourself select. Your artist will also be able to get in some good advertising of this sort if he glances over the stills on the production. The attire worn by the star in the first part of the production and the locale of the story will immediately suggest some angle to him that can be brought out impressively by the brush.

"ALL THE WORLD TO NOTHING"— WILLIAM RUSSELL

Reviewer Classes It Far Below William Russell Standard

THIS is probably as poor a contribution as any ever released with William Russell starring. It is practically a conglomeration of absurd situations placed together in the most incoherent manner.

To begin with, the story fails to appeal to the human sympathies; secondly, it contains hardly any other elements that could endow it with entertaining values; but the worst thing of all is the construction of the subtitles; the use of the Metaphor—the employment of one word to denote another—is most liberal; and being quite bombastic, the effect they produce is ridiculous. Here is one or two of them: "I've got you in my eyes—like the sun," and "It was a bitter cup—but with a word—you made it sweet." Both have been spoken by the hero to the heroine. In commonplace subjects, such as this one is, metaphor is altogether out of place.

In regards to the action of the plot, it is nil; for the reason that its unfolding depends almost entirely on the subtitles, which consist chiefly on talk back and forth.

The situation at the opening of the picture, where a bet is determined by the number of pieces a glass has been broken to, is illogical; it would have required a scientist, with the most accurate microscope, to have determined the exact number; even then, there could have been a doubt.

The death of the hero's pal and the showing of his covered remains at the hospital, certainly will not increase the entertaining values.

The picture is clean.—Released Dec. 1.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Richard Chester.....William Russell
Nora Ellis.....Winnifred Westover
Everard Peck.....J. Morris Foster
Chas. Rennalls.....Hayward Mack
By Wyndham Martyn.
Scenario by Stephen Fox.
Directed by Henry King.

CATCH LINES

William Russell in another romantic comedy-drama in which he loses one fortune in poker and gains another in marriage. But the marriage, he has nothing to do with that!

Once a gambler always a gambler. Richard Chester played cards and lost; played love and won. But he was gambling all the time. It's a brave man that will take a chance on a wife!

That old saying, unlucky at cards, lucky in love, held good in Richard Chester's case. He drew a queen to the middle of a broken straight and froze all the others out.

Of course its a bad thing to play poker three nights running—particularly when you can't better a pair of deuces. But just the same if Richard Chester hadn't lost his fortune at cards he would never have won a wife. Now, we ask you, is gambling a sin?

AD TALK

William Russell's comedies and comedy dramas have come to stand in the front rank of pictures. He seems to be able to get just the right stories, stories that fit him and give him opportunity to show himself to the very best of advantage. "Up Romance Road" and "Hobbs in a Hurry" will be remembered as two of his best subjects, and yet it remains for "All the World to Nothing" to set still a higher mark for him to strive for in future efforts before the camera. "All the World to Nothing" was written by Wyndham Martyn and directed by Henry King, the combination that has been in evidence on previous Russell pictures.

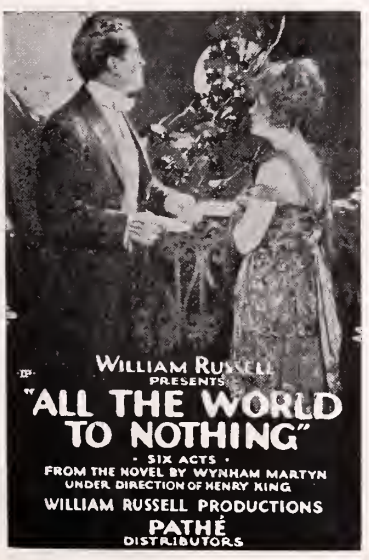
The story opens with a three-day poker session in which the hero, Richard Chester, speaking in the vernacular, loses his shirt. A down and outer, he happens to run into Nora Ellis' apartment while searching for someone else's. And he is in disguise. Nora, just at the moment, is in very much of a predicament, having received word that if she doesn't marry immediately she will lose her fortune. She takes Chester as a possibility and he takes Nora as his wife for Nora is very pretty.

Now here is a fine beginning, indeed, for an author who knows how to handle romantic comedy-drama which, suffice it to say, Mr. Martyn certainly does. The romance of Chester and Nora, the latter character charmingly played by Winnifred Westover, makes some of the most enjoyable "seeing" that it has ever been our pleasure to show and we trust that none of our patrons wil overlook this opportunity of having a good time at the ——— theatre.

THE STORY

Strange things will happen! And a series of strange incidents leads the financially embarrassed Richard Chester into the apartment of Nora Ellis, all the time in a peculiar disguise. Nora is in need of a husband to retain her fortune, and immediately enlists the aid of Chester, who gives his name as Chester Dick. Chester is quite willing, but while the ceremony goes on the butler makes off with the jewels. So when Chester departs, a wedded man, he is suspected. This is shortly cleared up, however, for the butler soon afterwards mails to Nora his confession.

Thereupon Chester gets to work and fares with moderate success. Nora has an ardent admirer, Rennalls. She tells him that she cannot marry him, but does not disclose that she is already married. He is puzzled, and believes that if he can reduce her to poverty she will listen to him. He starts to undermine her fortune by raiding "Brazilian Lead," a security on which her entire fortune rests. Chester learns of this and creates a market adverse to Rennalls' scheme and Rennalls goes broke. When the three million mark is reached, Miss Ellis instructs her bankers to credit to the "joint account of Chester and Ellis." She reveals by word and action that she loves Chester, but regrets that she is already married to a certain person by the name of "Dick." Rennalls rushes in and states that "this man is already married and carries his wife's picture in his pocket." There is a momentary estrangement, but when it develops that the picture is a small photograph of Miss Ellis which Chester "borrowed" off the mantelpiece at the time of his impromptu wedding, everything ends happily, as she recognizes "Dick" as being Chester.



ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet. One-sheet is love scene; three-sheet is fight scene; six-sheet dramatic scene.

LOBBY DISPLAY:—Eight 11 x 14 scene stills and title card; 22 x 28 of scene and 22 x 28 of star.

CUTS:—One-column star cuts of William Russell are supplied for dressing advertisements and news columns.

Slide and music cue sheets also obtainable at Pathe exchanges.

"THE ONE WOMAN"

(continued from page 3268)

patrons to air their views on the political angle of the picture.

Then there is the free love angle to play up if you so desire. The man in "The One Woman" contracts a Common Law marriage. Certainly this angle affords something different. Here you have another opportunity to create discussion as well as to go the limit on sensational advertising if you so desire.

Then there is the talent that was responsible for the picture. Outside of his constant attacks of socialism Thomas Dixon is known from his connection with "The Birth of a Nation," certainly an advertising asset not to be overlooked. Reginald Barker, who directed it, is one of the best known men in his line and should be featured also. If you glance over the cast you will find a number of well known names and if "Hearts of the World" has played in your neighborhood don't forget that Ben Alexander made quite a hit in it.

CATCH LINES

When is a Socialist not a Socialist? When he's a patriot!

By Thomas Dixon, author of "The Clansman," on which "The Birth of a Nation" was based.

Whether you are a Socialist or not you should see "The One Woman," in which this estate is the theme.

Is it to be Marriage or is it to be Free Love? Many claim that the marriage system is wrong. Few claim that Free Love is right. Thomas Dixon gives his views in the startling photoplay, "The One Woman."

Is Thomas Dixon correct in his assumption that Socialism is to be trodden down? We might still be at war with Germany if it hadn't been for members of this political party. And yet some Socialists, believing that war is wrong, have fought in the trenches of Europe! Where do we stand? See "The One Woman."

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Mystery Girl," with Ethel Clayton

(Paramount—Directed by William C. De Mille)

THIS picture has been based on the novel "Green Fancy," by George Barr McCutcheon. All those that are familiar with this author's stories, know that they are more or less of the fanciful type, in which the imagination is granted quite a few liberties. Fictitious kingdoms and princes and duchesses are the chief things dealt with. Such a one is "The Mystery Girl."

The story begins in France, where the Duchess of a little kingdom is serving as an ambulance driver, just to avoid the Huns who have despoiled her country. The Prince, who is kept as a prisoner in the little kingdom, escapes to America. The heroine, who is acquainted of the fact by a message sent to her by the Prince with a pigeon, follows him there with the Crown Jewels. The balance of the story deals with the intrigues of the pretender to the throne who is in love with the Duchess, how he entered into a conspiracy with a notorious European Crook to help him get the girl in return for the jewels, and how he is outwitted. Of course there is a love affair between a U. S. Officer and the Duchess running throughout the story.

If you can manage to prevail upon your patrons to forget the plausibility of the plot by advertising it accordingly, they will enjoy it. In spite of the lack of convincingness, there are several highly enjoyable points in it, due to the mystery and the consequent suspense.

The picture is clean. Length 5 reels.—*P. S. Harrison.*

"Martin Johnson's Cannibals of the South Seas"

(Distributed by the Robertson-Cole Company)

TRAVELOGUES that present nothing new to the eye are very tiresome. Instead of entertaining, they bore. But when they describe regions with their inhabitants and their peculiar costumes never before explored, such as the Martin Johnson Cannibal pictures do, they arouse the interest to a high pitch; this is due to the inherent curiosity of the mind.

In taking these pictures, Mr. and Mrs. Johnson actually risked their lives. That they are alive to-day to tell the tale, it is a miracle. They were captured by the natives once, and but for the sight of a British Man-of-War, which happened to approach the island by accident, they would have been eaten alive. And it is said that the flesh of a white is very delicious to them. They prefer it to any other.

The expedition started from San Francisco. After visiting Honolulu, Pango-Pango, Samoa, the most beautiful natural harbor in the world; then Sydney, Australia, where provisions were taken, they reached the South Sea islands.

Throughout the ten reels, the unfolding of many interesting and worth knowing things takes place. The real interest, however, begins not where the hand of civilization has control, but beyond those limits—where the influence of the white man is not felt. The treacherous, man-killing and very often man-eating savages, with their peculiar costumes and their strange looks, are shown.

The subtitles are very appropriate. The element of humor is inserted in them in abundance, thus relieving the monotony to a great extent.

The photography is remarkable; so is the tinting and toning, which makes the sky, the sea and the scenery appear beautiful.

My understanding is that the ten reels are to be released so as to make one complete show. When the fact is taken in consideration that travel pictures, however interesting, become tiresome when too much of it is given, will be plainly seen that such a decision does not seem wise. From four to six reels, in combination with a two reel O. Henry, a two-reel high class comedy and a cartoon, would make an ideal bill. News-weekly should be avoided; while slap-stick comedy should be barred, as it would be entirely out of place.

These pictures should appeal well to high class patronage.—*P. S. Harrison.*

"The Wildcat of Paris," with Priscilla Dean

(Universal Special—Dec. 16. Directed by Joseph De Grasse)

THIS picture will rank among the best Priscilla Dean contributions. Heart interest, due to personal sacrifices for a higher ideal; mental excitement, caused by the rapid action of the plot; suspense, owing to inability of foretelling the action; these are its entertaining elements.

The Apaches of Paris, their relation to the community before the war and their conduct toward France after the memorable days of August, 1914, is the theme of the story. It is not, strictly speaking, a war subject, but one in which some war scenes have been resorted to in order to bring out more vividly the fact that even the Apaches, whose aversion for law and order is well known, when Paris, their home, was threatened, did not fail to rush to the rescue.

I doubt whether a real Frenchman could have imparted to this picture a more realistic atmosphere. To the great majority of us the knowledge of Apaches comes from the novels we have read. The scenes in this picture tally exactly with the images we have formed of them. As themes of this nature, in book form, have invariably proved popular, I am inclined to believe that, in picture form, they will prove equally interesting.

The acting of Miss Dean is marked by the same degree of virility, the same liveliness, as that of her past contributions.

The picture is clean and, though strong, owing to the uncommonness of the subject, should appeal universally. Length, six reels.—*P. S. Harrison.*

Keeping Up With Dubuque

THE Family in Dubuque, Ia., has changed the days for the showing of Goldwyn pictures from Friday and Saturday to Thursday and Friday. On November 7 and 8, "The Spreading Dawn," with Jane Cowl, was the feature shown. This was the first appearance of Miss Cowl at the Family, and her picture drew average houses both days.

WHEN "The Lone Wolf," with Bert Lytell, was shown at the Grand in Dubuque about two months ago, the fans liked it so well that they had been asking Manager Lorenz for a return engagement of the picture. He was able to get it back on Friday, November 8, and presented it to full houses. Mr. Lytell's popularity here is surprising, considering that Dubuquers have seen him in very few pictures.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau.
Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Building Los Angeles, Cal.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Production work was resumed at the Fox studio when Director Lynn Reynolds began the filming of "The Framer," which will star Gladys Brockwell. The supporting cast includes William Scott, J. Barney Sherry and Harry Leopold Dunkinson.

Tom Mix and company will begin work about November 25 and the Madeline Travers company, under the direction of Frank Beal, the following week. Arvid E. Gillstrom has arrived at the Hollywood studio from the east during the past week and filming of a subject featuring the Lee children was begun.

Preliminary work has begun on a new juvenile William Fox production. Jane and Katherine Lee will star in this film, a title for which has not yet been selected. The story is being shaped by Director Arvid E. Gillstrom, who arrived in Los Angeles from New York early in November to take charge of the little actresses. Up to the present rehearsing has been the order of the day, but the camera will begin to work in a few days.

The J. P. Lasky Studio

The Lasky studio in Hollywood has resumed production, with three units at work. C. B. De Mille, producing a war play, has continued production throughout the close-down period. Monday Bryant Washburn will again take up the work of filming "Venus in the East," under the direction of Donald Crisp, and it was planned that Shirley Mason, who arrived in Los Angeles last week, would begin work about the eighteenth.

The filming of "The Heart of Wetonah" has been completed by the Norma Talmadge Select company at the Lasky studio, and Miss Talmadge, accompanied by Joseph Schenck, departed Tuesday for the east, where future productions will be made. Miss Talmadge will next appear in "The Probation Wife," and following that a story titled "New Moon" will be produced. The subject just completed is an Indian story.

Vitagraph News Bits

To be lassoed while speeding sixty miles an hour on a motorcycle and thrown over an immense cliff is thrilling to think about, and when it is seen done in reality to Antonio Moreno in the eleventh episode of "The Iron Test" it will make the hearts of the spectators stand still.

William Duncan says that if the Allied Governments will turn the Kaiser over to him, he will ask Albert E. Smith and Cyrus Townsend Brady, Vitagraph's serial authors, to write a special episode in "The Man of Might" exclusively featuring sweet Wilhelm. He promises that all episodes of all serials will pale to the shade of thin milk beside this one and that thereafter will be only a memory.

Under the direction of Dave Smith, Bessie Love has almost completed work on "The Enchanted Barn," an absorbing love story by Grace H. L. Lutz, in which pure romance and melodramatic thrills are skillfully blended.

With an amount of subconsciousness that guaranteed its sincerity William Duncan received a high compliment on his attention to detail from a Pullman porter during the making of a train scene in the serial "The Man of Might."

Here and There

Charles J. Giegerich, press representative for Arthur Guy Empey and Lieutenant Pat O'Brien, is now at the head of the publicity department of the Vitagraph Company's West Coast studio. Mr. Giegerich arrived in Los Angeles Sunday, November 3, and made his first appearance at the Talmadge avenue lot Monday morning, November 4. He is now grinding out reams of press notices for the eight companies at work in Hollywood. Mr. Giegerich was connected with Vitagraph several years ago, when he organized the publicity department of the sales forces.

The Brentwood Corporation is putting the finishing touches on "The Turn in the Road" in the Mena Film Corporation studio, Fountain and Berendo avenues, Hollywood. The story has a rural touch. The method of distribution has not yet been decided upon. The cast includes Helen J. Eddy, Winter Hall, Pauline Curley, Ben Alexander, Lloyd Hughes and George Nichols.

After spending fifteen weeks at Camp Lewis entertaining the boys, followed by a vaudeville tour, Max Asher is back at the Vitagraph studio. He is now a member of the Rock and Montgomery Comedy company and is at work on the new comedy, "Boarders and Bums."

Hollywood Hookum

NOV. 30, 1918 NEWS MORE NEWS

Yes, it rained.

Yes, Tom Santchi is back in the West.

The week started off with a celebration, and—

Mabel Normand's coming back to live in our town.

Madeline Traverse is LEARNING to run an automobile.

Another secret revealed—Mary Anderson makes all her own frocks.

Winifred Westover is this week coming up recovery avenue from Fluville.

Virginia Kirtley celebrated her birthday Monday, and millions aided her.

So its the B. B. Features, which may be translated to mean —Bessie Barriscale.

Paul Hubert Conlon is now Major Domo of the publicity department of the William S. Hart studios.

And now we learn that Jack Halloway's real nam is Elisha—but we won't tell how we found out.

Clarence Badger is again basking in the California sunshine after a number of months in dreary New York.

Emmett Flynn is back in our town, thankful to get away from New York. Yes, he belongs to the Goldwyn gang.

Charley Ray is more than pleased with his part for his next picture, for he has to play ball all through it.

Anita Stewart is coming West, to be directed by Lois Weber, all of which HOOKUM claims is worth coming west for.

Kitty Gordon is going to wear her sable cloak in her next picture, which will no doubt conceal that million dollar back.

Inside stuff—Ora Carew wears Peggy Jeans about her home. This is mentioned so that callers will not think she has on her pajamas.

Hughie Fay telephoned the newspapers the other day that he had made a ride in a balloon, and he never found one that would believe him.

Mildred Harris surely never saw Charlie in a film, or she would not be content to say: "until death shall part," knowing what a pie-heaver he has been.

Dorothy Phillips confides her regular name was Dorothy Gwendolyn Strible until she married Alan Holubar. She adopted Phillips so her friends wouldn't know she was in pictures.

Several of our stars have had their pictures in the paper, even though the theatres were closed. Divorce suits and decrees have a tendency to help create a lot of publicity.

Tom Mix attempted to keep away from the Flu by going to the hospital for an operation. His nurse got it, then his doctor, then nurse number two, and number three. Tom's better now.

Inasmuch as Dal and Elliot J. Clawson went hunting, and came back and made the report they did not get the limit, it is very evident that neither of these well known men of the film industry ever had a press agent.

Henry Lehrman is responsible for the statement that Flu bugs are temperamental, and in the same breath states his reason is based on the fact that not one of his fun makers have been attacked by a germ of this kind.

Charley Giegerich is one of the late arrivals on the coast and an addition to the P. A. Circle as he is beating the Underwood at the Vitagraph plant. Vitagraph is to be congratulated now that it has found it necessary to establish a publicity department.

HISTORY REPEATS ITSELF

In the quest of a correct answer as to why the reversal of motion on the screen, HOOKUM staff in a body, called at the Lois Weber studio. Due to the influenza close down, and the invasion of the matrimonial germ, the place was deserted save two—Phillips Smalley and the watchman. When this well known director was told how eagerly the entire world waited for an explanation of the most important phenomena of screen action, he delved into his library and memory, and came forth with an answer that should satisfy the questioner.

"It is commonly supposed," said Mr. Smalley adjusting his tortoise shells, "that the motion picture director is omipotent Canute. The earliest known would-be director of moving objects was humiliated by an advancing object which he would have retire. His megaphone was powerless. And so today inversley his prototype must need be for his good humiliated by the wheel which, though not as restless as the tide, is as powerful, and refuses to advance."

Producers' News Continued From Page 3244

Viola Dana Recovers and Will Work on Coast

Viola Dana has recovered from her recent illness and her associates at the Metro studios held a joyous impromptu reception for her at the headquarters of Director General Maxwell Karger.

Miss Dana's mother, Mrs. E. J. Flugrath, and her sister, Miss Shirley Mason, who were with her during her illness, have both gone to California to take a bungalow, where all three will be together when the Metro star joins them to make Metro features at the firm's new West Coast studio.

She will leave with Mr. and Mrs. Karger and family when Metro and Screen Classics, Inc., move from New York to California.

"Diana Ardway" will be Miss Dana's first production made in California following the firm's exodus.

Pearl White Gets More Pathe Publicity

Pearl White was busy again during the United War Drive, November 11 to 17, bringing in the shekels for the campaign and incidentally creating much publicity for Pathe, which organization presents her in serial productions.

Miss White repeated her former stunt of climbing the fire ladders in the streets of New York, and is credited with a large amount of subscriptions to the drive.

Pathe announced this week that Miss White had interrupted the making of her next serial, "The Lightning Raider," in order to come to New York in behalf of the drive.

Harris Marriage Helps Book Pictures

The recently announced marriage of Mildred Harris, Jewel star, to Charles Chaplin, the comedian, added a decided impetus to the bookings of "Borrowed Clothes," the latest Jewel feature in which Miss Harris appeared, according to reports from Universal this week.

Exhibitors who have realized the value to be gained from the capitalization of the marriage have booked Miss Harris' Jewel features and played them up, not alone on the strength of the star's ability, but on the marriage as well.

"Unconditional Surrender" Is Ready

A. Blaikie Dick of the McClure organization announces for immediate distribution "Unconditional Surrender," a five-reel picture that is declared to be a picturization of the great events of to-day.

The producer states that the pictures visualize the desire that is in the hearts of all humanity, that the Hohenzollern surrender unconditionally.

About New Pictures

Edward Barton, of North Billerica, Mass., writes that when he was convalescing in a French hospital a Chaplin comedy at the Y. M. C. A. struck himself and several other patients as being so funny that they laughed themselves right out of the hospital.

Roscoe Arbuckle's newest, "The Sheriff," affords him the opportunity of burlesquing the stunts of other Paramount and Artcraft stars and his gun drawing and acrobatic feats are travesties on Hart and Fairbanks.

Gaby Deslys comes back in "Infatuation," directed by Louis Mercanton, written by Marcel L'Herbier, produced by Eclipse and distributed by Pathe beginning December 1.

"When Your Soldier's Hit," the first of the twelve two-reel war activity pictures announced by Director Chas. S. Hart, of the Division of Films, Committee on Public Information, will be released December 9.

The Arrow Film Corporation is releasing the two-reel novelty film entitled "What of Your Boy?" produced in cooperation with and under the supervision of the New York Military Academy.

"Tares" and "The Refugee," Hepworth Picture Plays, are to be succeeded very shortly by "Towards the Light," Henry Edwards' production, starring Henry Edwards and Chrissie White.

Director John S. Lopez completed at the Keeney studios, on East 48th Street, a six-reel feature for B. S. Moss, which is still untitled.

May Allison has completed her Metro feature, "Thirty Days," at Metro's West Coast studio at Hollywood, Cal. It is a motor-comedy by Lieut. Luther A. Reed and was adapted for the screen by George D. Baker and Thomas Jefferson Geraghty.

Ethel Clayton, "The Girl Who Came Back," will again be seen in a Paramount film, the second of her series, entitled, "Women's Weapons."

Harold Lloyd, the chief Rolin fun-maker, recently received from the Umbra Union of Chicago, a laughing statuette of himself, carved from first water anthractie.

C. Giacomino, for years of the Czar's Royal entertainers, and acrobatic comedian of Italy, has reached Los Angeles, where he will take part in a ten-reel war picture now being produced by Henry McRae at the Clune studio.

That music hath charms is brought out in Madge Kennedy's latest Goldwyn picture, "A Perfect Lady," from the Rose Stahl stage success by Channing Pollock and Rennold Wolf, to be released December 8.

Earle Williams, Vitagraph Blue Ribbon star, will be seen in a Blue Ribbon feature of which he is co-author in collaboration with H. H. Van Loan, entitled "The American Ace."

Mark Lee Luther, author of "The Crucible" and other novels, is responsible for "The Hope Chest," in which Dorothy Gish will be starred shortly under the Paramount banner.

Gladys Brockwell has begun a new picture at the William Fox studio in Hollywood, with the temporary title of "The Framers," founded upon a story by Charles VanDyke, and directed by Lynn Reynolds.

William Desmond, Alec Francis, Robert Fraser and Marcelle Roussillon are in the support of Florence Reed in her forthcoming United Picture Theatres, Inc., picture being produced at the Tribune Productions, Inc., studios, New York.

Maurice Tourneur gathered an unusual cast for his third production, "My Lady's Garter," adapted from the late Jacques Futrelle's detective mystery romance and which is now approaching completion at the Tourneur Fort Lee studios.

"Camping Out" is based on "Fatty" Arbuckle's own experience during a three-weeks' vacation on Catalina Island. Roscoe not only writes and acts his pictures, but also directs and cuts them.

Al Lichtman Tours Paramount Exchanges

Al Lichtman, general manager of the Famous Players-Lasky Corporation in charge of distribution, is now making a tour of the exchanges throughout the country, consulting managers in connection with after-war conditions and preparing for the new rush of business which is anticipated.

Mr. Lichtman was confined in Kansas City with a touch of influenza, but has now fully recovered and has resumed his trip. In his report about conditions as he found them on his tour, Mr. Lichtman said:

"While the situation has been serious I find that most exhibitors took advantage of the closing of the theatres by making improvements and preparing for the rush of business which was bound to come. Exchange managers have likewise put their offices in order and have been able to clean up a mass of detail preparatory to the reopening of business.

"With the great news of peace everyone has taken on a new spirit of optimism, and with the influenza abatement practically everywhere theatres are now opening up to patrons who are more enthusiastically inclined toward amusement than ever before."

One Hundred Cameras Used for Picture

Harry Levey, manager of the Industrial Department of the Universal and director of "Keep the Home Fires Burning," announces that this reconstruction picture actually used over one hundred cameras. This is declared to be unprecedented and sets a new record in picture making.

Scenes were taken in over a hundred different cities and places both here and abroad. It is said to be a massive spectacle which has been in the making for months with a view to releasing upon the declaration of peace, and its timeliness is expected to create much laudatory comment.

"Official War Review" Shows Final Blows

The coming of peace in the great world struggle gives an especial significance to No. 22 of the "Official War Review," released by Pathe the week of November 25.

It shows the blows that finally broke the Teutons' back; how the batteries of the Allies kept the retreating Hun on the run, and Britain's batteries speeding forward to take up new positions.

Eddie Polo in New York

Eddie Polo arrived in New York this week and visited among the exhibitors.

The circus stunt man has just completed a serial entitled "The Lure of the Circus" for the Universal.

DECEMBER 21, 1918

Motion Picture News

West Coast Edition

DOMINATES THE FIELD

Directed by
HARLEY KNOLES
Scenario by
ANNE MAXWELL

Photographed by
RENE GUISSART
Technical Director
GEORGE KELSON

WILLIAM A. BRADY
Presents
Louisa M. Alcott's Famous Story
"LITTLE WOMEN"
A Paramount-Artcraft Special
The one picture that every woman wants to see

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

VOL. XVIII-NO. 25 *Entered as Second Class Matter, August 7, 1917, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

Published weekly—$5.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles

Show Them Their Own Boys

CRASHING THROUGH TO BERLIN

All the Drama of the War without the Horrors

JEWEL Productions INC
1600 Broadway, New York City

Adolph Zukor presents

ELSIE FERGUSON

in

"Under the Greenwood Tree"

By H. V. Esmond. Scenario by Adrian Gil-Spear. Directed by Emile Chautard

An ARTCRAFT Picture

ROMANCE! That's what they want now! Love and adventure and beauty And here it is in another charming Elsie Ferguson picture

"Elsie Ferguson can reach out across the screen and take you by the hand and lead you where she will."—*New York Tribune.*

"'Under the Greenwood Tree' serves to purvey Elsie Ferguson's allurements. She appears to advantage equally in modish gowns, dishabille and a bathing suit."—*New York Sun.*

"Elsie Ferguson is winning new admirers at the Rivoli this week."—*New York Journal of Commerce.*

"Miss Ferguson is a lovely figure, graceful in every movement, charming in all she does."—*New York Times.*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Thomas H. Ince *presents*

Enid Bennett

By Julien Josephson. Directed by Fred Niblo. Photographed by Robert Newhard

Supervised by THOMAS H. INCE

Make a fuss over this one.
It'll feather your nest.

in

"Fuss and Feathers"

A Paramount Picture

THE girl's got the drop on somebody. That's a cinch to see. But whom has she got the drop on? A burglar? Or is *she*, perhaps, a lady "Raffles"?

That's what will keep your people guessing. It'll make them vote "Fuss and Feathers" a great picture. It'll make them ask you, "When are you going to have another Enid Bennett picture?"

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

LIKE most of the Ince products, reveals touches of workmanship that distinguish it from the ordinary photoplay."

New York Times.

LOOK at Enid Bennett's progress in six steps. First, in "Keys of the Righteous"; second, in "Naughty! Naughty!" third, in "A Desert Wooing"; fourth, in "The Greatest Show on Earth"; fifth, in "The Vamp"; sixth, in "When Do We Eat?"

Each of these productions has marked a distinct addition to already great popularity.

"Fuss and Feathers" will add still more to it. When will you rise with the rising tide? NOW is the time!

Thos. H. Ince presents

Wm. S. Hart

in

"BRANDING BROADWAY"

An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

When a Real Man Tackles The Great White Way!

INTO New York City goes William S. Hart. Fifth Avenue puts him in a panic, the cabarets daze him, but the men and the women with their city stuff—they can't fool William S. Hart!

He shows them how a real man can fight and love.

It's Hart in a new sort of story that's going to set new records in your theatre.

Advertise it RIGHT! Play up the Broadway angle.

How'd you like, for instance, to use the lay-out shown above? PROGRESS-ADVANCE, the Famous Players-Lasky Corporation's Service Magazine, tells you this week how to get it.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

LEWIS J. SELZNICK

CONSTANCE

"There's something about Constance Talmadge which makes your fondness for her grow and grow, the more you see her. She combines beauty with youth, and there is also a touch of impishness about her. It is easy to understand why her popularity is ever increasing."—*The Baltimore News.*

SELECT SP PICTURES

presents

TALMADGE

in

"A LADY'S NAME"

from the play by Cyril Harcourt

Scenario by Julia Crawford Ivers

Directed by
WALTER EDWARDS

They're all after Constance—in "A Lady's Name"—and, they're all after Constance in the theatres throughout the country!

SELECT SP PICTURES

SELECT SP PICTURES

Great Special Attraction

"THE MIDNIGHT PATROL"

produced by

THOMAS H. INCE

Clean, swift and intensely American—a story of big city life today in which Duty discounts the Cost.

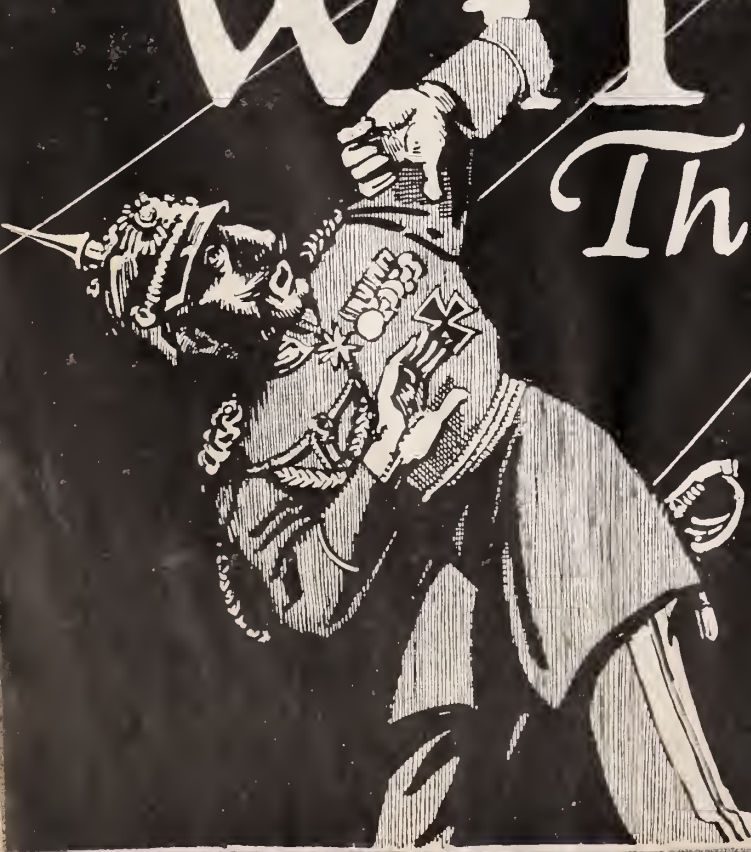
Splendidly cast and superbly produced—a veritable Thomas H. Ince Special.

SELECT SP PICTURES

The world has chosen between might and right.

With Wilson at the peace table in every theatre

THE GREAT Wilson or The Fall of



Directed by Charles Miller,
Scenario by June Mathis and A.S. Le Vino

METRO PICTURES

Europe, this production will crowd to capacity

VICTORY

the Kaiser

the Hohenzollerns

MAXWELL KARGER, *Director General*
SCREEN CLASSICS INC.

CORPORATION, *Exclusive Distributors*

Metro All Star Series Productions

are the only standardized motion pictures in the world. You can absolutely depend on them for genuine and satisfying entertainment.

The newest is with

BERT LYTELL

in

HITTING THE HIGH SPOTS

The story, by Mr. Lytell was adapted by George D. Baker and directed in 5 acts by Chas. Swickard under the supervision of Mr. Baker.

RELEASED BY **METRO** PICTURES CORPORATION DECEMBER 9th

ALBERT E. SMITH
presents

HARRY T. MOREY IN "Hoarded Assets"

SECOND RELEASE OF THE HARRY T. MOREY STAR SERIES

From the Story of the Same Title *By Raymond S. Spears* Directed by *Paul Scardon*

HE was only a river pirate—and he was in love with a showgirl who was "playing for big money." And when he heard of the big gold shipment headed up the river at dusk, he believed that here was his chance to make his big haul and quit the old life forever.

By a cleverly devised plan, Jerry substituted twenty kegs of sand for the twenty kegs of gold in the shipment and buried the kegs in a cove up the river. Then he started to go honest—just as an alibi, at first.

And then his big man's heart told him that it was only circumstances of environment that had ever made him dishonest. Once he tasted of the comfort and security of honesty, he knew he could never go back to the old life. But there was the buried gold shipment—what of that? And what of the money needed to buy the things that he believed his wife craved?

Here is a real screen *story* holding every element of human appeal. And as the rugged river pirate, Harry Morey finds a role for which he is eminently fitted by physique and screen personality.

HARRY T. MOREY STAR SERIES SCHEDULE

(Current Releases)

"The King of Diamonds"
"Hoarded Assets"

to be followed by seven additional features on these dates:

February 3, 1919	June 9, 1919
March 17, 1919	July 21, 1919
April 28, 1919	August 25, 1919
September 5, 1919	

VITAGRAPH

ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

Trade Press Critics Enthusiastic Over

"THE COMMON CAUSE"

Exhibitor's Trade Review

"THE name of J. Stuart Blackton has come to mean a guarantee of an out-of-the-ordinary feature, and in this case he has really outdone himself, for he has produced a screen offering of undoubted merit and one that should create quite a bit of sensation throughout the country. It is the sort of stuff that will "get to" any sort of an audience and hold them deeply interested from beginning to end. In short, it is the kind of a picture that we need. * * * For a downright dramatic feature with excellent comedy relief, nothing better than 'The Common Cause' has been offered exhibitors in many months. *It should do a turn-away business at the majority of theatres where it is shown.*"

Wid's
"Blackton Puts Over Big Production in 'The Common Cause'"

"J. STUART BLACKTON'S latest is a sure 'nuff special. * * * —and folks are going to like it whether they want to forget that we ever had a hand in whipping the Germans or not. * * * Altogether it is a big production mighty well handled in all departments, and should be doing business when a lot of other war pictures have been forgotten."

J. Stuart Blackton's Big Film of the Hour

with an all-star cast including
HERBERT RAWLINSON
SYLVIA BREAMER
Lawrence Grossmith
Charles and Violet Blackton
Huntley Gordon
Louis Dean
Mlle. Marcel and
Philip Van Loan

and in the prologue and epilogue
Julia Arthur
Marjorie Rambeau
Irene Castle
Effie Shannon and
Violet Heming

Story by J. Hartley Manners and Ian Hay Beith

Scenario by Anthony P. Kelly

Musical Score by Manuel Klein

Sunday Telegraph
"Best of Blackton's Efforts"

"ONE look at the names on the program of the persons engaged in making this feature should be sufficient to interest even the most blase first-nighter. * * * A more striking group of talent could hardly be assembled. * * * Commodore Blackton's production ranks among the finest of the war pictures and is by all odds the best of his screen achievements."

VITAGRAPH
ALBERT E. SMITH *President*

BLACKTON SUPER PRODUCTION

Big Box-Office Special, Say All Who Saw

"THE COMMON CAUSE"

Exhibitor's Herald and Motography

"J. STUART BLACKTON has never done anything finer than 'The Common Cause' and it will go down in history as one of the big war plays of the year. * * * A superb cast headed by Herbert Rawlinson and Sylvia Breamer enacts the various roles."

P. S. Harrison in Motion Picture News

"SUCH a perfect blending of comedy and pathos; such an ability to reach the most deeply buried heart-strings, on one hand, and get all the joys of life out of you in one continuous roar of laughter on the other, I have never witnessed. To be honest, I never thought such a feat possible. Tears and laughter commingle in the same situation. * * * The picture contains all the elements necessary, such as human element (that of patriotic appeal) excitment, thrill and suspense. They are all intermingled with pleasing comedy; resulting in an exceptionally pleasing, clean entertainment."

Every Possible Service Aid for Exhibitors

ONE 24-SHEET STAND
ONE SIX-SHEET ONE WINDOW CARD
TWO STYLES OF THREE-SHEETS
TWO STYLES OF ONE SHEETS

TWO STRONG SLIDES

FULL LOBBY DISPLAY
Two 22 by 28-inch colored reproductions and Eight 11 by 14's.

EXTRA STAR LOBBY DISPLAY

SIX STYLES NEWSPAPER ADVERTISING ELECTROS

FIVE STYLES OF SCENE CUTS

SIX STYLES OF STAR CUTS

A COMBINATION CAMPAIGN FOLDER AND PRESS SHEET
showing just how to use these powerful aids to swell your box-office receipts and put this feature over BIG.

NOVELTY CUT-OUT HERALD

Moving Picture World

* * * Tomorrow, next year or ten years from now the humor of Tommy Atkins and his French chum will still be fresh and appetizing. The mass of moving picture patrons who go to the theatres solely to be entertained and amused have a great treat in store. * * * It is hardly necessary to add that the high standard reached by the opening and closing incident could not have been accomplished without the measure of these distinguished players' well tried art.

VITAGRAPH
ALBERT E. SMITH President

A PROGRAM FOR EVERY THEATRE

Five Part Blue Ribbon Features

Unequalled in Story, Cast and Production

Released Under an Original Booking Plan
Never Before Offered to the Industry—

DEPENDABLE—DEFINITE—ELASTIC

Six Series of Rotating Star Programs, Totaling 52 Releases in the Year, Which May Be Booked for the Entire Year as a Unit, With Each Star Rotating at Six Weeks Intervals, or in Units of One or More Individual Star Series. The Entire Year's Program Can Now Be Fixed.

EARLE WILLIAMS SERIES
BESSIE LOVE SERIES
CORINNE GRIFFITH SERIES
ALICE JOYCE SERIES
HARRY T. MOREY SERIES
GLADYS LESLIE SERIES

One Blue Ribbon Feature Released Each Week

Serials That the Public Know!

Four Big Chapter-Plays A Year
Alternately Starring WILLIAM DUNCAN
Supported by an all-star cast including Edith Johnson and Joe Ryan, and
ANTONIO MORENO and CAROL HOLLOWAY—
of the same big-calibre quality as
"THE IRON TEST"
"The Fighting Trail" "Vengeance and the Woman"
"The Woman in the Web" and "A Fight For Millions"

One Episode Released Each Week

Two-Reel Big "V" Special Comedies

That Are Building Business For Exhibitors Everywhere

One Two-Reel Comedy Released Each Week

VITAGRAPH

ALBERT E. SMITH *President*

GABY DESLYS

the most piquant of all personalities, in

INFATUATION

a six reel special feature, produced by Eclipse Film Co. from the story by Marcel L'Herbier, and directed by Louis Mercanton.

"Pictorially beautiful.. Possesses a sturdy dramatic punch.. Gaby's costumes take one's breath away.. Effects are exquisite... Acting, settings and photography can only give complete satisfaction and provoke favorable comment from patrons."

Exhibitors Trade Review

PATHÉ
DISTRIBUTORS

STRANDENAES.——18

A. H. Woods presents

FANNIE WARD

in the adaptation of the famous stage success

THE NARROW PATH

Produced by Astra · Directed by Geo. Fitzmaurice
Scenario by Ouida Bergere and Jack Cunningham

Miss Ward's Pathé pictures "Innocent", "The Yellow Ticket," and "A Japanese Nightingale" have proven conclusively that she is an artist of the first rank, and a decided box office attraction. "The Narrow Path" is a story of the Double Standard, packed full of punch.

PATHÉ
DISTRIBUTORS

STRANDENAES — 15.

Made In America

WELCOME HOME!

After giving the world Peace with Victory our soldiers are coming *home.* The nation welcomes *them* with open arms.

The home folk want to know how they accomplished their huge task. "Made in America," in a series of eight episodes, tells the story graphically, dramatically, vividly, *authoritatively.*

Every exhibitor should show "Made in America." It is an appreciation of the American soldiers who won undying fame and the gratitude of the Allied World.

ONE REEL RELEASED EACH WEEK

Published and Distributed by
The W. W. HODKINSON CORPORATION
thru Pathé Exchange, Inc.

PRODUCED WITH THE COOPERATION OF THE GOVERNMENT THRU THE DIVISION OF FILMS

The CHALLENGE ACCEPTED

STARRING
ZENA KEEFE

Directed by
Edwin L. Hollywood

An unusually dramatic and absorbing story of a womans part in the testing of a Man

A Big Special Attraction
to be released December 29th by
W. W. HODKINSON CORPORATION
through Pathé Exchange, Inc.

RIALTO
New York

RIVOLI
New York

World's Record——"UNDER FOUR FLAGS"

FOR one solid week ending November 23d, the two foremost motion picture houses in the world—the *Rivoli* and *Rialto,* in New York, played to the biggest audience in their history—packed to the doors every performance.

MR. S. L. ROTHAPFEL says:
"Even with these two great houses it proved impossible to accommodate the crowds and now—after our colossal record of attendance, I have contracted for this great film for another solid week, at the Rivoli, beginning December 1st."

These great pictures can never be taken again, for they are the last great battles of the last great war—close up living records of the stirring scenes that really happened—thrills in the air—in the sea battling the submarines—in the front line trenches.

"Under Four Flags" is the actual, authentic official United States Government War film made at the front.

Will be released in* 5 REELS—*Every foot an attendance magnet!

See Press Sheet for New York Newspaper Comments

You simply cannot afford not to show this picture.

Get your order in immediately.

Distributed through WORLD FILM CORPORATION Branches

If you like the "News," write our advertisers; if not, tell us.

FORD EDUCATIONAL WEEKLY

Goldwyn to Distribute the Ford Educational Weekly

THE FORD MOTOR COMPANY, the greatest manufacturing enterprise in America, has for four years placed its tremendous resources behind the creation of a great educational film weekly.

At this moment from 3,000 to 4,000 theatres are presenting this unique and powerful screen achievement to their audiences, and have been doing so since its inauguration.

It is Henry Ford's intention to have this costly and popular weekly given *the greatest volume of distribution ever attained by any feature in the motion picture industry.*

In keeping with his demand that a great and stable Educational be available for the entire American public and at a minimum of cost to the exhibitors who will present it; with the intention of having such a weekly publicly exhibited in from 5,000 to 7,000 theatres each week

Henry Ford and His Representatives have chosen GOLDWYN as the exclusive distributors of The FORD EDUCATIONAL WEEKLY

A Single Reel Weekly *52 Issues a Year*

Goldwyn invites the exhibitors of the nation to write, wire or visit its branch offices to make immediate arrangements for the booking of this approved and established feature and announces herewith the first five issues to be released under the Goldwyn imprint:

Jan. 12: "What Uncle Sam Will Do For 2 Cents."
Jan. 19: "The Truth About The Liberty Motor."
Jan. 26: "Hang It All!" The story of wall paper.
Feb. 2: "Carrying Old Glory to the Seven Seas." The story of the Hog Island shipyards.
Feb. 9: Canada's "Mountain of Tears." Mt. Edith Cavell.

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

A Great Imagination Has Built the Ford Educational Weekly

THERE is not in the entire industry a feature filled with such humanness, of such great range and scope as the Ford Educational Weekly.

It is both current and permanent in its appeal. It is a scenic, a travelogue, a historical record, a portrayer of industry in many of its fascinating phases; a stimulator of patriotism and good citizenship.

In Detroit Mr. Ford has equipped a plant and laboratory that take rank with the best plants in the industry. His Educational Weekly always has the distinction of beautiful production.

The men who produce the Ford Educational Weekly have entree to plants and institutions that are still barred to the inquisitive lens of other cameras. *Their* power lies in the tremendous power and resources of the man whose far-reaching dreams are translated into action.

Samuel Goldfish, president of Goldwyn, in announcing the distribution under the Goldwyn imprint of this splendid product, correctly says that "Henry Ford has created the Ford Educational Weekly with no thought of profit, but because he feels that through this weekly will be conveyed a message of inspiration to the American public."

The conditions under which the Ford Educational Weekly is to be placed in increasing thousands of motion picture theatres are vitally interesting to exhibitors. The cost is to be so remarkably low that no exhibitor can afford to keep it off his screen.

Advance prints of the first five releases now announced will be in all Goldwyn offices by December 15. Every Goldwyn manager and salesman and 10,500 Ford Motor Company sales agencies in the United States in a few days will be ready to sign contracts or forward applications for service to the Goldwyn Home Office.

Read the news announcements in the motion picture trade papers.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Goldwyn Pictures

Another Madge Kennedy Success

The Most Favorable Notices She Ever Received Are On "A PERFECT LADY"

EXHIBITORS accept and believe a unanimous verdict on the success of a star and production. They *know* that it is not the function or intention of the critics to be over-enthusiastic or over-friendly.

It is therefore Goldwyn's pleasure to stand aside while those who have *seen* MADGE KENNEDY in "A PERFECT LADY" by Channing Pollock and Rennold Wolf definitely pronounce this production to be *her most successful Goldwyn Picture.*

"A PERFECT LADY" is a big stage hit by two nationally-known authors, with a universally loved star of constantly increasing popularity and appeal and directed with great skill by Clarence G. Badger.

Not forgetting the nation-wide acclaim that has greeted each new picture of this favorite star, Goldwyn is proud of the spontaneous approval shown in the following reviews:

NEW YORK AMERICAN: An unusually strong and laughable dramatic comedy with even bigger appeal than the original play.

NEW YORK SUN: Madge Kennedy's newest Goldwyn, "A Perfect Lady," is a winner. An inimitable and bewitching star.

JOURNAL OF COMMERCE: "A Perfect Lady" is a particularly successful Goldwyn Picture."

NEW YORK POST: "In a Perfect Lady" Madge Kennedy is an even better comedienne than ever before...Delightful...Bright.

NEW YORK HERALD: Madge Kennedy has played many screen roles delightfully, but she has never before had a finer success than in "A Perfect Lady."

NEW YORK WORLD: "A Perfect Lady," was a stage hit and now Goldwyn has turned it into a truly enjoyable picture.

N. Y. TELEGRAPH: It would be hard to picturize a stage play more successfully than "A Perfect Lady" has been by Goldwyn..... One has to be glowingly enthusiastic in writing about Madge Kennedy."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

REX BEACH PICTURES

The Entire Nation Stands Ready To Boost This Story

Try to estimate the huge number of men and women in your city or town who during the war did relief work with the seven great organizations —Y.M.C.A., the Jewish Welfare Board, the National Catholic War Council, the Salvation Army, the War Camp Community Service, the American Library Association and the Y.W.C.A.

Millions of Americans are ready to support and help you exploit the greatest comedy-drama production of the year

REX BEACH'S

Drama of Human Emotions

Too Fat To Fight

with **Frank McIntyre**

Directed by Hobart Henley

Produced under the direction of **GOLDWYN**

Here are the whole-hearted, approving reviews of this production's pre-release at the Rialto, Theatre, New York:

N. Y. TELEGRAPH: "Too Fat To Fight" is a big, human drama of comedy and pathos filled with those fine "touches" that always gain popularity for the picture containing them.

N. Y. GLOBE: There are fat men and fat men, but Frank McIntyre is in a class by himself. "Too Fat To Fight" is a lovable, human story that big audiences are applauding.

N. Y. MAIL: "Too Fat To Fight" is a picture of which its author, star and director can well be proud. We predict for it great national popularity.

N. Y. POST: A most amusing and enjoyable comedy drama is Rex Beach's "Too Fat To Fight" at the Rialto. Mr. Beach was lucky in getting Frank McIntyre for the role.

N. Y. SUN: A powerful Beach scenario, a story of laughter and tears, a most appealing star all make "Too Fat To Fight" a pronounced success.

N. Y. TELEGRAM: All those who enjoy hearty laughter will both laugh and thrill when they see "Too Fat To Fight." It contains also *just enough tears to make it intensely human.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!

CAPITOL COMEDIES

What A Wonderful World This Is.

"SMILING BILL" PARSONS is one of the proofs of it. Less than a year ago *undreamed of* as a motion picture star—*today one of the popular heroes on the screens of the universe.*

Welcomed daily and nightly in 2,900 theatres of our own United States; enjoying a large measure of confidence and liking because of his wholesomeness and good nature.

Playing from Hempstead Heath to Peckham Rye in London, booked in the principal cinema houses of the United Kingdom, he holds the favor of our British blood-cousins.

Applauded by the French and bringing good cheer to the thousands of Americans on leave or furlough in Paris.

In Italy, in Argentina, in Scandinavia, in nearby Canada and far off Australia and New Zealand populations like and unlike our own have expressed their united approvals of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

Good nature, likability, cleanliness and popularity—he has all of these reasons for success. He has become a success *by popular decision.* Truly, this is also an *aprreciative* as well as a wonderful world.

You are missing one of the screen's best elements of attraction in your theatre if you are not playing Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Six Louis Bennison Pictures, Starring A New Favorite

EVERY exhibitor in the business knows how few new personalities are instantly welcomed by patrons of the screen.

But once in a while there comes along a new star who makes himself; who doesn't have to fight for recognition and acceptance; *who draws patronage right from the jump.* Such a star is found in

Betzwood Film Company's Presentation of

LOUIS BENNISON in Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

When you and your audiences see Louis Bennison on the screen you will say: "Now I understand what personality is. This boy *has* it."

"Oh, Johnny!" will duplicate on the screen the success Bennison scored in his great stage hit, "Johnny Get Your Gun."

There are *six* Louis Bennison Star Series productions offered under a single contract and distributed exclusively by Goldwyn. Four of these fine productions are completed. "Oh, Johnny!" is available for immediate release everywhere after December 22.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS- THEY ARE WHAT MOST PEOPLE WANT

The William Fox Idea—

The theatre had consumption of income. From a pretentious house catering to week stands of high grade theatrical companies, it wasted away in a year to a shadow. All that remained were its physical proportions. Inwardly it was all wrong—from gizzard to garret. The management tried vaudeville, tried pictures, tried vaudeville and pictures, tried everything—then quit.

A new management repeated its predecessor's failure, adding burlesque to the list of defeats. Other managements came and went and the house, by persistence and common consent, acquired the nickname "Graveyard." No one seemed to know why it did not "go." The owner of the building blamed the lessees and the lessees blamed "the town," the location and everything else that couldn't talk back.

Then came a man who had faith in the community and a conviction that a theatre located within two blocks of the business center of a population of 500,000 could be "put over." He started "putting," and his first swing almost unbalanced him. He had hit too strong. He wanted to electrify the town, but succeeded only in starting a report that he was crazy. However, he had a few dollars left when he came to his senses, and before spending them he held a commercial clinic.

He met a man at the clinic who talked reasonably—convincingly. The man told him that the theatre could be made a perfectly sound commercial enterprise; that it wasn't a question of "pictures or vaudeville" or "pictures and vaudeville," but of what pictures. The product offered should tempt public taste; there was no use trying to sell pate de foies gras to a foreign laboring population.

FOX

FILM CORPORATION

MOST PEOPLE KNOW WHAT THEY WANT- GIVE IT TO THEM

FOX FILMS

BOOK FOX FILMS- THEY ARE WHAT MOST PEOPLE WANT

Why You Will Adopt It

That was a new idea to this exhibitor—his introduction to the Fox Idea. He assented to the Fox branch manager's suggestion that Fox pictures—the pictures the most of the people want—should be tried. The house then was taking in $75 a day; now it is averaging about $700. Formerly the theatre was opened at noon; now its morning receipts for six days pay the picture rentals. It is a monument to the Fox Idea.

The Fox Idea will help you. Fox branch offices encircle the world, and in every one of them are trained men—personal representatives of William Fox—who are prepared to demonstrate just how you can increase your profits. What you are making now, be it much or little, matters not to them. They know they are backed by the sort of pictures the great majority of people want. They see this proved every day, and are prepared to prove it to you.

Invite one of these experts in. Let him tell you what business CLEOPATRA has done in your territory—let him show you the number of days that LES MISERABLES has run—let him explain how THE BIG SIX has cleaned up for exhibitors at times when they most needed the money—let him give you figures on business done by THE PRUSSIAN CUR—let him show you how THE LAND OF THE FREE justifies the Fox Idea of timeliness — let him prove that QUEEN OF THE SEA is the best tonic ever administered to a failing bank account.

There's no obligation involved. Call the nearest Fox branch office today and get the proof. Fox salesmen talk facts, not theories. That's part of the Fox Idea.

FOX
FILM CORPORATION

Now Packing The

BROADWAY
WANTED FOR MURDER
NEXT WEEK
NEXT WEEK
Former Kaiser May Surrender to the American Authorities
Give Up Kaiser at Once, Allied Council Demand
British War Cabinet Unanimously Decides to Press for Extradition.
VE UP KAISER AT ONCE
TO BE THE ALLIED DEMAND;
WILSON GIVES HIS ADVICE
Holland Expected to Agree to Surrender of Former Emperor as a Pirate
ENTENTE IS UNITED
Policy Toward Hohenolle Fixed at Conference in London

Wanted for

AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP

NOT A PROPOGRANDA OR WAR FILM

SEE —
IRENE FRANKLIN AND BURT GREEN —
WOMEN'S MOTOR CORPS OF AMERICA —
SALVATION ARMY WORKERS

ROMANCE
THRILLS
ADVENTURE

Rush!!

BOOK THIS BIG HARRY RAPF SENSATION

=NOW=

BOOKINGS PLACED BY

INDEPENDENT SALES CORPORATION

EXCHANGES IN

Broadway Theatre

MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated to the British government, and President Wilson has also made suggestions relative to procedure in the case.

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, INC.

EVERY TERRITORY

We have secured good advertisers to talk to YOU. Listen to them!

"U. S. A. Series" 2-Reel Official Films

FACTS and figures that had to be kept more or less "under cover" until the war was won are now available to the public.

The United States Government has prepared and is now ready to show, through the Division of Films, a series of two-reel patriotic films, each featuring one phase of the war, one release to be made every two weeks.

The first film of the series

1—"If Your Soldier's Hit,"
released December 23rd,

shows in complete detail the progress of the wounded soldier from battlefield through Field Hospital to Base Hospital and recuperation.

The other films in the U. S. A. Series are as follows:

2—"Wings of Victory"

A story of American achievement in the air—from the planning of the famous Liberty Motor to the day's work of an American Ace on the Western Front.

3—"Making the Nation Fit"

The story of how America took raw civilian material and converted it into A-1 marine and military stuff. The film shows also how this war-time physical fitness program can be employed with benefit in peace-time.

4—"Horses of War"

Despite the rapid development of the motor car for military purposes, the horse proved an indispensable factor in the Allied scheme of victory. A glorious chapter of war history.

5—"The Bath of Bullets"

This picture shows the part machine guns, hand-grenades, trench-mortars, and the artillery in general play in modern war—thrilling close-ups of how these destructive forces do their deadly work.

6—"The Storm of Steel"

$12,000,000,000! This film shows how the guns and munitions, for which this money was spent, were made. The Ordnance Department has a rattling good story to tell.

Available through the WORLD FILM CORPORATION, *except*

FOR CALIFORNIA
Sol. L. Lesser,
State Council of Defense, San Francisco.

FOR MICHIGAN
Michigan War Preparedness Board, Lansing.
(Except Detroit and Wayne County, through World Film Corporation.)

COMMITTEE ON PUBLIC INFORMATION, George Creel, *Chairman*
DIVISION OF FILMS, Charles S. Hart, *Director*

HOUDINI

¶ YOU HAVE PLAYED GREAT SERIALS BEFORE, BUT YOU'VE NEVER PLAYED ANYTHING LIKE "THE MASTER MYSTERY"

¶ IT IS "THE" BIG, NEW IDEA IN SERIALS

¶ FIFTEEN EPISODES OF UNPARALLELED BEWILDERMENT=MYSTERY=THRILLS

¶ FIFTEEN WEEKS OF CUMULATIVE BUSINESS

¶ BOOK THIS SERIAL

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, General Manager

Executive Offices: - - 18 East 41st Street, New York City

HOUDINI

¶ EVERY MAN WHO HAS SEEN "THE MASTER MYSTERY" HAS BOOKED IT

¶ MAKE ARRANGEMENTS TO HAVE IT SCREENED FOR YOU

OCTAGON FILMS, INC.
B. A. ROLFE PRODUCTIONS
HARRY GROSSMAN, General Manager
Executive Offices: 18 East 41st St., New York City

A Strange Household Divided by a Wall

MAXWELL PRODUCTIONS presents

The Married Virgin

story by
HAYDEN TALBOT

PRODUCED UNDER THE
PERSONAL SUPERVISION
of
JOE MAXWELL

Vera Sisson, Rodolpho di Valentina and Kathleen Kirkham

HERE IS A FEATURE WITH A PUNCH

Your Theatre Needs a Tonic Once in a While—In "THE MARRIED VIRGIN" You Find a Production Staged Wonderfully, Acted Faultlessly, Written Cleverly. It Contains a Unique Dramatic Problem That Holds an Audience Spellbound. Here Is a Picture Your People Will Praise After Seeing, and Talk About.

GENERAL FILM COMPANY, Distributor

If you like the "News," write our advertisers; if not, tell us.

FRANCIS FORD'S

Newest and Greatest Serial:

"THE SILENT MYSTERY"

Wise State Rights Buyers know the value of a FRANCIS FORD SERIAL.

At the time this advertisement was prepared negotiations were under way for several blocks of territory.

We advise you to get your application in NOW if you want a share in the juiciest State Rights PIE that's been cut for a long, long time.

THE BIGGEST STATE RIGHTS OFFERING ON THE MARKET TODAY

Our First Announcements Closed the Following Territory:

Greater New York Northern New Jersey	MERIT FILM CORP., 126 W. 46th Street, New York
Eastern Pennsylvania Southern New Jersey	ARROW FILM CORP., 1235 Vine St., Philadelphia, Pa.
Western Canada Eastern Canada	EXHIBITORS' DISTRIBUTING CORP., 221 Yonge St., Toronto, Canada
Maryland Delaware District of Columbia Virginia North Carolina	SUPER-FILM ATTRACTIONS, INC., 1209 E. Street, N. W., Washington, D. C.
Western Pennsylvania West Virginia	PENNSYLVANIA FILM SERVICE, Matthew Teplitz, Pres., 938 Penn. Avenue, Pittsburg, Pa.
Georgia Florida Alabama South Carolina	FIRST NATIONAL EXHIBITORS' CIRCUIT, 146 Marietta St., Atlanta, Ga.
Louisiana Tennessee Mississippi	R. DEAN CRAVER, Charlotte, N. C.
Northern Illinois Indiana Wisconsin	BEE-HIVE EXCHANGE, R. C. Cropper, Pres., Chicago, Ill.

All communications answered in the order of their receipt. Write, wire, phone or call

SILENT MYSTERY CORPORATION, LOUIS BURSTON, Pres.

HILLER & WILK, Selling Agents

912 Longacre Bldg. **42d St. and Broadway** **New York**

Who Said="No More War Pictures!"

We would like to meet the American who, when he sees flashing in letters of fire

THE BATTLE OF CHATEAU-THIERRY

in front of the leading picture theatres of the country, will not rush in to witness the armies of America and the Allies putting the final touch to *PRUSSIANISM.*

Five thrilling reels compiled from ABSOLUTELY OFFICIAL and AUTHENTIC films secured by the official photographers of the French Army.

For further information communicate with:

E. RATISBONNE
Delegate of the Cinematographic Division of the French Army
729 7th Avenue, New York City
Bryant 1574

It will make good any publicity statement within reason

To Give The Smaller Theatres A Chance—

THE CLOSING DATE for the exhibitor advertising competition on "The Romance of Tarzan" has been advanced from December 29, 1918, to February 1, 1919.

If you have a small theatre and have had to postpone your season on the Tarzan sequel because of the influenza epidemic this is your chance to take part in the contest.

It gives you five weeks more in which to book it, advertise it and play it, and enter the contest.

Every exhibitor — large or small — who has entered the contest to date has played to tremendous business on this super attraction.

Now you have the opportunity of becoming a competitor for one of the prizes in the $1200 in Liberty Bonds offered by First National Exhibitors' Circuit for the best local campaign.

Your chances are just as good with a small theatre as they would be with a larger house. Get busy!

ENTRY BLANKS, *containing complete information, can be obtained from any First National exchange, Motion Picture News, or Tarzan Editor, 6 W. 48th St., N. Y.*

FIRST NATIONAL EXHIBITORS CIRCUIT

"Played to 10,008 people in one day."—DAYTON THEATRE, DAYTON, O.

To Those Who Criticise First National's 'Extravagance'

"Virtuous Wives" is finished. We saw the completed production last night. It is a picture that will justify our preference for better pictures at higher prices more eloquently than any words of ours.

It is more than a month since we saw the first print. It was a good picture then. But it required additional cutting, titles had to be altered, some retakes made—in a word it had to be given the finish that marks the difference between a special and a program release.

All this takes time—the time of high salaried men—and costs money. But when "Virtuous Wives" goes to trial on the screens, with the public sitting in judgment—we have no fear of the verdict. We know that satisfaction to the public means profit to our own theatres and those of our customers.

Some exhibitors who have already contracted for it and perhaps felt that the price was too high, are going to admit that such productions are worth all they cost them—and more.

There is one angle to the matter which many exhibitors overlook: that is, that where they individually spend a few extra dollars for a real quality production, the producer must spend thousands. He takes the chance, not they. If such productions as "Virtuous Wives" fail to justify the money spent on them, it means bankruptcy to their producers. But here again "First National" is safeguarded. Our exhibitor Board of Directors, who contract for its attractions, have built their fortunes and the prestige of their theatres by experience and judgment. Their knowledge of trade conditions and composite judgment preclude the probability of unprofitable deals with stars and producers. We believe that our live and let live policy has at last won the confidence of the leading stars and responsible producers. We hope to merit their confidence.

Our hats off to Mr. Louis B. Mayer, successful exhibitor, successful exchange man, successful producer of "Virtuous Wives," which we trust will prove one of the big successes of the year and a vindication of our theories and policies.

And last, but not least—our congratulations to Anita Stewart. We count her sweet personality one of our great assets.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

December 29th

"Virtuous Wives" Release Date

The KEY TO

A Thrilling Spectacle of America's Might and a Love That Triumphs

POWER

IN SIX PARTS

Directed by William Parke

Written by Caroline Gentry and E. Lloyd Sheldon

TO BE RELEASED SOON

Address
All Propositions To

EDUCATIONAL FILMS CORPORATION
of America
729 Seventh Avenue New York

CLAIRE ADAMS

Leading Woman

"THE KEY TO POWER"

The Key to Power

Directed by

William Parke

39½ Washington Sq.,
NEW YORK

Spring
6760

HUGH THOMPSON
Leading Man
"The Key to Power"
EDWARD SMALL, Mgr.
1493 Broadway, N. Y. C.

¶ Most of the interiors and "sets" for "The Key to Power" were taken in our studios.

¶ We offer you facilities for the biggest pictures with our large stage and beautiful sets.

¶ Our studios and laboratories have every equipment. You are not experimenting when you make your pictures here.

ESTEE'S STUDIO

STUDIOS AND LABORATORIES
Incorporated

E. SPITZ, President

361-363 West 125th St., New York

Telephone, Morningside { 4985 / 4986

World Wide Voting Contest

Everybody will want to vote!

To vote intelligently they must see this picture!

Make your theatre their polling place!

Think of the novelty — the opportunity to "cash in" on the columns and columns of front page newspaper publicity. The picture is a gem—it will do credit to your screen—add prestige to your theatre.

It has the greatest publicity possibilities of any release offered you to-day. See the picture—plan your voting contest now! Wire or write the distributor's nearest branch to-day. Produced by McCLURE'S—Distributed by WORLD.

BALLOT FOR YOUR PATRONS

ONE-SHEET FOR YOUR THEATRE

We're Selling States Rights!

This Is Your Golden Opportunity!

You ought to know that "The Spreading Evil" is not a war picture—and yet has been given timely interest because of the war and the assembling of millions of men under conditions that threaten disaster for the future of all races.

You ought to know that the subject matter of the picture is being discussed in neswpapers and magazines and from the lecture platform everywhere.

You ought to know that "The Spreading Evil" has the hearty endorsement of the HON. JOSEPHUS DANIELS and scores of others prominent in the official life of the nation. These men have come out flat-footed with statements that the general public ought to flock to see this picture.

You ought to know that, aside from this unusual draft, "The Spreading Evil" is possessed of an intensely dramatic, fast-moving story that will thrill any audience.

—And you STATE RIGHT BUYERS ought to know, moreover, that we have devised many unusual aids to help you get the money.

Don't Delay!

Everything Is Ready!

Write or Wire

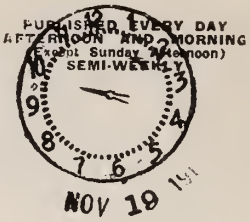
JAMES KEANE PRODUCTIONS

CANDLER BLDG., 220 WEST 42D STREET, NEW YORK

Oregon Journal

PORTLAND, OREGON

C. S. JACKSON, PUBLISHER



Dear Mr. Johnston-

Your 1918 M. P. Studio Directory reached me this morning at 10:12. At 10:15 I had occasion to refer to it. It saved me at least two hours time, and an untold amount of mental grief and grouch. I thank you.

Sam Raddock
M. P. Ed.

Nov. 14, 1918.

PUBLICITY

The only way for the **PLAYER** to obtain national publicity is through the newspapers.

The best publicity is that prepared by the newspaper men themselves.

The **HAND BOOK** on which they lean is the

MOTION PICTURE STUDIO DIRECTORY

This **ANNUAL REFERENCE BOOK** of the **INDUSTRY** contains—

BIOGRAPHIES—of all prominent Players—Directors—Cameramen and others.

IS YOUR BIOGRAPHY IN? SEE THAT IT IS

Additional information carried in advertising pages.

HAVE YOU RESERVED SPACE? IT IS IMPORTANT

COMMUNICATE WITH

MOTION PICTURE NEWS Inc.

LOS ANGELES OFFICE
429 So. Figueroa St.
Pico 780
J. C. JESSEN, Rep.

729 Seventh Ave.
Phone 9360 Bryant
New York
M. JONES, Editor

CHICAGO OFFICE
220 So State St.
Harrison 7667
W. M. HIGHT, Rep.

DEDICATED TO
THE AMERICAN SOLDIER IN FRANCE
WHO HAS ANSWERED THE
CALL OF LAFAYETTE

James Vincent

Presents

"The Spirit of Lafayette"

by

James Mott Hallowell

adapted for the screen
by
J. Searle Dawley

With the endorsement of
The United States Government
Committee on Public Information
George Creel, Chairman
Division of Films
Charles S. Hart, Director

"Seal of the People's Films"

James R. Sheehan, Gen. Manager

1465 Broadway, New York

1919—BOOKER'S CALENDAR—1919

A REAL ASSET TO THE BOOKER

Here are extracts from a few of the recent letters from prominent Exchanges—from those who had last year's Calendar and had not yet received that for 1919. Scores of such letters have been received. Pretty sure evidence that the Booker's Calendar is a " hit."

WHAT EXCHANGE MEN SAY:

" It is a real asset to our booking department."

" It was a great help to us in our booking."

" It certainly proved to be one of the most convenient aids we have ever had; are going to be terribly disappointed if we do not receive one this year."

And there are lots more, all telling the same story of " service "

All the months of the year on one large sheet (33½ inches high by 26½ inches wide.)

General and special holidays in red.

Metal strips top and bottom; hangers attached.

Of Great Service to Every Booker in Exchange or Theatre
as dates for a year ahead are seen at a glance.

FIFTY CENTS POSTPAID

so long as they last. **SPECIAL**—For $2.25 you may have a year's subscripton (new or renewal) to MOTION PICTURE NEWS and a Calendar postpaid.

MOTION PICTURE NEWS
729 Seventh Ave. New York City

A TIMELY

Gaumont

ONE-REEL SPECIAL

DRIVEN from the SEAS

German Fleet Surrenders Without Honor

THRILLING SCENES WHICH SHOW IN VIVID DETAIL HOW THE

GERMAN HIGH SEAS FLEET

CRAVENLY STRUCK ITS COLORS, AND CRINGINGLY FOLLOWED

THE ALLIED NAVIES

INTO THE FIRTH OF FORTH, SCOTLAND, ON NOV. 21, 1918. ("*DER TAG.*")

Exhibitors can book this money-making special from the following independent exchanges:

Savini Films, Inc.,
ATLANTA, GA.

Eltabran Film Co.,
CHARLOTTE, N. C.

Celebrated Players Film Corp'n,
CHICAGO, ILL.

Metropolitan Co.,
DETROIT, MICH.

Doll-Van Film Corp'n,
INDIANAPOLIS, IND.

Associated Theaters, Inc.,
MINNEAPOLIS, MINN.

First Nat'l Ex. Exchange,
PITTSBURGH, PA.

Pearce Films,
NEW ORLEANS, LA.

All Star Feature Distributors, Inc.
SAN FRANCISCO, CAL.
LOS ANGELES, CAL.

Electric Theater Supply Co., Inc.,
PHILADELPHIA, PA.

Regal Films, Ltd.,
TORONTO, CANADA.

First National Ex. Circuit,
DENVER, COL.
SALT LAKE CITY, UTAH.

W. B. Towne Photoplay Co.
ST. LOUIS, MO.
KANSAS CITY, MO.

Northwestern Consolidated Film Co.
SEATTLE, WASH.

Super-Film Attractions, Inc.
WASHINGTON, D. C.

and

M. H. HOFFMAN
729 Seventh Avenue, New York City
for Greater New York, Long Island, Westchester, Putnam and Rockland Counties, N. Y., and Northern New Jersey

ATTRACTIVE 1-SHEET POSTER

Gaumont
London

Gaumont Co.

FLUSHING, N. Y.

Branches and wide-awake correspondents everywhere

Gaumont
Paris

Each One a Proven SUCCESS

Efficiency Edgar's Courtship
Small Town Guy
Two Bit Seats
Fools for Luck
Uneasy Money
Ruggles of Red Gap
A Pair of Sixes

The Prince of Graustark
Skinner's Dress Suit
Skinner's Bubble
Skinner's Baby
Filling His Own Shoes
Man Who Was Afraid
Golden Idiot
Fibbers

Law of the North
Lady of the Photograph
The Apple Tree Girl
Light in Darkness
The Telltale Step
Awakening of Ruth
Cy Whittaker's Ward

COMING SOON

Young America

The Kill Joy
Sadie Goes to Heaven
Pants
Young Mother Hubbard
Little Shoes

The Raven
Misleading Lady
The Sting of Victory
Little Shoes
Burning the Candle
The Saint's Adventure
The Truant Soul

Night Workers
Open Places
The Range Boss
Land of Long Shadows
Men of the Desert
The Gift O' Gab

GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

Motion Picture News

Vol. 18 No. 25. December 21, 1918

The Week in the Film World at a Glance

FEATURES

WHAT'S THE FUSS?....3671
SPEAKING EDITORIALLY....3672
DEALING IN PERSONALITIES....3672
"PLAIN COMMON SENSE"....3674
PRODUCERS SPEAK UP ON QUINN LETTER....3679
TOURING WITH GOLDFISH AND ROTHAPFEL....3680
SEEING THE RIALTO AND RIVOLI WITH ROTHAPFEL....3690
BOX OFFICE REPORTS AND PLAN BOOK INDEX..3761
REVIEWS IN COMPLETE PLAN BOOK....3766

NEWS OF THE WEEK

A Message to Exhibitors....3672
Walter W. Irwin Resigns from Vitagraph....3673
Influenza Gains Ground....3676
Wm. A. Brady Quits National Association....3677
War Films Cause Controversies....3678
Soldiers Demand More Than Pictures....3687
Live News of the Producers....3696
Producers News (Continued)....3705-17
News of the Programs....3728
In the Independent Field....3738
In and Out of the West Coast Studios....3783
Hollywood Hookum....3784

OF SERVICE TO EXHIBITORS

Exhibitors' Service Bureau....3684
What the Producers Have to Say....3696
Special Service Section for Famous Players-Lasky....3725
What the Programs Offer....3728
Billie Rhodes Service Section....3735
News from Independent Producers....3738
Special Service Section for Educational....3742
Releases—Current and Coming....3745
Equipment Section....3749
Box Office Reports and Plan Book Index....3761
Complete Plan Book Reviews....3766
Advance Reviews....3782

COMPLETE PLAN BOOK

Index to Plan Book and Exhibitors' Box Office Reports...3761
Index and Reports (Continued)....3762
Index and Reports (Continued)....3763
Index and Reports (Continued)....3764
Index and Reports (Concluded) and "Flashbacks"....3765
"The Road Through the Dark" (Select)....3766
"The Beloved Imposter" (Vitagraph)....3767
"Wild Honey" (De Luxe)....3768
"Good-bye, Bill" (Paramount)....3769
"Little Orphant Annie" (Pioneer)....3770
"Once to Every Man" (Frohman)....3771
"The Love Net" (World)....3772
"The Sea Flower" (Bluebird)....3773
"Hitting the High Spots" (Metro)....3774
"And a Still Small Voice" (Robertson-Cole)....3775
"Code of the Yukon" (Select)....3776
"String Beans" (Paramount)....3777
"Irish Eyes" (Triangle)....3778
"Danger—Go Slow" (Universal Special)....3779
"The Man of Bronze" (World)....3780
"The Challenge Accepted" (Hodkinson)....3781
Pictures Reviewed in Advance....3782

Newsy Announcements of the Week Found in the Ad-Pages

The Present Timeliness of "Crashing Through to Berlin".3616
About De Mille's Picture, "The Squaw Man"....3617
Douglas Fairbanks' Latest Is the Play, "Arizona"....3618
Opinions on Elsie Ferguson's Latest Artcraft, "Under the Greenwood Tree"....3619
Fuss and Feathers Is Enid Bennett's Latest Picture....3620
William S. Hart Comes East in "Branding Broadway"....3621
Another Appreciation of Constance Talmadge—Her Next Is "A Lady's Name"....3622-23
Select's Thomas H. Ince Special, "The Midnight Patrol"....3624-25
Metro's Patriotic Production Based on the Fall of the Hohenzollerns....3626-27
"Hitting the High Spots" Is Bert Lytell's Pastime in the Metro Picture of that Name....3628
The Why and Wherefore of "The Common Cause"....3630-31
Vitagraph's Current Blue Ribbon Feature....3629
The Broadway Star Features....3632
Pathe's Two Box Office Winners, "Infatuation" and "The Narrow Path"....3633-34
The Official War Review....3635
The Harold Lloyd Comedies, "To See Them Is to Laugh"....3636
Hodkinson's Made-in-America Product....3637
"The Challenge Accepted" Distributed by Hodkinson Through Pathe....3638
"Under Four Flags"....3639
Goldwyn to Distribute Ford Educational Weekly....3640-41
Another Madge Kennedy Success Is "The Perfect Lady"—Such Is the Opinion of the Metropolitan Press of New York....3642
And They Are Equally Enthusiastic Regarding "Too Fat to Fight"....3643
The Goldwyn Bill Parsons Comedies....3644
Louis Bennison Offered in "Oh Johnny"—a New Type of Comedy....3645
The William Fox Idea....3646-47
"Wanted for Murder"....3648-49
The "U. S. A. Series" of Two-Reel Official Films Available Through World Film Corporation in Majority of Territory....3650
The Houdini Serial....3651-52
General Film Offers "The Married Virgin"—a Feature with a Punch....3653
George Kleine's Latest Production, "Young America," Coming Soon....3668
The French Pictorial Service Offers "The Battle of Chateau Thierry"....3655
An Announcement of Interest—and Then Another—from First National....3656-57
"The Key to Power" Marks the Debut of the Educational Film Corporation in the Dramatic Field....3658-59
Claire Adams Has Leading Role in "The Key to Power".3660
Others Concerned in the Production of the Educational Feature....3661
World Film Asks, "What Shall We Do with Him?" Speaking, of Course, About William Hohenzollern....3662
The List of Territory Disposed on "The Silent Mystery"..3654
James Sheehan Makes an Announcement....3665
Gaumont Has Special One-Reel Subject Concerning the German Fleet....3667
James Keane Offers "The Spreading Evil"....3663
"Try a Washburn Night Each Week," Advises Essanay...3670
A Four-Page Insert from Universal on Borrowed Clothes with Mrs. Charlie Chaplin....3701-02-03-04
And Another on the Latest Mae Murray-Robert Leonard Picture, 'Danger—Go Slow"....3713-14-15-16
Advertising Material Available on the Paramount Artcraft Special, "The Greatest Thing in Life"....3721-22-23-24
Robertson-Cole Presents Billie Rhodes in "The Girl of My Dreams"....3731-32-33-34

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

Try a Washburn Night Each Week!

If you haven't played all of these Washburn comedy-dramas, you have missed something. If you have, every one is worth a repeat. They are filled with laughs, carry strong, intensely interesting plots, and are the essence of high-class entertainment. Try one a week and you will crowd your house and please your patrons.

BRYANT WASHBURN
AND HAZEL DALY
IN
"SKINNER'S BABY"

BRYANT WASHBURN
AND HAZEL DALY
IN
"FILLING HIS OWN SHOES"

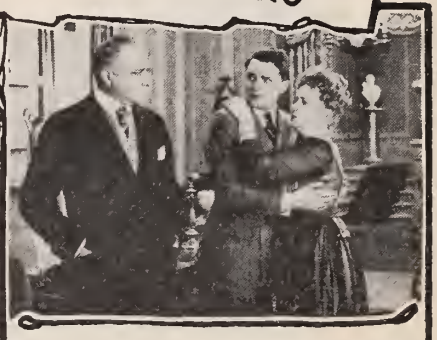
BRYANT WASHBURN
AND VIRGINIA VALLI
IN
"THE GOLDEN IDIOT"

BRYANT WASHBURN
AND HAZEL DALY
IN
"SKINNER'S BUBBLE"

BRYANT WASHBURN
AND VIRGINIA VALLI
IN
"THE FIBBERS"

BRYANT WASHBURN
IN
"THE BREAKER"

BRYANT WASHBURN
AND HAZEL DALY
IN
"SKINNER'S DRESS SUIT"



BRYANT WASHBURN
IN
"THE MAN WHO WAS AFRAID"

ESSANAY
GEORGE K. SPOOR PRES.
GEORGE KLEINE SYSTEM
DISTRIBUTERS
REPRESENTATIVES AT ALL
GENERAL FILM EXCHANGES

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 25 December 21, 1918

Why All the Fuss?

THE news columns of MOTION PICTURE NEWS for the past few weeks have reflected our attitude on the controversy raging over the admission of the Exhibitors League to equal control with the manufacturing interests in the National Association.

We have said little or nothing about it.

And now the climax has come.

The manufacturers failed to show enough interest to have a quorum at the meeting called to decide the point; the Exhibitors' League has withdrawn its application.

All is as it was before Peter Schaefer and William A. Brady had a presidential hand-shake in Chicago.

Except that—Peter Schaefer announces that he will now proceed with the job of organizing the Exhibitors' League in real strong fashion.

And the National Association members who have been spending their time in fruitless caucus over this controversy will be able to go ahead to problems more important to the industry.

* * * * * *

The Facts and the Dreams

ONLY the most roseate of optimists could have looked forward to a vision of the National Association's manufacturing interests and the Exhibitors' League working harmoniously in double harness.

The first tax question that came along, the first problem of proportions sufficient to bring about a difference of opinion, was certain to precipitate discord.

It's great to be a pacifist, to foresee naught but peace and unity—but it is foolish to blind one's self to the fact that manufacturer and retailer interests in this business are continually on the ragged edge of opposition.

True—they shouldn't be.

But why borrow trouble when the evolution of a few years may bring the industry to the point where union can be secured without any necessity for danger signals?

The National Association alone is not big enough now to lead us to this Promised Land; the Exhibitors' League alone has not the proportions.

If each will go its own way, building slowly, surely and strongly—then we'll have a chance.

Until then, why get fussed up to the extent of pages of white space over the proposed union?

* * * * * *

It's the Same Old Story

NINE out of ten of MOTION PICTURE NEWS exhibitor readers don't care two rows of pins whether the Exhibitors' League becomes a part of the National Association or not.

And this includes League members.

Seven out of ten MOTION PICTURE NEWS exhibitor readers haven't an iota of interest in the doings of national exhibitor organizations.

Why?

Because with each change in control of the League it is always some side-issue that steals the majority of the calendar months from the new president. And always organization work that suffers.

One time it may be a new trade paper; another, a new booking proposition; often nothing more important than Expositions; and this time a hair-splitting dicker with the National Association.

But each and every time it is the organization work that is neglected.

This time there is hope.

We know Peter Schaefer is mad—mad at the time spent away from Chicago over this Association wrangle.

We hope he is mad enough to go out and organize a one hundred per cent. Exhibitors' League.

We know he is big enough to do it.

Go to it—Pete.

* * * * * *

Wasting Some Space

AN Ontario official—by name M. McGarry—is considerably wrought up over the fact that motion pictures shown there "invariably portray the actions of the American army both in the United States and overseas, and that on very few occasions are there any views of the Canadian army, nor is it often that one sees anything depicted on the screen here with regard to the British army."

In fact, so "het up" has Brother McGarry become that "he will be obliged to instruct the Censors to cut out much of the material such as that which has recently been shown throughout the Province," unless more films showing the part played by Great Britain and Canada in the war are shown.

Some of our friends believe that we should say something about Brother McGarry. He really doesn't deserve it. We can think of no more appropriate comment than silence.

But since we have wasted this much space on him we might ask a question or two.

First—Mr. McGarry bases his action on solicitude for the tender feelings of Canadian patrons. Since Ontario exhibitors are in business to make money by *pleasing* their patrons, does he believe that any further solicitude is needed than that of the managers who *book* the pictures?

Second—It is true that the United States was in the war

(*Continued on next page*)

Continued from Preceding Page

but a short time while Great Britain and Canada bore the brunt for four years. But picture audiences—American as well as Canadian—have watched British and Canadian fighters for four years, and Americans but a few months.

And third—Does Mr. McGarry want picture producers to stage special productions for the Province of Ontario, with a population less than that of New York City?

* * * * * *

Our Bothersome Friend "Anonymous"

DO you remember that anonymous letter, signed "Exhibitor," which we ran last week as part of the collection on the controversy started by J. A. Quinn?

We published it over editorial scruples because it poked gentle fun at the other writers. And we thought that would help "start something."

It did—but not the right kind. For a valiant champion of First National tells us that the letter was a malicious attack on that organization. We didn't see it then; we don't now—but we agree with our friend who speaks up for First National—

There are no moral cowards among exhibitors.

An exhibitor would not be afraid to sign his name to an expression of opinion.

So the letter must have been written by someone other than an exhibitor.

Take your pick.

TO THE EXHIBITORS AND THEATRE OWNERS OF THE UNITED STATES

As we go to press the following statement was received from Peter J. Schaefer, President of the Exhibitors Branch, N.A.M.P.I.:

At the National Association meeting it seemed to be conclusive to all the exhibitors present that the manufacturers and distributors would prefer to continue the admitted present chaotic conditions rather than to endorse a movement that would organize the exhibitors' branch of the industry in a proper maner. The manufacturers and distributors evidently fear that the exhibitors' branch might not act fairly when so organized and might fail to exert the power that they would possess for the benefit of the whole industry.

Certainly the admission of this weakness on the part of the manufacturers and distributors is conclusive that it is necessary for the exhibitor of the United States to perfect an organization independent of all the others in the industry, in order to protect and encourage their business in every way possible.

The By-laws Committee of the Amalgamated Leagues will be asked to frame the new by-laws for the new Exhibitors' League upon such a basis. It would become evident to every exhibitor and picture theatre owner in the United States that it is imperative for the future success of his own business to become identified with this movement at once.

We should control our own destinies and not be controlled. The result of these recent events must finally bring the realization to the exhibitors that they must act. I appeal to every exhibitor and theatre owner in the United States to join this new exhibitor movement—a movement that will make the exhibitors one of the most powerful organizations in the United States. It is well within their power so to be,

(Signed) PETER J. SCHAEFER.

New York, December 11, 1918.

P. S.—HOW WE ARE HANDLING THE TAX SITUATION:

A committee consisting of Alfred S. Black and myself have an appointment with Chairman Kitchin of the Ways and Means Committee, at Washington on Friday, December 13, where we shall appear especially in behalf of the exhibitors to obtain reductions and eliminations on admission, reel and seating taxes as proposed in the new Revenue Bill.

Don't forget that the House of Representativees has already passed a taxation bill that is ruinous to our business. While the Senate Finance Committee has since recommended some reduction from the tax bill as passed by the House, all pressure possible must be brought upon the members of Congress to relieve us from the burdens as proposed.

A letter from your Congressman and Senator will help. Don't wait. ACT NOW.

Dealing in Personalities

"He First Used the Colored Insert"

WE could think of a lot of reasons for running this picture of Arthur James. But the actual one is that, viewing those striking inserts of "Eye for Eye" and "The Great Victory," we thought it about time that somebody introduced the man who—

—First used the colored insert in motion picture advertising week after week.

He's guilty.

Arthur James likes inserts—and judging from the results, inserts like Arthur James. The only time Arthur doesn't like inserts is when everybody else is using them. Then he generally turns to something else, just to be original—and he usually is.

By the way, we have committed lese majesty or something or other all through this paragraph. We've been saying "Arthur James" when it should be "Captain Arthur James," of the Seventh Regiment, New York State Guard.

Beg your pardon, Captain.

The De-Milles are in town. Jesse Lasky is in town. Material for a rumor story there. Write it yourself.

Bob Priest will soon be found on the eighth floor of the Times Building, adjoining the National Association. "Moving to larger quarters because of expansion of business."

Doc Willat leaves for Florida's balmy air on December 21. 'Sgreat to be a magnate.

Following the exclusive NEWS story that Educational and Griffith had joined hands on a deal comes the rumor that E. W. Hammons and J. J. McCarthy are on the way East closely guarding a ten-reel masterpiece.

LLOYD WHITESIDE, who has been pounding a typewriter for Universal, left that company and New York flat last week to go searching for a pot of gold somewhere out in the Ozarks.

THE RECONSTRUCTION discussions of the Chamber of Commerce of the United States at Atlantic City last weekend were graced by the presence of Walter Irwin, John Flinn and Frederick H. Elliott.

"This Is 'Him'—That Squares It"

AFTER stating—as usual—that we have a full and complete alibi for the unfortunate occurrence that resulted in a photo of Augustus Thomas being used a few weeks ago to illustrate a paragraph about Harry Raver, we will let you read the scorching call-down we received for the "bull":

Dear Bob Welsh:—

Why illuminate my paragraph with the portrait of another?

Isn't my old-fashioned face good enough for the occasion or were you afraid it wouldn't lend the proper atmosphere to your highly eulogistic assault.

Thank God the crime you committed involved the man I admire and respect most in this life and I must feel complimented.

I tremble at the thought that you might have, by the same mistake, picked one of those "Harpoon" characters (disreputable things!).

Fervently,
RAVER.

W. W. Irwin Resigns from Vitagraph

Retains His Stockholdings in the Organization, But Considers Starting Company of His Own—Plans a Rest Before Resuming Activities—Successor Not Named

THE ever-changing tide of the motion picture industry last week witnessed the withdrawal of Walter W. Irwin from the Vitagraph organization, and later listened to Dame Gossip spread all sorts of rumors up and down Broadway as to who would succeed him. Up to the time of going to press a successor had not been named.

The resignation of Mr. Irwin, who was general manager and treasurer of Vitagraph, was handed in at a meeting of the Board of Directors held December 9, to take effect January 1, 1919. It is understood that he plans a rest before resuming film activities, which may mean the organization of his own company or association with a unit already on a sound footing.

The impression conveyed is that Mr. Irwin is as yet undecided which course he will take.

Business Differences

In a statement December 11 to the trade press Mr. Irwin declared continued and unalterable differences of judgment as to business policy caused him to request the acceptance of his resignation. It is understood, however, that Mr. Irwin retains his stock holdings in the Vitagraph Company.

It will be recalled that Mr. Irwin became the general manager and treasurer of the V. L. S. E. upon its incorporation in April of 1915, opened its first branch office and continued to build the organization to its present status, with twenty-seven offices in the United States and Canada.

The statement said: "Mr. Irwin's career in the motion picture industry has been a most progressive and interesting one. In May of 1915, with the feature product of four manufacturers to handle, he introduced and developed its highest degree of efficiency, what was known as the 'open booking policy,' under which were sold the pictures of each producer, absolutely according to their drawing power or box office value, so that an exhibitor could have what he wanted, when he wanted it, for as long as he wanted it, and at a price commensurate with its merit. This open booking policy appealed so strongly to the exhibitor that many companies thereafter adopted it; but in September of 1916, when the Vitagraph Company bought the interests of the Lubin, Selig and Essanay companies in the sales organization, Mr. Irwin, with the product of but one manufacturer to handle, inaugurated what he termed the 'rotary star system,' but which is precisely the same as the 'star series' system followed by several companies in 1917 and in operation today.

"Mr. Irwin was likewise the first to create a profit sharing system, by which all of the employes of the sales organization shared in a definite percentage of the profits, and thereafter in 1917, in addition to the profit sharing, he introduced into his organization the bonus plan, by which each branch organization received a percentage of the gross proceeds over and above a given quota assigned to it.

Built Strong Organization

"Upon the forming of the V. L. S. E. he began at once to build for a permanent organization by making the employes realize fully that advancement from the ranks was a fundamental principle of the company; that nothing counted but merit and that Mr. Irwin had no proteges. Prior to this time loyalty in distributing organizations had not been fostered, and almost every employe in that branch of the industry had worked at some time for every company in the business and continually jumped from one to another. The policy of advancement from the ranks, based solely on recognition of merit, together with the freedom of the organization from politics, quickly began to make for permanency, with the result that there are many branch managers today in the V. L. S. E. who have been with the company since the first month of its existence and who rose from the ranks.

"Mr. Irwin was the founder of the Motion Picture Board of Trade and of the present National Association of the Motion Picture Industry, of which he is and has been chairman of the Executive Committee since its formation.

"It was in May of 1915 that he called a meeting of producers and distributors in the projection room of his offices because of the censorship conditions then existing, and pointed out to those present that effective work for the protection and promotion of the industry could only be accomplished through co-operation brought about by a properly formed organization, and laid out a plan for a Board of Trade in which all branches of the industry would be properly represented and cared for. Unfortunately, however, the industry was not then ready for the degree of co-operation which Mr. Irwin desired. At the time the Board of Trade was formed the producers did not know each other, and did not want to know the exhibitors, and the exhibitors considered the producers to be their natural enemies.

Points Out Mistakes

"About a year later, recognizing that it was absolutely essential for the various branches of the industry to come into real co-ordination upon censorship and other vital questions, Mr. Irwin called together at a luncheon at Sherry's eighty-five of the leading producers, distributors and exhibitors. This was the first meeting of the producers and distributors with exhibitors for the purpose of considering the protection and promotion of the industry as a whole. He pointed out the mistakes of the Board of Trade, and defined the principles upon which the National Association now exists. A committee to formulate the constitution and by-laws of the National Association was appointed at that luncheon, of which Mr. Irwin was made chairman, and the working plan and constitution and by-laws of the present Association were formulated by Mr. Irwin and his committee."

In regard to his plan for the future, Mr. Irwin stated that he was considering an invitation to become interested in another organization. He also admitted that he possibly would create his own distributing organization, as he has many times been urged to do so, for the handling of definite lines of product, a great deal of which has been offered to him.

He further said that the whole foreign market offered a tremendous field for development. That it is perfectly apparent that every producing company has practically treated its foreign business as a by-product, notwithstanding the fact that the population of Europe is so many times greater than the population of the United States and Canada, and that as a result the motion picture has not yet been adopted by all classes of Europe and other parts of the world as their chief means of entertainment and education; for in some countries only the classes enjoyed the picture, whereas the masses are almost totally ignorant of its value, while in England, for instance, it is only lately that the classes have begun to recognize the importance of the picture in motion. He then pointed out that in this age of world democracy, with America possessing the good-will of all

(*Continued on page* 3678)

WUXTRY! WUXTRY!!

All About the Fans Who Had to Go Chewingumless

ANARCHY seems running riot within the ranks of those fans who sit attentively in their orchestra seats at the motion picture palace and chew gum in time with the orchestra as the hero rescues the "goil."

Some annoyed person or persons, tiring of the chin music caused by the band of chewers, evidently conspired to put an end to such a wanton display of etiquette, for a dispatch from Indianapolis reads:

"Burglars recently broke into a motion picture theatre and confectionery store operated by M. J. Cain at 1224 South West street and destroyed $15 worth of chewing gum."

There is said to be no truth in the rumor that residents of Indianapolis contemplate forming clubs to practice close harmony or syncopation while attending the picture theatres.

"Plain Common Sense"

And How It Changed A $10,000 A Year Flivver Into A $9,000 Winner For A Michigan Manager.

By HARRY SCOTT

Manager First National Exhibitors' Circuit Exchange, Detroit, Mich.

¶ The "Daily Change" Went Overboard First.

¶ The "Standing Order" for Advertising Material Was Next to Go.

¶ He Booked the Big Specials and the Patrons Were Glad to Pay Bigger Prices.

THE methods by which a Michigan exhibitor has converted a theatre losing $10,000 a year into a proposition which paid him $9,000 in profits for the twelve months just ended are worth the attention of any theatre owner for their lessons in common sense application of recognized business principles to the retail end of the film industry.

In this territory alone there are a score of exhibitors whom I know to be anchored to fixed policies and beliefs which are giving them profits of from $3,000 to $5,000 a year, when with a little initiative and mental effort, they could double their returns. There are other exhibitors who come into my office with the invariable complaint that they cannot make their theatres pay. They are always hard pressed to meet their film bills. Any suggestion that they book a big special attraction and put 25 per cent of the rental price into advertising and promotion work is rebuffed by their pessimistic theory that "the people in our town won't pay more than ten cents, and they'll come anyhow, whether I advertise or not."

The man who has just completed a year's work as an exhibitor with a gross profit of $9,000 from a theatre which previously had lost $10,000 a year did only those things that any exhibitor can do to change the tide of fortune in his favor. There is nothing impossible in his accomplishment, nothing that is particularly unusual, unless it is the unfailing display of common sense he has. His house is in a typical small city, with a patronage that is equally typical of any other community. The chief difference in his situation of a year ago and that of the average exhibitor of today is in the public opinion he had to combat which classed his theatre as a failure and a sort of last resort when amusement was sought. This was the fault of his predecessor, who was one of the exhibitors that is always hard pressed to meet his film bills, and who could not understand the possibilities which exist in the doing of the unusual, unexpected things.

Several Managers in Three Years

CONSEQUENTLY, when W. S. Butterfield, head of the theatre circuit of that name, decided to buy the Garden theatre at Flint, Michigan, he did so partly through the opinions he had formed after a personal investigation, and partly on the recommendation of his general manager, Clarence W. Beatty. At Mr. Butterfield's request Mr. Beatty had thoroughly investigated local conditions, and he was prepared to back the opinion he had formed of the opportunity for progressive work. The Garden theatre had been managed by several different men during the three years prior to its purchase by Mr. Butterfield. This had not helped its popularity with local theatre-goers. And on the Saturday that the deal was consummated the house showed a loss of about $200 for the week.

The theatre was in good condition, with a choice location and a seating equipment of nine hundred and two chairs. The first thing Mr. Beatty did was to examine the books—not the usual cursory examination to discover profits and losses, but with the analytical method by which he had convinced himself and Mr. Butterfield that The Garden theatre could be made to pay. He found that certain programs had been used, month after month, always at a loss. A policy of daily change had been maintained without regard for the merits and drawing power of the features used. The standing order with the exchanges for advertising matter he found to consist of two one-sheets, one three-sheet, one six-sheet and one set of photographs and a slide. This order prevailed without respect to the quality and previously proven box-office value of the productions. He found, upon checking the files of every local newspaper, that very little advertising space had been used by The Garden. His earlier general survey of the situation had shown him that his predecessor had done no billboard advertising, although Flint is a city of eighty thousand population, and therefore more than big enough to justify this form of publicity. Nor had the house ever boasted of a mailing list.

Briefly, he found just a theatre, with the standard physical equipment without which it could not operate, plus a good location and a reasonable capacity. But there was no motive power in it. He had purchased a rural Rolls Royce that needed gasoline of the mental kind to generate it into action. Mr. Butterfield had provided the vehicle and put it up to Mr. Beatty to contribute the power to develop momentum.

The admission price had been ten cents straight, excepting on Saturdays and Sundays when the management had, for some unknown reason, shown sufficient nerve and courage to increase it to ten and fifteen cents, but without giving the public any better pictures at the increased price than he did for the smaller admissions during the week. Saturday and Sunday, in his mind at least, evidently cast some mysterious influence over his screen which resulted in the psychic betterment of the pictures. Of course, the public knew, understood, and agreed with this. This might be the case in New York, Boston, Chicago, or a really metropolitan city, but not in a town the size of Flint.

"Longer Runs" the First Step

MR. BEATTY is a pretty good hunter. He never pulls the trigger on his bird until he is sure that the gun is loaded, cocked and accurately sighted. And he understands the differences necessary in powder for various kinds of game. That is why he is Mr. Butterfield's general manager. He decided that this particular local quarry could best be driven from cover by tri-weekly program changes, instead of the daily change, providing that the proper attractions were booked, using the best available program productions on the two-day runs, and *a special each week for the three-day runs*. He figured that the extra day's run justified something more than the ordinary attraction. He knew this would be the psychological impression in the public mind. Prospective patrons would feel that a film shown for three days had greater quality than those used for but two days. And he did not propose to let them find out that they were anything but right in this interpretation of the reason for the three days' run each week. You see, he was digging just a little bit below the surface in his reasoning to get the relation between cause and effect.

He contracted for billboard locations by the year, made arrangements with hotels, cigar stands, ice cream parlors and drug stores for the display of neat bulletin boards announcing the current and coming programs at the theatre; new contracts were made with the newspapers which called for much greater space than this house ever had used before, and then, as the crowning extravagance to his mad financial dissipation, he actually employed the spare time of one of the local newspaper reporters to do something which

¶ "Seven Openings in Three Years," the Previous Record.

¶ But the Other Fellows Had "Grand Openings" and Then Stopped.

¶ This Boy Started His Hard Work *After* the Opening and He "Kept 'Em Coming."

would cost him even more money—he wanted him to get out a weekly house organ. Somehow, he felt a sense of anticipatory pride in that house organ, and decided that it would be mailed under first-class postage. It was important to him, and he didn't propose to sacrifice its dignity and importance to the intended readers by sending it out as ordinary circular literature, under second-class rates. With the aid of the city directory and the telephone book he and his reporter assistant compiled a mailing list which included the name of every family and individual within a square mile of the theatre.

He wanted to reach beyond this point, but decided to start at that, and experiment with possibilities for new patronage beyond the square-mile limit by having the largest of the local laundry companies include one of his house organs in every bundle of laundry returned to customers in any part of the town.

Then the fireworks started. People began to hint that David Belasco was preparing to corner the towns' amusements. They talked about the big trust methods that Mr. Beatty was using, the lavish methods he was employing to get people to attend The Garden, and the pessimists predicted another quick failure with a new owner and manager on the horizon. The optimists, who had traveled far and seen some of the big city motion picture theatres, held their breath and prayed.

They Thought Him "Dotty"

MR. BEATTY had given sufficient attention for the moment to the general field of patronage outside the theatre. Now he began to figure out what to do inside the house to make it conform in every respect to the impression it was certain to get through the advertising he was doing. The first step was to have it thoroughly renovated from the front of the lobby to the screen. He went in, had all of the lights turned on, and sat down and looked around. There was something about the color scheme and decorations which struck him as being a trifle harsh and disquieting. So they were changed, and changed again, until he could sit down in any part of the theatre and feel that it was "comfy" and home-like. He walked up and down the street for a block each side of the theatre until passersby whispered to one another that he was out walking off the nervousness he felt over the lemon he had induced Mr. Butterfield to buy. So Mr. Beatty had fooled them again. Instead, he was sizing up the lobby from every angle. He wanted it to pull equally well from every point of view.

He did not feel that he could afford a big orchestra in addition to the very splendid pipe organ with which the theatre was equipped. So he wrote to Chicago, and offered to pay six musicians as much as a ten-piece orchestra would cost, thus saving himself the salaries of a much larger orchestra. He figured that six musicians earning more than they would ordinarily be paid, would, when supplemented by a good organist, give him the same results that he could get from a fifteen-piece orchestra. Later developments proved that his reasoning was practical.

Then came the first real action. The initial issue of the house organ made its appearance. I have seen a copy of it, and I have no hesitancy in saying that it was jammed with pep and honest talk. In it was a letter to the public of Flint, calling attention to the new policy of the theatre. Mr. Beatty explained that this policy cost money, and that the only way he could get it back was to charge a higher admission price. But he made this point: he was giving them more for more money. He told them to come once or twice, and if the show wasn't worth the price, to get their money back at the box office and refuse to patronize The Garden again.

Big Pictures at Big Prices

CONSIDERABLE newspaper space was given to the announcement of the three days' run each week. He had booked such productions as "My Four Years in Germany," "Tarzan of the Apes," "War Brides," "A Daughter of the Gods" and "The Crisis." The admission price for "My Four Years in Germany" was twenty-five, thirty-five and fifty cents. "Tarzan of the Apes" sold out to standing room at every performance at twenty and thirty cents.

Mr. Beatty's predecessor at The Garden had a contract for the First National Chaplin comedies at $50 a day. He continued this contract on the first one, "A Dog's Life," and then changed it so that he played "Shoulder Arms" during the first week of its release. They cost him more, of course, but he claims that it is well worth the price.

He opened the Garden theatre to the biggest crowd that had ever patronized any local house, and I know from his receipts that only about ten per cent of that first night's audiences failed to get in for at least one show during the week.

Now I want to present another point on which Mr. Beatty differs from some exhibitors. He had worked hard in preparation for the opening of the theatre, but he did not feel that this was the most difficult part of his task. He knew that people will try anything once or twice. The big job was to hold them after they had started to patronize his shows. So he settled down to a period of hard work. Remember, the Garden had had several different managers and as many grand openings of one kind or another in three years, and each time the public had come, looked, listened, went away and didn't come back.

Momand to "Carry On"

THE next step in Mr. Beatty's plan was C. Edgar Momand, who became the active manager of the Garden. And to Mr. Momand is given the credit for keeping the Garden at top pitch as an amusement place. Mr. Beatty modestly refuses to be blamed for the success of the house after Mr. Momand had been installed. He sums up his part in the recent history of the place in this wise:

"I got things started chiefly because there was no one else available at the moment to do it. It is just as big a job to keep a thing going as it is to get it under way. And Mr. Momand deserves all of the credit for the week-in and week-out success of the house. He has comparatively no co-operation from me in handling his bookings."

Whether Mr. Momand is following Mr. Beatty's ideas I do not know, but I do know that, whoever is responsible, the result is worth the study of any exhibitor. Following, briefly, are several things that are institutional at the Garden. The greatest care is given to the booking of short subjects to make up a program. The value of a well-balanced show is obvious, and the one and two-reel subjects are just as severely scrutinized as the feature attractions. The hiring of a new employe for work of any character in the theatre is similar to determining a candidate for the presidency. There are a score of factors considered, and the applicant has to be satisfactory in every particular before he or she is engaged. Ushers are constantly drilled in courtesy, they are taught what to anticipate in the nature of patrons' wants, they are veritable catalogues of information on screen data, and they are consulted scores of times a day by patrons who want to know about stars, forthcoming productions or current attractions. If one of them is asked a question he cannot answer, he makes a note of it, gets the information, and then the question and the answer are supplied to all of the ushers.

Personal neatness is insisted upon. A soiled collar, an unshaven chin, hair overly long, shoes unshined or trousers unpressed are certain to be censured. The physical equipment of the house receives the same careful inspection every day.

"The Little Things Count"

ALL of this infinite attention to seemingly minor details has contributed a great deal to the recent success of the Garden. Mr. Momand tries not to overlook a single item, no matter how unimportant it may seem. He demands perfection in the pictures he shows, and he wants the same perfection in the atmosphere and surroundings in which he presents them.

The Butterfield policy of the consistent use of large newspaper

(*Continued on page* 3678)

Influenza Flareback Renews Agitation

Managers Fear Closing Orders in Many Sections—Cincinnati Bars Children—Northwest Situation Clouded

DETROIT, Milwaukee, Minneapolis and Cincinnati were this week added to the list of cities reporting alarming signs of an influenza flareback and renewed agitation to close the theatres. It is also reported that 70 per cent. of the theatres in the Omaha territory are closed.

Cincinnati has already closed the schools and barred the children from theatres. San Diego amusement places have been allowed to open, but patrons must wear masks. Springfield, Illinois, Ogden, Utah, and Butte, Montana, are other cities still flying danger signals.

Green Bay, Wisconsin, gives a lesson to health authorities throughout the country in the remarkable results of the application of the quarantine to influenza cases. So quickly did the new cases drop to negligible figures, that bans on public gatherings were found unnecessary.

Fear Statewide Closing Order

DETROIT, (*Special*).—It looks very much as though a statewide closing order will again be issued by the State Board of Health. It had, in fact, been planned to order every theatre closed Saturday, December 7th, but the health authorities were prevailed on to hold it off another week.

The situation in Michigan, according to the reports from Lansing, is that in some communities the "flp" is worse than ever before. It appears that a few cities, such as Pontiac and Bay City, have never been widely opened up.

The film exchanges have sent out one-sheet posters to tvery theatre in the state and managers are displaying slides and reading announcements asking their patrons to use every precaution to not only keep from spreading the disease, but to protect themselves

If the state authoritics order theatres closed but do not order everything else closed, injunction proceedings will undoubtedly be brought by the theatre owners, the exchanges and the dance hall proprietors on the ground of discrimination.

It is only in the last few days that cases of influenza have been quarantined, and it has been found that the last closing order was illegal because cases were not quarantined as the law demands.

It is a certainty that if the theatres are closed every church, school house, department store and industry where people meet, must be closed, if the lawyers for the picture men have their say.

Ohio Outlook Is Blue

CINCINNATI (*Special*).—A second ban on picture shows as the result of the influenza epidemic has hit Cincinnati motion picture shows. The Board of Health has ordered all schools closed and restricted attendance to persons sixteen years and over. No school children are allowed to attend the shows.

The health authorities in Newport, a Kentucky suburb immediately opposite Cincinnati, have enforced the same ruling, and word comes from Columbus, Ohio, that the same action has been taken there.

Hamilton, Ohio, eighteen miles north of Cincinnati, has a grievance, and the motion picture devotees have joined hands with the managers in a movement to have the influenza ban in that city lifted. They claim that an injustice is being done the theatres, as the danger point has been passed.

Milwaukee Managers Cooperate

MILWAUKEE, WIS. (*Special*).—Milwaukee is again in the grip of the "flu." Conditions this time are worse than during the previous epidemic, and unless they improve everthying from churches to saloons will be closed tight. This was the warning issued Saturday, December 7th, by Health Commissioner George Ruhland at a meeting of the downtown photoplay and theatre managers, called to consider the situation.

Commissioner Ruhland received assurance from the managers that thy would do evcrything in their power to co-operate with him and prevent a general shut-down of industries. The result was that Sunday saw all theatres playing, but to 75 per cent. of their capacity; ticket takers, at the outside lobby doors, allowing no chowds around the box offices, and signs and slides warning the public against the disease.

During the meeting the theatre men went the health commissioner one better by requesting a general shut-down of everything immediately instead of waiting until Tuesday. Incidentally they made it plain that they wehe tired of being the goats during the application of half way measures, and could see no good reasons why they should be closed while saloons and department stores were allowed to remain open.

The managers stated that they thought that the only way to fight the epidemic was a camplete closing of everything immediately, though agreeing to be guided by the health department's opinion and cooperate with it thoroughly.

Twin City Exchanges Worried

MINNEAPOLIS, MINN. (*Special*).—Following the closing of twenty-two public schools by Health Commissioner Guilford, Wednesday, December 4th, rumors were current that the ban on motion picture theatres, recently lifted after being on tight for five weeks, might again be clamped on. Despite the fact that extreme cold has reigned during the past week many new cases of influenza have been reported in Minneapolis, and Mr. Guilford and the health council were scheduled to meet December 5th to decide whether to close theatres again or not. In St. Paul, where theatres were only closed eight days, it has also been rumored that the ban might be put on picture theatres again, but Mayor Hodgson, interviewed by the NEWS representative, stated that such reports were entirely without foundation.

In several cities of the Northwest theatres have been allowed to open after being closed five weeks only to be shut up again by a new spread of influenza within the past ten days. On the Iron Range in Minnesota, considered one of the most prosperous theatrical districts in the entire country, the outlook is that the present winter will be the worst showmen have ever experienced.

Springfield Business Hit

SPRINGFIELD, ILL. (*Special*).—A second epidemic of influenza is now sweeping Springfield and as a result the theatre business is demoralized.

(*Continued on next page*)

ON A VACATION!

This Health Officer Closed the Theatre and Then Blew—Away for His Health?

WE give you here an exhibitor's letter that contains a laugh and a tragedy—it depends on how you look at it. The laugh is at the expense of the "Health Officer" of an Ohio town—the tragedy is with the exhibitor who must do business there. Here it is:

Leesburg, Ohio.
December 3, 1918.

Motion Picture News, 729 Seventh Avenue,
New York, N. Y.

Gentlemen:

This is simply a statement of facts to let you know that in some instances, at least, the epidemic has hit the little fellow harder than the big houses.

The trouble in the small towns is that one man, generally a physician, as in our case, is the Health Officer, and he, of course, is a czar in his realm.

All schools, churches and my theatre (the only one) were closed here at the beginning of the epidemic, on October 5. After remaining closed for five weeks, we opened up on November 11, and were open exactly one week, being closed again on the 17th.

We have now been closed almost three weeks on this second hitch.

To cap the climax, our Health Officer left this morning for New Mexico to be gone a matter of ten days. He is supposed to be our leading physician, but seemingly felt that his practice could get along without him for a while. BUT, he left the quarantine on in full force during his absence. We have very few cases, and the neighborhood and vicinity is clean. We have no redress and must simply wait. Before the train left I asked him as to the future but he would give me no satisfaction. As I cannot see how the situation can be improved more than it is now, it begins to look like everything here was closed permanently for the period of this gentleman's term of office.

So you see, we have troubles all our own.

Sincerely yours,
CARROLL E. KING.

Influenza Flareback Renews Agitation

(*Continued from preceding page*)

A meeting of the Influenza-Pneumonia Commission was called to talk over the matter of closing the playhouses again. When the theatre men were called upon for a statement, Arthur Fitzgerald, attorney for the amusement people, replied. Mr. Fitzgerald stated that the theatres would be glad to co-operate in any way possible to check the epidemic, even to closing. But he added that if the theatres must close, so must the stores, the factories, mines and all places where crowds congregate.

After a long session, it was decided to allow the theatres to stay open, but signs would be posted in a conspicuous manner in the box office and lobbies calling attention to those who have coughs and colds and refusing them admittance.

These signs were posted in every theatre and business house, and a policeman was stationed at the theatre entrances and entrances to big stores to see that the ruling was carried out. As a result of all the agitation and sign posting, business has dropped until every playhouse in the city is running along at about fifty per cent decrease.

Business Booms in Los Angeles

Los Angeles, Cal. (*Special*). — Los Angeles theatres opened December 2 and the first three days of the week played to far greater business than had been anticipated by the managers. Judging from the report from other cities, Los Angeles theatremen did not expect a normal business, even though the theatres had been closed for almost eight weeks. All had the impression that in other cities where houses were closed, people were afraid to attend the theatres the opening week for fear of contracting influenza. The second week in other cities business was reported to be about normal, while the third week went ahead of the receipts previous to the close down.

The bills of the several downtown houses are as follows: Grauman's, Marguerite Clark in "Out of a Clear Sky"; Sennett's "Beware of Strangers," etc.; Clune's Broadway, Dorothy Gish in "Battling Jane"; Tally's Broadway, Constance Talmadge in "Mrs. Leffingwell's Boots"; Rialto, Mabel Normand in "Peck's Bad Girl"; Kinema, Dorothy Dalton in "Vive La France"; Ray's Garden, Theda Bara in "When a Woman Sins"; Alhambra, Robert Warwick in "Accidental Honeymoon"; Superba, Monroe Salisbury in "Hugon the Mighty"; Symphony, Dorothy Phillips in "Talk of the Town."

No special features were added to any of the local theatre programs for the first week, the general plan being that special programs would be given at a later date when it was thought they would draw bigger business.

Reports from Many Sections

Ogden, Utah (*Special*).—Local theatres are still closed as a result of the influenza epidemic but the expectation is strong among the managers that the ban will be lifted on Dec. 18.

If this is done it is certain that the city will still remain under a strict quarantine.

The situation has improved greatly here in the past few days and the state-wide ban was lifted on December 9.

San Diego, Cal. (*Special*).—The ban on theatres in this city was lifted on Dec. 9 and the houses opened the following day.

But it hasn't meant much to business yet for the theatres are operating under the handicap of a rule which makes the wearing of a mask obligatory on all except when at home. This ordinance will continue in effect ten days.

The raising of the ban came as a surprise following the closing down of the theatres on Dec. 7, for the second time, because of the influenza epidemic. This order, which also affected schools, churches and all places of business except those handling necessities, was declared effective for five days. But improvement in conditions and the spirit of co-operation shown by the theatre and business men brought about the early relief.

Green Bay, Wis. (*Special*).—This city had two experiments at the closing of public places without showing any appreciable result in the fight against the influenza peril.

Then the City Council ordered a strict quarantine over all homes inhabited by persons with influenza. The ordinance went into effect Tuesday, December 3, and by December 7 the effect in reducing the number of new cases of the dangerous contagious disease had become apparent to the health authorities. The number of new cases of influenza dropped from 24 and 30 on December 2 and 3 to 5 on December 6.

With the adoption of the quarantine ordinance, the City Council lifted the ban which closed picture houses and other public places for a period of one week. The closing order was the second since the influenza epidemic broke out here in September. The new method of handling the situation precludes any possibility of future orders shutting up picture houses and other amusement places, and that fact is gratifying to the owners of houses who suffered financial loss when their houses were dark. The constant worry of the theatre owners and managers that they might be cut out of a revenue at any time under the old method of closing public places in an attempt to curb the epidemic is no longer with the owners and managers.

Brady Resigns Presidency; League Quits Association

FAILURE to secure a quorum December 10 to vote on the question of the admission of the Exhibitors' League Branch to the National Association on a fifty-fifty basis resulted in a whirlwind of action.

William A. Brady, recently re-elected president of the National Association, read to the stenographer his resignation from that post.

Peter J. Schaefer, president of the Motion Picture Exhibitors' League, resigned from the Association and stated that the League would go on its own way in the future.

The action of the two executives came as the climax of a slimly attended meeting at which the air was constantly throbbing with possibilities for trouble.

For weeks past the manufacturers and producers in the Association are known to have been in frequent caucus on the question of the admission of the League to equal representation on the Executive Committee and Board of Directors.

Many of the manufacturers are said to have been flatly opposed to this from the beginning, while others based their opposition on the allegation that the exhibitors would not consent to pay a pro rata share of the Association's expenses if admitted to fifty-fifty interest.

In the course of his remarks at Tuesday's meeting President Schaefer is said to have intimated that the producers got cold feet and instead of appearing and going on record agreed to stay away and prevent a quorum. After the meeting he declared: "We will go ahead full steam on the job of organizing the Exhibitors' League. I believe we will be better off without any entangling alliances."

The rumor spreaders have not even started on the task of electing a successor to William A. Brady as National Association head. Many inclined to the belief that sufficient pressure would be brought to bear to induce him to withdraw the resignation.

Following the meeting Peter Schaefer left for Washington, where he intends to do some work on behalf of the exhibitors in connection with the new revenue legislation.

War Films Are Through—Brunet

Paul Brunet of Pathe Says Reconstruction Period Opens Up Larger Field, But War Films Are Through

WHILE Motion Picture News published the views of several producers last issue, and they all predicted a long vogue for war films, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., believes that, to the contrary, the war films are through.

In response to the request of the Motion Picture News as to the probable effect of the reconstruction period upon motion pictures, Mr. Brunet made the following statement:

"First of all I believe it will mean the discontinuance of the war drama. The war theme has been worked into a majority of the pictures produced during the last two years. The people are tired of that; they have had enough war. This is evidenced by the mad rush of motion picture advertisers to disclaim that *theirs* is a war picture.

"The result of this lessened demand for the picture drama with the war theme will certainly mean much smaller returns to the producers and distributors of war pictures, many of whom have spent vast sums of money in producing and advertising the same.

"But, on the other hand, the reconstruction period upon which we are now entering opens up a greater, larger field than the world has known in four long years.

"During that period the industry has made great strides. While few people expected hostilities to cease for at least another year, many of the big producers and distributors have had their plans made for many months past to take up their new work upon the cessation of hostilities, and the task before them will not find them unprepared.

"While the industry may expect to bear the burden of taxation already imposed upon it, and which is reputed to have driven out of business many producers and about one-quarter of the exhibitors, it will now know where it stands, and can make its plans accordingly; it will no longer have to work under the uncertainty of not knowing just what additional burden will be placed upon it.

"New producing companies will undoubtedly spring up and the old ones will extend the scope of their operations. Everything points to a large increase in the volume of pictures produced, but as to the quality standard no one can now even guess.

"The foreign market will absorb a large part of the stuff on our shelves, which will enable the picture men to realize on the profit that has been tied up in the while the war lasted.

"Altogether I look upon the situation, both from the producing and distributing standpoint, as most favorable.

"The war has taught us many lessons and has given us many new ideas, and I believe we can expect to find these, to a very large extent, replace the hackneyed, threadbare themes that have been worked into motion pictures in various disguises for many years past."

War Pictures in Strong Demand?

E. Ratisborne, Delegate of the Cinematographic Division of French Army Says General Public Wants War Films

"WAS it in the trade papers? Was it in the elevators of film buildings or in the office of the film executives that I heard that now the war is over, reports from all over the country were coming in to the effect that: "The public did not want to see any more war pictures.' 'The public wanted to forget all about the war.' 'The public was walking out on war pictures.' 'The public wanted a rest from the war,' etc., etc.," said F. Ratisborne, delegate of the Cinematographic Division of the French Army.

"As an ally, I have naturally taken a great interest in the war activities of this country as well as in its leaders. I am familiar with the achievements of President Wilson, Secretaries Baker, Daniels, Lansing, Messrs. Schwab, Hoover, Garfield., etc., etc., and I must confess that what I have seen and read has inspired me with great admiration for the men who, in such a short space of time, have been able to create the most formidable war organization in the world.

"Now, hearing so much lately in film centers about the 'public being tired of war pictures,' the 'public this and the public that,' I said to myself: 'This public they speak so much about must be quite an important personage and I had better look him up.'

"Well, I set out to look up 'Public' and ask him what he thought of war pictures. I stopped my friends, I stopped my friends' friends, I went to the Strand, the Rialto, the Rivoli, the Palace theatre, always on the look out for this 'Public' who does not want to see war pictures any more.

"I am really getting desperate for so far I have not caught even a passing glimpse of this individual, who, according to report, is getting tired of seeing the glorification of America and her Allies—tired of being reminded of the sacrifice of life in the cause of liberty and democracy—tired of watching on the screen the immortal deeds of American youths—in short, the man who does not wish to see re-enacted for the benefit of future generations, the events which, through the boundless greed of ambition of one man, have plunged the world into the most fearful war ever experienced in history.

"Well, I must say that my mind is relieved at the thought that I have not been able to meet this personification of selfishness and avarice," Mr. Ratisborne continued.

"In the name of all that is clean, healthy and inspiring, don't be deceived by those who take upon themselves to speak for the public and who fail to see that they must separate from their private interests the great public service that the moving picture better than the printed press can render to civilization.

"Let us thank God that we have the moral courage to look war pictures in the face."

Pettijohn May Open Offices in Los Angeles

It is said to be very probable that the new Affiliated Exhibitors' Mutual will maintain offices in Los Angeles presided over by Charles C. Pettijohn. No definite statement was issued by Mr. Pettijohn during his two days' stay in Los Angeles, but indicated plans point to this conclusion.

Mr. Pettijohn went to the coast apparently to confer with William Parsons, president of the National Film Corporation of America, whose producing companies are making the Billie Rhodes and Henry B. Walthall subjects, as well as with officers of the Bessie Barriscale Features, Inc.; the Haworth Film Corporation, making the Hayakawa subjects, and Jesse D. Hampton, producer of photoplays starring William Desmond. Mr. Pettijohn returned to the East by way of San Francisco.

W. W. Irwin Resigns from Vitagraph

(*Continued from page* 3673)

Europe, in fact of the entire world, and with the President of the United States now in the position of the chief exponent of a world's democracy, it seemed to him that the proper conduct of the foreign business, so as to develop its revenue consistent with the foreign population, and therefore consistent with the possibilities, should receive the closest consideration.

In conclusion he said that he would not come to any definite decision until he had enjoyed a real vacation, the first in many years.

Friedman Back from Navy

Leo Friedman, attorney for Loew's Theatrical Enterprises, has been granted a discharge from the navy and is back in civilian clothes at his desk in the Loew offices, taking up his duties where he dropped them to enlist in the service of Uncle Sam.

Plain Common Sense Wins Out in Long Run

(Continued from page 3675)

space is pursued religiously for the Garden, and as a consequence the house receives a great deal of publicity. The advertising is used one day and the publicity the next, so that there is rarely an issue of the local newspapers without the Garden being represented somewhere in its columns. Perhaps that local reporter, who gets good pay for writing the house organ, may be unconsciously influenced to help out in the matter of watching to see that the editors do not slight the Garden on stories.

And, to me, the most unusual part of Mr. Beatty's success in turning this theatre into a money-maker after it had averaged a loss of $10,000 a year is that there is just as much personal attention given today to every department of the house as was given the day it first opened as one of the units in the W. S. Butterfield Circuit.

Producers Speak Up on Quinn Letter

¶ Lasky Urges Exhibitors to Tell Him the Facts—" We Want to Know."

December 9, 1918.

To the Editor,
MOTION PICTURE NEWS.

Dear Sir:

Permit me to extend an invitation to Mr. J. A. Quinn, of Los Angeles, and any exhibitor, singly, or any committee of exhibitors, to present any fact or argument to me personally which may bear upon the bettering of production methods and results.

Ever since the first Paramount organization the companies now merged in Famous Players-Lasky Corporation have used unremitting diligence in testing the box-office value of their pictures. Within the past year we have gone one step further and carried on an organized work of reaching the exhibitor personally in an effort to find out from him what would better our pictures *in detail.*

This work, under my personal supervision, is in the hands of Mr. George N. Shorey, who did similar work very successfully for MOTION PICTURE NEWS. Your readers know his picture judgment through reviews by him in the NEWS. For eight years Mr. Shorey has been actively an exhibitor.

We purposely placed this work in the hands of a man whose personal sympathy is entirely with the exhibitor. He sees things as the exhibitor sees them. He is as frank with us as he expects his brother exhibitors to be with him. He asks his brother exhibitors how they really feel about our productions, and then he asks them to tell him how they would improve them. His favorite request to exhibitors is that they give him, so far as they can, " exhibitor experience plus audience viewpoint."

Making pictures is not an exact science. It is not always possible to transfer story thought to the screen with all the values of the original. Many individuals have to do with the making or marring of the intangible "idea." But by the law of averages the success of a production, financially, depends on facts which can be applied to production more generally than they have been in the past. We have employed Mr. Shorey to supplement our knowledge of these facts or principles from the limitless fund of experience known only to the exhibitor.

The only doubt we have ever had upon the wisdom of consulting the exhibitor at every point is the often asserted "prejudice"—which exhibitors themselves have asserted dims the power of vision of the exhibitor.

We now know from the startling unanimity of reply of exhibitors in all sections of the country upon certain points that the intelligent exhibitor of today—the successful exhibitor, be he in larger or smaller city—is not to be feared as an individual who would advise against his own best interests. We want more facts and suggestions from exhibitors. We can use them *ALL.*

Cordially yours,
JESSE L. LASKY.

¶ The Last Anonymous Letter That MOTION PICTURE NEWS Will Print.

[*The producer who wrote this letter got cold feet at the last moment and phoned, "I'd rather you wouldn't use my name with that letter." And having published an anonymous letter signed "Exhibitor" last week we thought it fair to run this one, even if the signature is only "Producer." With it we serve notice that we will print no more anonymous communications.*]

Editor,
MOTION PICTURE NEWS.

Dear Sir:

I have been watching with interest the manner in which the showmen, big and little, who have gotten into the discussion provoked by the Quinn letter have been camouflaging their lack of showmanship by joining in a free-for-all attack upon the producer.

With just one exception—and I shall name him presently—your correspondents place the onus of the difficulties under which the industry is now laboring upon the manufacturers. The latter are charged with being guilty of the most heinous waste and extravagance. They are charged with being the poorest specimen of the genus business man that this world has ever known, and all agree that if these producers could be done away with forthwith the millennium will have dawned and that henceforth the path of the exhibitors would be indeed strewn with roses.

But DOES the exhibitor pay for the manufacturers' mistakes? As a man whose film experience goes back to 1905, I emphatically say NO!

Here is an angle of the argument that does not seem to have occurred to the average exhibitor. The cost of a feature does NOT enter into the determination of the final selling price. Sales executives who have handled both expensive and inexpensive productions will readily agree with me on this.

Who does not recall tremendously expensive features which, nevertheless, sold at junk film rentals? And who does not know of comparatively inexpensive features which nevertheless commanded top-notch rentals?

Except in the case of the unusual and out-of-the-ordinary production, there isn't a picture on the market that will AVERAGE—get that word firmly fixed in your mind—more than $10 per booking. At that I am two dollars and a half too high, according to the almost tearful assurance given me by the sales manager of a certain other big film organization.

Ten dollars per booking—and in order to obtain this average we've got to consider the price paid by the big first-run exhibitor. And, everything considered, even his rental price is nothing startling! Think of the thousands of bookings UNDER ten dollars—and then show me wherein the producer is guilty of profiteering or how he can be said to be making the exhibitor pay for the waste and extravagance which undoubtedly does exist in the producing end of the business.

Yes, somebody DOES pay for this waste, but it isn't the exhibitor. Make no mistake about that. It's the stockholder in the film company guilty of this waste, who, as the "mellerdrama" has it, pays and pays and pays!

Let us leave this phase of the argument for a moment and take up Mr. Quinn's contention that there is a scarcity of good pictures on the market. I wonder how many pictures Mr. Quinn views in the course of a day, because his statement is manifestly absurd.

Good pictures aplenty are regularly produced. What IS lacking is good advertising and, let me add, SHOWMANSHIP. I have repeatedly seen exhibitors book meritorious productions which they obtained at exceedingly moderate rentals and, despite the fact that these films lacked world-famous stars, proceeded to break all box-office records. The secret lay in the fact that they ADVERTISED AS GOOD SHOWMEN SHOULD.

My knowledge of the exhibitor has taught me this. He—and now I refer to the average exhibitor—totally lacks initiative. Instead of using his brains, he is inclined to rely entirely for business on the popularity of the star featured in the production, or else on its title. He bases his opinion upon the result, even though proper exploitation would have made the picture a clean-up.

Mr. Quinn mentions "HEARTS OF THE WORLD" as an example of the kind of pictures for which the public hungers. This exhibitor, however, does not seem to realize that but for the marvelous advertising and publicity campaign which preceded the release of this feature—a campaign which had its inception months before Griffith shot a single foot of film—"HEARTS OF THE WORLD" might have faded from view unknown and unsung. Pictures galore, possessing the same heart interest and presenting the same powerful appeal to the emotions, have passed by like ships in the night because they were not properly exploited.

Reverting back to the question of whether the exhibitor pays for the producer's extravagance, here is a fact I want to bring to the attention of the Quinns of the business:

(*Continued on page 3683*)

Touring With Goldfish and Rothapfel

The joint trip of Samuel Goldfish and S. L. Rothapfel, news of which was carried exclusively in MOTION PICTURE NEWS last week, is well under way, and the producer and showman have been receiving the welcome hand at all their stops.

Through a special arrangement, the NEWS is able to carry the complete report of their trip thus far, which includes Cleveland, Chicago, Milwaukee and Minneapolis.

All aboard:

THE joint cross-continent tour of Samuel Goldfish, president of Goldwyn Pictures Corporation, and S. L. Rothapfel, managing director of New York's Rivoli and Rialto theatres, has become a triumphal procession, reports to Goldwyn's home office indicate. Everywhere they are being greeted by enthusiastic gatherings of exhibitors, newspaper critics and business men.

The trip got a whirlwind start at Cleveland, where more than 250 persons attended a luncheon at the Hotel Winton. Guests of honor were Mr. Goldfish, Mr. Rothapfel and Will Rogers, star of Ziegfeld's "Follies," who recently made his motion picture début under Goldwyn auspices in Rex Beach's "Laughing Bill Hyde," and who happened to be in Cleveland with the "Follies." Also present was Ann Pennington, bright particular feminine feature of the Ziegfeld show.

The luncheon was under the auspices of the Motion Picture Exhibitors' League of Cleveland, of which H. H. Lustig is president. Messrs. Goldfish, Rothapfel and Rogers and Miss Pennington were filmed for The Plain-Dealer news weekly after Mr. Goldfish and Mr. Rothapfel had spoken on the subject of producer-exhibitor co-operation. H. C. Horater, the Toledo exhibitor, made a speech, and Will Rogers also talked, and got a lot of laughs. Mr. Lustig was toastmaster. H. A. Bandy, Goldwyn's Cleveland manager, and Joseph Grossman, first-run exhibitor, were called on.

As a surprise for the luncheon guests, The Cleveland News published and circulated at the luncheon a two-page newspaper called "The Goldfish Globe." It contained a half-page group cartoon of the celebrities present and several columns of humorous "news" matter.

It was an unmistakable "Goldwyn week" in Cleveland when the visitors from the East arrived. Mabel Normand, in "A Perfect 36," was playing first-run to big business at Joseph Grossman's Standard theatre. Rex Beach's "Laughing Bill Hyde," with Will Rogers, was playing its important second-run at the Knickerbocker theatre, and there were also playing Madge Kennedy in "The Kingdom of Youth" at the Cedar theatre; Geraldine Farrar in "The Turn of the Wheel" at the Crown; Mae Marsh in "Money Mad" at the Homestead. In Cleveland there are 151 theatres, and Goldwyn pictures are served to 76 of this number regularly under contract.

The next stop was at Chicago, where Mr. Goldfish met 100 exhibitors of Chicago and the surrounding territory. There was a luncheon at the Hotel Blackstone at which speeches were made. Aaron J. Jones, president of the Jones, Linick and Schaefer Company, and Nathan Ascher, of Ascher Bros., were among those present, as was I. Van Ronkel, Chicago manager for Goldwyn.

The next day there was another banquet at the Wisconsin Hotel in Milwaukee, and two days later still another at the Radisson Hotel in Minneapolis. In the latter city arrangements were in the hands of Ruben & Finklestein, Goldwyn first-run exhibitors, and John W. Hicks, Jr., branch manager there. At the conclusion of festivities Mr. Goldfish and Mr. Rothapfel left for the long jump to Seattle.

The Cleveland Report

CLEVELAND, December 4: If coming events cast their shadows before, and it is said that they do, then the occurrences in Cleveland during the past twelve hours are going to have a revotutionary effect upon the motion picture business.

There was a preponderance of movie magnates in the city last Wednesday when Samuel Goldfish, president of the Goldwyn Pictures Corporation; S. L. Rothapfel, of the Rialto and Rivoli theatres, New York; Will Rogers, a Goldwyn star, playing at the Opera House this week with the "Ziegfeld Follies" and Anne Pennington, also a footlight and screen satellite, all foregathered together at a luncheon given at the Winton Hotel under the auspices of the Motion Picture Exhibitors' League of Cleveland.

"This is not the first time that a producer, a distributor and an actor have appeared together publicly," were Mr. Goldfish's introductory remarks after being called upon by Henry H. Lustig, president of the Exhibitors' League, for a speech. "The only remarkable part about the circumstance is that three members of the three different branches of the industry are meeting together in harmony."

These few words immediately broke the ice, and informality held sway from that time on. Mr. Goldfish then went on to say:

"I am glad to see so many exhibitors gathered together for some purpose other than to cut the price of a picture. (Laughter.) In fact, I confess that I expected to see a large representation of exhibitors during my brief stay in Cleveland, but I did not think that my coming was of sufficient importance to stop the cars running in my honor." (This has reference to the street car strike that was called last Monday.)

"I am glad to see that the exhibitors of Cleveland are so well organized as to have such a representation as is present today. Organization is the corner-stone of any growing industry. The industry must be so organized as to make for a better understanding between the exhibitor and the producer. The producer is not so in need of organization as is the exhibitor, because it is the exhibitor who is the mainstay of the industry. If the exhibitor refuses to run a producer's pictures, the producer has no other market for his product. He must listen to the demand of the exhibitor for that reason. But, in making his demands, the exhibitor must offer sufficient inducement to the producer for him to produce pictures. If the exhibitor refuses to pay enough so as to assure the producer a legitimate profit, what incentive has he to go on making pictures?

"Organization is what is needed, but constructive organization. The exhibitors should not get together to fight the producer—that is a tearing down process. The kind of organization that is needed is one of harmony between the branches of the industry; one that works together; one that builds up a permanent structure because each is working for the good of every branch, not for the supremacy of one branch.

"The producer is just as anxious to co-operate with the exhibitor as the exhibitor is to co-operate with the producer. It's a fifty-fifty proposition, because unless you exhibitors succeed and continue to show pictures on your screen we cannot make pictures."

"Never has the producer been more in need of co-operation with the various branches of the industry than he is today," continued Mr. Goldfish in a more serious strain. "There isn't a producer in the country that has paid a cent in dividends in the past two years. You exhibitors probably did not know that, but it is a fact. We are facing a crisis—a serious crisis, and we must have your support to pull through it successfully. If you exhibitors get together and decide that you won't pay over, say, $25 or $50 for a picture, what will be the result? We will make $25 and 5 pictures for you; but you don't want to do that, because that would not be a constructive policy. It would not make for progress. No industry stands still. It either progresses or retrogresses. We want the motion picture business to go forward, and in order to do that we must stand together; we must have constructive co-operation."

In conclusion, Mr. Goldfish admitted that his corporation was not perfect—that there were flaws and errors and mistakes, but he asked the exhibitors not to expect the impossible; that is, not to expect any producing company to make fifty-two per cent pictures every year. He also requested that if any exhibitor, at any time, has any complaint to make against the Goldwyn Picture Corporation, or against any one representing the Goldwyn Pic-

(*Continued on page* 3682)

Industry Looms Big at Atlantic City

Convention Lauds Pictures for Their Help in War—Irwin, Flinn, Smith and Elliott Committee Representing Films—Resolutions Adopted

THE results ascertained in the accomplishments of the motion picture industry as an arm of the Government in the time of war and as an art requiring freedom from all restrictions in times of peace, were summed up in a resolution submitted and adopted in Atlantic City at the War Emergency and Reconstruction Congress under the auspices of the United States Chamber of Commerce. In the four days of the convention in which more than 5,500 of the leading business men of the United States participated, and in which 232 different industries were represented, the motion picture industry was classified by this as related group No. 37.

The committee representing the industry was composed of Walter W. Irwin, Chairman, General Manager of the Vitagraph Company of America; John C. Flinn, Secretary, Director of Publicity and Advertising Famous Players-Lasky Corporation; William C. Smith, Speaker, General Manager Nicholas Power Machine Company, and Fred H. Elliott, Executive Secretary of the National Association of the Motion Picture Industry.

The resolutions as drawn were submitted and accepted by the major group No. 10 in session at the Hotel Chalmont on Thursday night. The resolutions follow:

Irwin Hits Competition

On Thursday, December 5, Walter W. Irwin, as Chairman of the Executive Committee of the National Association of the Motion Picture Industry, and Representative of the Industry to the War Emergency and Reconstruction Congress of the United States Chamber of Commerce, introduced to the Convention resolutions vigorously protesting against United States Government competition, through the Committee on Public Information, with the Motion Picture Industry, urging the Government to cease such competition and likewise urging the abolition of the entire censorship system now in existence in the United States.

The substance of these resolutions was considered at a meeting of a Committee of the Motion Picture Industry representatives, at the Hotel Traymore in Atlantic City, on Wednesday evening, December 4. Those present were Walter W. Irwin, chairman; John C. Flinn, secretary; William C. Smith, speaker, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry. After a discussion of the substance of the resolutions, Mr. Irwin drafted the resolutions and presented them to the Convention on Thursday morning.

The presentation of these resolutions to the greatest assemblage of business men that the country has ever seen brings to the direct attention of the leaders of national industry two of the most vital problems confronting the Motion Picture Industry.

Helped in the Loan

The clear-cut ringing terms of the resolutions need no enlargement. From the recital of the industry's share in constructive war work of every sort, to the thoroughly just and sharply drawn demands of the resolutions for the full recognition of the industry's rights, the resolutions are of such force and clarity that the most far-reaching results may be expected from their introduction to the Industrial Congress assembled in Atlantic City.

Resolutions respectfully submitted for adoption to the War Emergency and Reconstruction Congress, at Atlantic City, New Jersey, December 5, 1918, by the Motion Picture Industry, Related Group Number 37, Walter W. Irwin, chairman; John C. Flinn, secretary; William C. Smith, speaker.

WHEREAS, The Motion Picture Industry along with other industries of the country mobilized itself upon our entrance into the war, for the purpose of rendering the greatest cooperation with, and service to the National Government; and

WHEREAS, The substantial result now accomplished has been acknowledged by public statements and in writing by the President of the United States, and by various of the cabinet officers and heads of departments and bureaus, and other semi-official and coordinated agencies; and

WHEREAS, Such work undertaken and accomplished consisted substantially of the following:

1. Treasury Department.

First Liberty Loan; Distribution without charge to, and exhibition in 13,000 motion picture theatres of 30,000 colored slides and of 8,000 copies of a 70-foot motion picture of President Wilson, carrying a patriotic appeal.

Second Liberty Loan: Distribution without charge in all motion picture theatres of 70,000 colored slides and of 500 copies of five specially-prepared subjects, each 500 feet in length, in which leading stars of the industry appeared in dramatic episodes. These were produced by the industry and contributed to the Government.

Third Liberty Loan: Distributed without charge to all motion picture theatres, 17,000 copies of a short motion picture of Secretary McAdoo delivering an appeal, specially prepared by him for the purpose. Distributed without charge 17,200 sets of posters (five to a set). These were posted in the lobbies or on the exteriors of all motion picture theatres throughout the United States.

Raised Big Sum

Fourth Liberty Loan: At the express request of the National Liberty Loan Committee of the twelve Federal Reserve Districts, the Motion Picture Industry produced at its own expense, amounting approximately to $250,000, 38 dramatic subjects, each with a leading actor or actress, conveying a dramatic scene in support of the Loan. Of these 38 subjects the Treasury Department, at its own expense, caused 4,000 copies to be printed. All the national distributing companies, without charge, voted their entire organizations to the distribution of these motion pictures by a method which assured the exhibition of each print each day of the drive. Between twelve and thirteen million people per day viewed these pictures. Throughout the drives of the Liberty Loans, theatre managers and owners placed their auditoriums at the disposal of the Liberty Loan workers and speakers.

2. Food Administration.

Distributed to all motion picture theatres, without charge, several thousand copies of short motion pictures and many thousands of slides, conveying to the public the necessity for the conservation of food.

3. Department of Agriculture.

Extensive distribution of slides and film trailers. This work is still in progress.

4. Fuel Administration.

Extensive distribution of slides and film trailers. New work of this character recently undertaken nationally.

5. War and Navy Departments.

Wide distribution of specially prepared pictures, slides and posters pertaining to recruiting and physical and moral welfare.

6. Four-Minute Organization.

Fifteen thousand men and women daily used the motion picture theatres for various national purposes.

7. Red Cross.

In the first drive 200 copies of a motion picture entitled "The Spirit of the Red Cross" were distributed throughout the country without charge by distributors.

In the second drive, a similar distribution occurred of 400 prints of one subject and of 1,000 prints of a second subject.

8. The same cooperation occurred with the Departments of the Interior and of Labor, the Aircraft Production Board, the Commerce Economy Board, the Committee on Training Camp Activities, and other departments and bureaus.

9. The picture in motion was shown to our boys in the trenches and in cantonments, on the transports and in the hospitals. In the latter case a projection machine was wheeled into the ward and the picture projected upon the ceiling in order that the boys lying on their backs could gain both relief and recreation; and

Competition Scored

WHEREAS, notwithstanding these activities, the Federal Government, through the Committee on Public Information, did enter into and now is engaged in commer-

(*Continued on page* 3683)

Touring With Goldfish and Rothapfel

(*Continued from page 3680*)

tures Corporation, that such complaint should be filed with him, and he would see that full justice would always be accorded. "The home office of the Goldwyn Pictures Corporation is on the level with the exhibitor. Write the association if you feel you are not getting just treatment."

"The ace exhibitor," is the way Mr. Rothapfel was introduced to the exhibitors who attended the famous movie luncheon. "An ace," said Mr. Lustig in his introduction, "is an aviator of the first class. Mr. Rothapfel has attained the highest place among exhibitors, and the same title should be bestowed upon him."

Whereupon Mr. Rothapfel took the floor, and after a few shots at Mr. Goldfish, because he had just signed a contract for the Tom Moore pictures, and the transcontinental tour of this enterprising couple has only commenced, he started right in to roast the exhibitors. Not any particular exhibitor, but all exhibitors.

"The trouble with you fellows is," Rothapfel said, "that you are in a rut. For that matter, so are producers in a rut. The exchanges are in a rut. The whole industry is in a rut. But there's a remedy. And that is, you have got to get away rfom the way you are now doing.

You've got to get away from the fact that you are putting on a show, and simply collecting the money at the door. You've got to make your theatre an institution. And until you do that, you are not a success. Your house must be so much of an institution that you can figure on so-and-so much average profit every day in the week, not only on those days when you are running the big stars. In order to be a success, you have got to do a thing differently. It isn't the star, it isn't all the picture. It isn't the first-run release. So many exhibitors are afraid of second runs. Why, second runs are just as good as first runs, So Long as You Present Them Differently than they were presented the first time. I know what I'm talking about. I've tried out my theory, and it's proved successful.

"I have often been asked the secret of my success. Shall I tell you what it is? Success is psychology applied to business. Success is nothing other than common sense used in connection with your business. The psychology applied to business is simply doing the right thing at the right time, and doing the right thing at the right time spells success.

"There's a big fallacy in the way the average exhibitor attacks his work. He starts out with the premise that he must give the public what it wants. That's all wrong. You don't know what the public wants. The public doesn't know what it wants. But you, as an exhibitor, must create a taste, and then supply it. The only way you can succeed in doing this is to do something differently than it has ever been done before.

"Another thing that is necessary to success is constant application to your business. Pay attention to your business, and to your business alone. Let the other fellow alone with his business.

"In our own theatres, the first thing we do, when we put on a show, is to create an atmposphere. Don't rely on a producer to supply you with atmosphere. He can't give you the kind of atmosphere you want and give the fellows all over the country the atmosphere they want, all with the same picture. You must put on a show the way you think it's best. And above all things, you must put it on differently.

"We run a lot of Goldwyn pictures at our theatres. They are not always good. Neither is the Goldwyn organization always right, but it is always sincere, and so should have the support of all sincere members of the industry."

By the time Mr. Rothapfel had finished it was getting late and Will Rogers had a matinee on, but he stopped long enough to give the guests about half an hour of his matchless humor. He started out by saying that when he was inveigled into the movies, he understood it was the fourth largest industry in the country. "First is the Ford," he said. "Second is Uneeda Biscuits. Third is the Gillette Razor, and the movies come fourth." Then he went on to say how he entered the movies. Surely nobody ever traveled such an entertaining road to a happy conclusion as Rogers did, getting his face "on the muslin," as he expressed it. He had to rush away in a hurry, as did dainty little Anne Pennington, who didn't even get an opportunity to tell how it feels to be a movie star.

After the departure of the actor folks, the remaining exhibitors expressed their views openly. H. C. Horater, manager of the Alhambra theatre, Detroit, and an ardent supporter of Goldwyn Pictures, said he was an ardent admirer and faithful disciple of Mr. Rothapfel. He said that he had employed Mr. Rothapfel's methods, on a greatly reduced scale, of course, and that he had found them successful. Mr. Horater was lavish in his praise of the Tom Moore pictures. He says that there are great possibilities with the star, especially if you "do it differently." Mr. Horater is a big newspaper advertiser. He spends a lot of money in advertising. He also spends a lot of money in stage settings and lobby decorations, but it more than pays.

Several local exhibitors were then called upon for a few words, among them being Emory Downs, manager of the Knickerbocker theatre, Cleveland; D. L. Schumann, manager of the Dennison Square theatre, and Fred Desberg, who has large holdings in the Mall and Alhambra theatres.

It was about 3:30 when the luncheon party broke up. Mr. Goldfish and Mr. Rothapfel returned to the Goldwyn exchange and the exhibitors dispersed. The party of film men arrived in Cleveland early this morning from New York. They left again at midnight for Chicago, which will be their only stop until they reach the coast.

The success of the Goldwyn luncheon was an unprecedented affair in the history of motion picture circles of Cleveland. Undoubtedly, much of the success of the affair must be accredited to H. A. Bandy, local exchange manager. Aside from being a most cordial host to the visitors, the members of the press and the league members, he is the epitome of what the Goldwyn Pictures Corporation stands for—co-operation. The large gathering, composed both of exchange men and exhibitors, was evidence of the feeling of co-operation which exists between the Goldwyn organization and its competitor producing organizations, and between the Goldwyn organization and the exhibitors of Cleveland.

Honors Were Fifty-Fifty

The luncheon given at the Blackstone Hotel, Chicago, Thursday, Dec. 5th, for an army of Chicago and adjacent city exhibitors to meet and hear two of the best known men in the film game—Sam Goldfish, president of the Goldwyn Company, and Samuel Rothapfel, director of the Rialto and the Rivoli theatres, New York—gave the gathering of showmen the time of their lives, and plenty of food for reflection aside from the viands consumed. The verbal food was well seasoned with wit and truth.

Mr. Rothapfel decried his difficulty in securing pictures suited for his pair of "Rs"—the Rialto and Rivoli. He wants the producers to break away from all conventional explanatory material used at the beginning of the picture introducing the company, director and photographer, and so on.

One cannot help but think that Mr. Goldfish's constant association with Mr. Rothapfel on their California trip is apt to be productive of a reform along these lines as far as the Goldwyn Productions are concerned.

Mr. Goldfish's contention was that the producers had done more to educate the exhibitors than the exhibitors had done to educate producers—that the exhibitors were in a rut and making little attempt to extricate themselves. Mr. Goldfish declared that the trouble with the business at this time was that the theatres are pursuing the same policy of the daily change that they were doing six years ago, and which now, in this day of productions, is a physical impossibility. No producer, he affirmed, can make equally meritorious pictures every time, and none can keep up the pressure of production insisted upon by the daily change.

Mr. Goldfish begged the exhibitors to help the producer, who had a chain around his neck, by not insisting upon special stars in every picture, but by supporting good pictures that had no stars. The gentleman dwelt on the fact with a great deal of feeling that the producers' returns were largely "negative," of infinitesimal value, as said negatives were supposed to be mainly using up shelf space.

Mr. Goldfish avers that he has not made any money in two years, but hopes to take some out this next year. He calls at-

(*Continued on page 3711*)

Hammons Returns from Trip to Coast

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, returned December 9 from his Los Angeles trip and will announce directly after the holidays the release plans of "The Key to Power." Miss Caroline Gentry, co-author of the feature with E. Lloyd Sheldon, took the picture to Washington December 11 and showed it to the members of the Fuel Administration. Officials of the National Coal Association are also to have a private view of it, both the fuel officials and the coal operators having afforded the company every facility while the scenes were being photographed in Washington, D. C., West Virginia and Greater New York. Arrangements are now being made for a Broadway pre-release.

Mr. Hammons said of his California trip: "The short reel releases of the Educational will be materially increased and strengthened as the result of my visit. I found Los Angeles studio conditions excellent. Most of the local picture theatres were reopening or making ready to reopen in consequence of the dwindling of the epidemic. Among the high points of the trip were visits to the Chaplins and to Grauman's million-dollar theatre. Through study of the conditions in New York, Chicago and Los Angeles, I am firmly convinced that the film industry is entering upon a new era of unprecedented prosperity. In that new era Educationals will play an ever more prominent role, not only as worth-while entertainment in picture houses, but also as a means of popular instruction."

A. M. P. Advertisers Issue Film Year Book

At the regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Rector's, copies of the Association's twenty-four page year book, long delayed, according to Chairman Paul Gulick of the Committee on Publication, on account of the scarcity of Copenhagen blue in the color market, were distributed to the members.

The book, besides being an attractive example of the printer's art, is said to contain an abundance of interesting information regarding the Association, including a brief history of the organization since its inception in August, 1916; a chronology of the year's activities, the constitution and by-laws, a tribute to the members in the military and naval service, a list of officers and standing committees, individual portraits of all the members, etc.

The cover, designed by Burton Rice, presents a background of newspaper headings. On the front cover is the monogram of the Association and on the back is the service flag and the names of the members whom the stars represent. Chinese vermilion and Copenhagen blue are the colors used, it is stated on Mr. Gulick's authority.

Harry Reichenbach, who has just returned from Europe, where for the past three months he has been engaged in propaganda work for the Committee on Public Information, gave an interesting sketch of the labors of himself and associates.

Atlantic City Meeting—Quinn Letter

Motion Picture Industry Looms Up Big at Atlantic City

(Continued from page 3681)

cial competition with the Motion Picture Industry, by renting to motion picture theatres, at high prices, a news reel, containing pictures of war scenes on the various battle fronts, and designated as "Official Government Pictures," as well as long films known as feature pictures, thus depriving the news reels and the feature pictures of the industry of revenue, to the extent of the revenue diverted to the Committee on Public Information, which revenue to such Committee was and is promoted by advertisements in the various trade papers, advising the exhibitors, in effect, that it was their duty as patriotic citizens to exhibit these "Official Films," and likewise advising the exhibitors that those who did so, would receive a certificate signed by the Chairman of the Committee on Public Information, acknowledging the exhibitor's patriotism and aid to the Government, and that such certificate was appropriate for framing and displaying in the lobby of his theatre to his neighbors and patrons; and

WHEREAS, The motion picture is now recognized not only by all civilized people, but by their respective governments as well, as one of the most potent means of education and enlightenment, and, in fact, during the war constituted one of the chief schools of patriotism of the American people, and of the war education of the public so necessary; and

Screen Strong Medium

WHEREAS, The picture in motion, speaking as it does a universal language, and going as it does into all countries, is destined to teach the peoples of the world of each other, and thus to bring out a realization that fundamentally, there is but slight, if any, difference in the ambitions, desires and hopes of the human heart, wherever it be, with the exception of the Hun, and that even with him, it is to become a strong medium through which his character and disposition shall be brought in accord with the rest of humanity and

WHEREAS, Such a universal understanding will largely be the means of enabling a League of Nations, if it be formed, to continue to exist, and to be the means of avoiding future wars; and

WHEREAS, The Motion Picture Industry is fully cognizant and has proven itself to be so, of its responsibility to the public at large; and

WHEREAS, It is constantly attacked in various state legislatures, and at times in the National Congress by the introduction of censorship bills, promoted by small but well organized groups, actuated by prejudice, malice, narrow mindedness, or jealousy, whereby the motion picture is to be submitted to a small committee with arbitrary powers, who shall say what the citizens of this country shall see; and

WHEREAS, The censorship of the motion picture cannot equitably and properly be differentiated from the censorship of the press, particularly, as the motion picture is now furnishing a news service to the public in many instances within 24 hours after its publication in a newspaper; and

WHEREAS, One of the fundamental principles upon which our country was founded, and for which the Revolutionary Fathers fought, was the freedom of the press, so essential to the maintenance of our political institutions; and

WHEREAS, the censorship of the motion picture must inevitably lead to its restriction by political powers, just as would the censorship of the press, and would likewise curtail its development for the great international work above described, as well as take from the people their cherished right to free expression of thought and deprive the entire world of a full means of education; and

WHEREAS, The producers of motion pictures are fully responsible for their acts just as are the newspapers under the police powers of the state, and under various national statutes: therefore

BE IT RESOLVED AS FOLLOWS:

First: That it is the sense of this body that the National Government should forthwith discontinue its commercial competition with the Motion Picture Industry, by the rental of films for profit, particularly as the industry has fully demonstrated its readiness, willingness and eagerness, without compensation, to distribute for the Government, much more effectively than the Government can do, any information which the Government deems advisable to disseminate and likewise for the reason that the distribution of such material by the Government can only be for the purpose of getting the largest number of people to think upon the same subject at the same time, and the distribution of such information on a rental basis greatly restricts the extent to which such propaganda is conveyed.

Second: That the doctrine of censorship is un-American, and is contrary and dangerous to the fundamental principles upon which our Government was founded, and to the conduct of our political institutions for the benefit of the people, and therefore should be stamped out wherever it makes its appearance; the motion picture being left to a full and complete responsibility for its acts under the police powers of each community.

(Signed) WALTER W. IRWIN, Chairman.
JOHN C. FLINN, Secretary.
WILLIAM C. SMITH, Speaker.

More Exhibitors Write About the Letter from J. A. Quinn

(Continued from page 3679)

The average exhibitor will pay a certain set price for his features, nor will he ever deviate from this price—unless it be to pay LESS—save when a subject as timely as "THE KAISER," or possessing the popularity of a "TARZAN," comes along. Then, and I have personally known him to do so, he will willingly pay from five to ten times as much for such a picture as he pays for the ordinary feature.

Don't those men who have replied to Mr. Quinn realize that the public doesn't go to see a picture merely because it happens to have cost a lot to produce? And don't they know that it is not upon the basis of production cost, but upon the POTENTIAL BOX OFFICE VALUE that the producers base the rentals of those features which the exhibitor feels WILL clean up for him?

Right here, I want to say that in ninety-nine cases out of a hundred it is profitable for the exhibitor to run a production which costs him so much, because he then backs it up with a display of showmanship which, as I have already stated, is mainly conspicuous by its absence at other times. In this connection I have before me, records of prices paid by exhibitors in towns of two hundred population to one thousand population for a certain feature. Prices of $50 per day are common while there are any number of bookings at prices of $100 per day. An inquiry instituted by the company which produced the film in question revealed the fact that every one of these small-town showmen made a profit which ran from fifty to two hundred per cent!

There is one thing which I frankly and freely confess is beyond my comprehension. It's this: Why is it that exhibitors who know the business from every angle; who themselves have wept long and loudly—using up a considerable amount of trade paper space in the operation—will show just how sincere their protestations are, by going the producers one better in bidding for the services of stars?

When all is said and done, the solution to the whole problem lies right in the exhibitor's hands. Does he protest against the enormous cost of features containing stars who are paid fabulous prices? Let him show the hundreds of other really good pictures with which the market is flooded, and which he can get at more reasonable prices. Does he energetically kick against the price of the unusual production which, lacking a star, has nevertheless set the public aquiver in its eagerness to see it? There still remain the pictures just mentioned. Most important of all, however, is the fact that better advertising and better showmanship is the one sure specific for all those evils against which he now inveighs.

In conclusion, I want to congratulate most heartily C. J. Appel, manager of the New Empire theatre, Timmons, Ont., and the exception mentioned previously, whose letter appeared in the December 14 issue of your publication. Appel comes nearer being the perfect showman than any of the exhibitors who have taken part in the Quinn controversy. He has solved his problem for himself. He has recognized exhibiting as the science it really is. He has catalogued the photoplay patrons in his community so that he knows their likes and dislikes and can therefore supply them with the kind of entertainment which makes his venture a PROFITABLE one.

The day that Appel's methods are adopted by exhibitors this country over, will see the dawn of a new and more prosperous era for this industry.

Siegel Back in Buffalo

Otto A. Siegel, former assistant manager of the Buffalo, N. Y., Metro office, has returned to that city from Camp McClellan and is trying to forget soldier life in the Buffalo office of the Goldwyn company, where he is now employed as salesman.

Exhibitor Service Bureau

Denver Couldn't Do Less

Leading Theatres Are Liberal Advertisers, But They Get No Cooperation from Newspapers

DENVER is badly in need of photoplay news. It is one of the livest cities in the whole country, with a number of splendid theatres and a motion picture going public that ranks with the highest class in the country. Yet the newspapers fail almost completely to show that they are interested in giving the photoplay fan any attention.

Denver has a census population of 245,523, but it is considerably larger than that now. There are only four newspapers, two of them, the *Post* and the *Times*, being under the same ownership. Certainly a combination of those two papers, one morning and the other afternoon, ought to be in a position to employ a real advertising and editorial expert on motion picture matters and to give the theatres the attention they deserve.

The leading theatres show an inclination to do mighty good advertising, but they do not get a great deal in return. A survey of the newspapers seems to show that nothing has been done to develop the advertising of the smaller houses. Another disappointing thing about the situation is the evident inclination on the part of the papers to rank the legitimate as the main thing and let the photoplay take its chances, although the picture houses contribute the great majority of the advertising.

Here are the Denver newspapers, with the circulation as given by the Lord and Thomas directory:

Express, Afternoon (18,592).
Post, Morning (95,798) and Sunday (122,679).
Rocky Mountain News, Morning (30,438) and Sunday (52,937).
Times, Afternoon (36,828).

Six motion picture houses do the bulk of the business of Denver. They are the America, Rialto, Rivoli, Strand, Isis and Princess. They are practically the only advertisers.

Now a city like this presents something of a problem to a newspaper. Here is a case where nothing has apparently been done to get the advertising of the smaller houses. We can imagine the advertising manager of the newspapers saying:

"Here we have the big houses advertising regularly. We don't have to worry about preparing their copy and we don't have to worry about getting our money. To go out and get the business of the little fellows we would first have to put up a strong 'selling argument,' then we would have to show them how to advertise until they got in the habit and we would have to watch our collections carefully."

Then he probably might add: "And the big houses wouldn't like it if we put the smaller ones into keener competition with them."

So let us take this argument first. Development of the advertising of ALL the theatres in a city—provided the newspaper accords the proper sort of co-operation—has been proven time after time to help the others, the bigger houses, instead of hurting them. We had the same experience in a city somewhat larger than Denver where a plan was started to develop the neighborhood houses into advertisers. There was some complaint from the downtown houses, who feared that this would hurt their business. Not only was this not the case. To this advertising alone of the neighborhood houses was due the increase of business of the downtown houses to such an extent that within a year two handsome new theatres, larger than any of the older ones, were opened. And the neighborhood theatres profited from their advertising.

But the co-operation is essential. The papers that did this were printing real photoplay sections, giving the fans the sort of matter that they wanted to read and increasing the interest in photoplays generally so that ALL of the theatres profited from that matter.

In theory, at least, a newspaper strives to be a complete newspaper, to interest every subscriber. It is not necessary to repeat here the interest in the photoplay and the argument for printing other matter than the straight press notices from the theatres. But there is another angle, the advertising.

How much greater interest do you think there would be in a newspaper if it carried the advertising of every motion picture house in its territory. It would have the immediate support of every person who attended any of the theatres with any degree of regularity. It would be looked upon as a daily reference guide—it would be as indispensable as the telephone directory. The newspaper that would carry this complete advertising would be worth a great deal more to the general advertiser than the paper that is not thoroughly read by the thousands of photoplay fans.

There is another point that is too seldom taken into account by papers in cities like Denver. Especially the Sunday issues of these papers have considerable circulations outside the city of publication. It is bound to be the case that there is a share of the purely local news that is of no interest to the outside reader, and to offset this it used to be the habit of papers of this class to print on Sundays a large mass of the social correspondence in order to hold the interest of the outlying territory. It was then the theory that the more of that purely local matter that the paper could print, the greater circulation it would have in each community. That was a very good proposition, but the trouble with it was the mass of type setting and the bulk of white paper that was required to cover the field.

Since those days the newspapers have gone to the other practice—that of trying to print the most material that will interest the most readers.

Certainly there can be no argument about the interest in the motion picture. We are not afraid to make the statements that there are hundreds of readers of the Sunday issues of the Denver papers who seldom get the chance to go to a motion picture, because there is no theatre at hand, who would show the most eager interest in a photoplay section that really covers the field.

And equally sure is it that the increased advertising that they would get by developing the field to its fullest would certainly more than pay the *Post* and its afternoon sister for all the expense.

Issues of the papers that we have reproduced announced the re-opening of the theatres after the "flu" ban, and therefore the advertising is somewhat different from usual.

A glance at the amusement page of the *Post* shows that practically all of the page is devoted to the legitimate theatre. There is a column of "Close-up's," short items about motion picture people and productions, but it appears to be carelessly edited. One item has evidently been clipped from a New York paper and uses the word "here," meaning New York. Other items about scenario editors and the like seem of little interest to the average fan.

But the glaring thing that strikes us about this page is that the cuts are all pure advertising and are so marked.

Can you imagine a worse reflection on a newspaper of the standing of the *Post* not to have even a lay-out on the first-run attractions? It is a reflection on the intelligence of the community. The public has a right to have the news of the theatres and the motion picture houses, but it is very evident that the paper says to the theatre:

"You get nothing here unless you pay for it. We are not interested in what our readers want, but you are looking only for free stuff. If you want any picture matter printed you will have to pay for it."

And a newspaper that takes such an attitude is hopeless so far as really serving the interests and desires of the public.

Motion picture and theatre advertising is mixed together, along with sole general advertising and is placed on two different pages.

(*Continued on page* 3686)

These Papers Get the Advertising But They Give Nothing Away

At the top there are three pages from the Sunday Denver Post, then three pages from the Rocky Mountain News. At the bottom a page from the Saturday Express and Saturday and Wednesday pages from the News, the latter showing the during the week advertising

AMUSEMENTS
Splendid Array of Talent Offered at City Theaters
Empress Reopens Its Doors With Extraordinary Bill
CHARLIE CHAPLIN'S BRIDE AT THE STRAND THEATER
Notes of Plays And Players
CLOSE-UP of Mortia Starr
SUN SHINES ONCE AGAIN ON THEATERS OF DENVER AS FLU SCARE SUBSIDES
WILKES PLAYERS WILL PRESENT FARCE NOTHING BUT THE TRUTH
PICTURES THAT APPEAL TODAY TO PATRONS OF CURTIS STREET
Amusements for the Week

Display above the entrance to the Leader theatre, Washington

Leading Denver Theatres Are Liberal With Their Advertising, But Newspapers There Do Nothing

(*Continued from page* 3684)

With the exception of the Strand the Denver theatres do not use name-plates in their advertising, but they use plenty of cuts of the stars, and the advertising is generally attractive.

For instance, the America uses seven inches across four columns for a combination bill including Chaplin and Alice Joyce. There is no unnecessary type matter used and the pictures of the two players are attractively displayed.

The Isis has a habit that also prevails in a few other cities, that of putting dashes between the letters: I—S—I—S. We have never yet been able to discover the reason for this unless there is some suspicion that the readers may not know how to spell the name. Certainly the practice results in a messy appearance of every advertisement in which it is used. That is one of the reasons who we do not care for five-inch, double-column display that it used.

On this same page are 1½-inch displays for the Weber, Thompson and Ogden, announcing the current attractions. The rest of the displays are from vaudeville and legitimate houses, though the Broadway is now playing motion pictures.

Rialto dominates the second advertising page with its two displays on "America's Answer." Rivoli uses seven inches double, Princess six and the Strand five, all double.

Three pages are likewise reproduced from the Sunday *Rocky Mountain News*. This paper gives the photoplay even less than the *Post*. There are only reading notices grouped under a single heading. There is a layout on legitimate and vaudeville attractions, but the photoplay is unrepresented. It carries practically the same advertising as the *Post*. In the issue from which we have taken the page it was merely announcing the reopening of the houses, and six of them are grouped in the same advertisement. There is no motion picture news matter.

The same is true of the Saturday edition of the *Times*. There is a layout on the legitimate and vaudeville, but the photoplay is ignored.

Now to show you that the Denver leading theatres do good and liberal advertising during the week, we are reproducing a page from the Wednesday *News*, just about the same advertising being used in the three leading papers. It will be noted that there is more than a half page of motion picture advertising here, yet the two-column layout appearing on this page is devoted entirely to vaudeville and legitimate, with a total advertising representation of 4½ inches.

In all of the papers at hand we find never less than two columns of display matter in any of them, but we find regularly an entire absence of anything that resembles motion picture news matter except a few Monday reviews.

In brief, there could not be less evidence of cooperation than there is in Denver.

About all that we can see in the situation there is—AN OPPORTUNITY.

President's Ship Does Share in Exploiting "Mickey"

When the liner "George Washington," carrying President Wilson, America's representative to the peace council, and a number of distinguished men, sailed from New York harbor it carried another portion of the widespread exploitation for "Mickey." The campaign carried out on shipboard was similar to that arranged for theatres that book the production.

Arrangements were made through Chief Radio Operator S. Rose and Kenneth MacLarney, who is in charge of entertainment on the liner to carry out the complete plan. Even 24-sheets on the picture were prominently displayed in various portions of the boat. Two thousand copies of the song were supplied so that every one on board would be familiar with the words.

Kaiser Hung in Effigy Gets Much Publicity in Washington

HANGING the Kaiser in effigy was a novel stunt used by the Leader theatre, of Washington, D. C., as part of a local advertising and publicity campaign that brought capacity business during its entire run on "The Kaiser's Finish," the special eight-part State rights production controlled by A. Warner.

The lobby of the Leader theatre was decorated with cut-out figures from the three-sheet posters, showing the ex-Kaiser and crown prince at the height of a quarrel, supplemented by one-sheets and two sizes of lobby display cards. Across the front of the lobby, and outside, were hung two six-sheets, flanked on either side by three-sheets.

From a beam placed outside and above the lobby the effigy of the former Hun ruler was hung by the neck. The figure attracted great crowds to the theatre, and proved such an object of interest that the Washington newspapers sent staff photographers to make "shots" of it. These were published during the week the picture was run, with the result that this free publicity, added to the regular advertising by the house, packed the theatre at every performance.

The production is playing to phenomenal business in every house in which it has been booked in the Washington territory, according to Sidney B. Lust, of the Super Film Attractions, which controls the rights for that district.

Regular Trenches Before Theatres for "Shoulder Arms"

Manager Herschel Stuart transformed the front of the Old Mill theatre, Dallas, Texas, into a scene on the European battle front during the recent showing of the new Charlie Chaplin picture, "Shoulder Arms." Trenches were built of sand bags and the "dug outs," which were really the theatre doors, were labelled with the fanciful names that have been given by the soldiers to their homes along the battle line. Ushers were garbed in khaki for the occasion.

The Old Mill has been responsible for some striking lobby displays, but this is one of the very best that Mr. Stuart has put over.

Detroit Theatre Gives Patrons Chance to Be "Stars"

Something new in the line of a movie contest, at least so far as Detroit is concerned, was inaugurated there last week. The contest was put on by the Colonial theatre management. In the program a week earlier a scenario was printed and this week the men and women who desire to "act" were placed on the stage at the different shows and told to perform. A few showed cleverness but most of the contestants did nothing but provide laughter for the audiences. The contestants have to stage their little play in two minutes. A cameraman lends realism to the scene.

What Live Wires are Doing

You will note that the same style of type is used through the advertisement almost without exception in the heavier display and that is a mighty good point. The only suggestion that we would make to the Strand would be to use a name plate. We are mighty strong for that idea.

Let's don't run our theatres in Hel-I-Go-Land.

COLONIAL THEATRE, Toledo, Ohio, did a big advertising campaign on Theda Bara in Salome, using large space in the dailies as well as in the Sunday issues. This was one of the displays that was used in the advance campaign and therefore it does not come under the same requirements as would a display during the engagement. It was intended to be in a measure teaser advertising, for there is nothing about the picture except the line "Seven Veils Fell From Her and Still She

Danced." The cut of Miss Bara, her name and the title are attractively displayed, the black and white effects being used so as to get immediate attention.

Nearly a half page was used on the Sunday of the opening and all during the week there was large space going into detail about the offering and telling of the crowds that were packing the Colonial. The success of the engagement proves that it pays to conduct advance campaigns on unusual pictures. And when you do this, follow the example of the Colonial and do not try to tell everything about the picture in these earlier displays, but rely some on the curiosity element.

The advertising barrage must precede the victory smile.

TEMPLE THEATRE, San Bernardino, Cal., has adopted the institutional form in some of its advertising. This display, nine and one-half inches across three columns is modelled something on the order of the displays of the Grauman theatre, Los Angeles. An attractive border has been used here, but it is strictly a Christmas affair and is entirely out of place. It makes the whole display *look* attractive, we admit, but it is a bad plan to use anything meaningless in any display. For the proper sort of institutional advertising the theatre should use some sort of border that will be distinctive and, if possible, should reflect something of the individuality of the house itself. For example, in much of its advertising of this sort Grauman's has set its display around a border showing the entrance to the theatre.

There is a considerable amount of type in this advertisement, but it will be read because it makes the individual appeal to the patron who will at once conclude that the house has something to say that is worth while. We like the idea of giving the full program and all of the informa-

TEMPLE
TODAY AND SATURDAY
To Our Friends and Patrons:
PROGRAM TODAY AND SATURDAY
1 OUTWITTING THE HUN—American experts now produce better lenses and actual glass than they formerly received from Germany
2 COMEDY—Some new wriggles by Hy Mayer. Gymnastics of talented fish that are not as foolish as they look.
3 CARTOON—Pep," with the Katzenjammer Kids
4 WILD ANIMALS IN CAPTIVITY—Educational
5 COMEDY—"Just Like Dad," a Christie comedy with Smiling Billy Mason and Eleanor Field.
6 A Rapid-Fire Combination of romance, mystery, thrills and laughter.
Secret Strings
With the Star of "To Hell With the Kaiser"
OLIVE TELL
A picture which will appeal for its strength and originality
Shows Daily—2, 3.30, 7, 9
Doors for night shows open 6.45
SOME SHOW; LET'S GO!
The Temple Theater always has been and will in the future be thoroughly fumigated before every performance
The Rainbow Trail
with
WILLIAM FARNUM
Monday, Tuesday, Wednesday.

tion, including the hours of the performance, but there is a distinctly jarring note in the little boxed sentence, "Some Show; Let's Go." It is not in keeping with the dignity of the remainder of the display.

It's not "what I thought," but what you THINK.

WHERE it is desirable to use more than one illustration in a single display it is a mighty good idea to combine the line work and the half-tone as has been done in the case of the Victory theatre, Tacoma, Wash. Practically four full columns has been used in this one and every portion of it tells, and at the same time full appreciation of values is shown.

You will note that in the main layout the entire matter is devoted to the Raffles idea and that it remains for the type matter below to bring out the name of the star and a few additional selling points on the picture.

This is the sort of advertising that makes a theatre stand out as THE house of the city. It is with the greatest pleasure that we see so many of the theatres turning to the sort of advertising that carries class with it. It is a sure sign that the exhibiting industry is getting on a surer basis and

VICTORY
PACIFIC AT NINTH
MAIN 10C
ELECTRICALLY HEATED AND VENTILATED
STARTS TODAY
RAFFLES
the amateur cracksman
VICTORY EXCLUSIVE FEATURES
"WHO'S THUR PATHERT"—2 Reel Sunshine Comedy
WAR REVIEW
VICTORY ORCHESTRA
10c and 20c
Logo Seats 40c
JOHN BARRYMORE
IN THE TITLE ROLE
STEALING for the poor, moving in the bon ton set, baffling the United States police and Scotland Yard—are Raffles' delight
The Most Lavish Crook Production in Film History

an insurance for the popularity of the motion picture.

THIS is not a new stunt, for it has been used in various newspaper contests, and the manager of the Strand, Birmingham, Ala., knew that, but he used it to arouse greater interest in the theatre which has only recently come under new management. The result was the receipt of over 800 properly pasted together replies. It was the first time that such a contest had been conducted by a Birmingham theatre and it was certainly worth the award of a pass for two, good for a month.

One of the scene cuts for "Women's Weapons" was cut up to make the puzzle.

PUT THIS TOGETHER!
And We Will Give You a Ticket to See
Ethel Clayton, in
"Women's Weapons"
Free
Free
For Most Artistic Solution We Will Give a Pass for Two, Good for One Month.
RULES OF CONTEST.
Complete Program for Monday and Tuesday:
Ethel Clayton in "Women's Weapons"
You Will Find This Picture Correctly Assembled on Another Page of This Paper
GET BUSY—
STRAND
THE BEST IN BIRMINGHAM
Coming Wednesday
DOUGLAS FAIRBANKS

Seeing Rialto and Rivoli with Rothapfel

BY the time this is read S. L. Rothapfel will be on the other edge of the continent, and therefore, from one point of view, the general heading of this article this week, and for several weeks to follow, is misleading. Mr. Rothapfel had no personal part in arranging the presentations at the Rialto and Rivoli this week. Yet, in the greater sense, it is not misleading and the premier exhibitor did have about all to do with it. To explain:

The Rothapfel spirit fully imbues every one of his employees. There are few organizations in the country that show the same team work. Mr. Rothapfel demands a high percentage of everything from his staff, but he is always ready to accord them the fullest credit. The organization that he has built up can run the Rialto and the Rivoli in the Rothapfel way, and so when he goes on these annual vacations he leaves the whole thing to them. And you can bet that they leave nothing undone to get the highest degree of perfection in the presentations.

And so, with these introductory remarks, we can go ahead and see the two shows just as if Mr. Rothapfel were right by our side.

Now an excellent effect is being secured at the Rivoli since the installation of the new John Wenger general setting. The lights are all down before the outer curtain goes up and then as the second starts revealing the orchestra it is bathed in blue. The lights in the dome and proscenium arch come up in blue while the heavy curtains at either side of the house are fringed in red. The "Symphonic Poem," from Liszt's "Ideale," is the overture this week, and at the end the lights all come up in gold.

Rivoli Animated follows immediately, opening with bugle calls and the roll of drums and then turning into "Semper Fidelis" with Gaumont pictures of the parade at Washington to supply milk for the babies of France and reviewed by Mrs. Wilson. With Hearst-Pathe pictures of a negro battle royal and other sports for the sailors at Charleston, S. C., we get "You Bet," a very lively air. Then come beautiful colored pictures entitled "Love Bird," released by Education. These get many laughs and take the strain off the warlike character of the rest of the Animated.

Then comes the Official War Review, which opens with the American attack on St. Mihiel, and you should hear the crowds drown out the music. First we have the artillery preparation, and then with the tanks rolling along ahead, the doughboys start forward. There are a few groups of cavalry and we watch the advance of the soldiers from various angles. These pictures were taken in the midst of the battlefield and are some of the most realistic that have come out of the war. "Battle of Ypres" is played during the first portion of these and with the appearance of the tanks it switches to "Les Preludes." Just as we see the barrage fire laid down and the men kneeling between their dashes forward "New York Hippodrome March" is used.

After the battle General Pershing decorates some of the heroes, and here, amid great applause, "You're a Grand Old Flag" is played. It is hard to tell whether this gets more applause than the scenes that follow—of the king and queen entering Bruges, which was recaptured just before the armistice was signed. With the orchestra pealing forth the very martial Belgian National Anthem, "La Brabaconne," the audiences pay an earnest tribute to the rulers of the heroic little nation.

Then we switch back to this country and Hearst-Pathe gives us pictures of the sailing of the "George Washington," bearing the President and the peace delegates. "Invincible Eagle" is played twice through and then as the ship is seen passing the Statue of Liberty there comes "Liberty Bell March." The pictures open with views of the delegates and the President and then we have various views of the ship, the battleship "Pennsylvania" and the destroyers which accompany her and of aeroplanes that hover overhead. The pictures get a great ovation.

With the dome in blue and no other lights in the theatre, the curtains part and reveal Emanuel List, in evening clothes and seated before a fireplace. The only light on the stage comes from the glowing coals. Two evergreens and a fanciful hanging light are the only decorations. The song is "Little Grey Home in the West."

"Clouds that Smile" is the beautiful Van Scoy scenic that comes next. These are wonderful views of all sorts of clouds, with the titles cleverly done in verse. "In the Garden" is the music here.

There is another one of the wonderful Wenger settings for the second vocal number, Madeline D'Espincy singing "Un Peu d'Amour." There is a golden flower-covered moon in the foreground with the stars in the background and the singer, in white, is seated in a garden, with green trees all about her and just a suggestion of light upon her. The screen curtain comes down just at the end of the song and one gets the idea of the moon perfectly, for the introductory scenes have the star of the feature, Elsie Ferguson, seated in the hollow of a new moon. The same music is carried into the opening of the picture, "Under the Greenwood Tree."

Unquestionably, a great deal of the charm of the production rests on the brilliant score that Dr. Riesenfeld has arranged. We have never heard a more pleasing one at either of the houses. Nevin's "Romance" is the theme and it comes in with the introduction of "Mary Hamilton," played with harp, 'cello and one violin. Then comes "Songs from Shakespeare," followed by "Merry England" with the arrival of the old family lawyer. Some of the other selections that are used are "Country Dance," "Three English Dances," "Shepherd Dance," "Hungarian Dance No. 2," "Love Song," "Gypsy Song," "Babillage" and "Forget Me Not." The theme is brought back only twice during the feature, once at the title "Oh, Moon" and then near the very end at the title "With Recovered Calm." But "Un Peu d'Amour" is also used twice, the first time when the loving pair are seen after the gypsy scene when the selection is played as a violin solo with organ accompaniment and then at the very end when the romance comes to its happy conclusion and the phantom forms of the children are seen dancing around the couple.

For the second orchestra number all the lights are in gold. This is selections from "Florodora." We have recommended so often to other exhibitors that they try the plan of playing these favorites of a few years ago that we are almost ashamed to repeat it. *But if you could be present at one of the Rivoli or Rialto presentations and hear the people humming and singing and then hear the burst of applause at the end, you would be convinced.*

"Hitting the High Spots," a Mutt and Jeff comedy, is the "send them home laughing" part of the bill. "Hezekiah," "Woodland Dreams" and "Introduce Me" are the three musical selections used.

Dr. Riesenfeld is "putting one over" this week at the Rialto, when he had introduced one of the most impressive overture arrangements that we have ever seen. It is Saint-Saens' "Dance Macbre." Now, the lights are all down even before the en-

HE FELT AT HOME

And That's a Secret of Success for Your Theatre

THIS is a true incident.

Sunday evening we sat next to a middle-aged man who enjoyed every bit of the performance at the Rivoli. We heard him say to a friend that he hadn't missed a week at the Rialto or Rivoli in years except when he was out of the city. The friend in turn then asked him whether he went to a certain other theatre and mentioned a success that was playing there.

The Rialto-Rivoli fan replied that he never went to any other motion picture shows but those at the Rothapfel houses.

"If you like pictures, I cannot understand that," replied the friend. "The other theatres have some mighty good pictures and I can't see why you miss them to keep up your record here."

"I don't go to merely see pictures," was the reply. "I go to enjoy myself. I always feel like I am HOME in these houses."

There's a great thing in that statement. You owe it to yourself to make your theatre like home to your patrons—to make them feel that they are in just the right place and that they can be just a little happier there than anywhere else.

Rialto and Rivoli

trance of the musical director, a very rare occurrence, and with the start of the music we have the weird sounds of the mournful wind and then against the background of the curtain a ghostlike form appears and in a few seconds a woman's voice is heard. It is Elsie Herndon Kearns reciting "The Dance of Death," a dramatic poem by R. A. Barnett. There is no music with the recital and as it is ended and the orchestra takes up the refrain, there is applause, in marked contrast with the utter silence of the house up to this time. The end of the number gets a great reception. It is a wonderful number and is especially good when the rest of the bill is comedy, as is the one at the Rialto.

"Peaks, Parks and Pines" is the scenic which is helped along by Nos. 2 and 3 of the "Ansell Suite."

Now, another surprise is here in the musical arrangement. *For the first time that we have ever seen it done, the same singers are used for the vocal numbers,* but *you will see in a moment how differently they are used in the two of them.*

With the center dome in red and blue, the arch in white and the inner dome in red, bringing the national colors of France, the Rialto quartet appears on the stage and sings. "Home Coming Week in France," which stirs the audience to insistent applause, which, however, fails to break the Rothapfel rule of "No encores."

Then comes the Animated opening with Gaumont pictures of the "Mauretania" arriving with the first American soldiers from the other side. The first glimpse of the big liner gets a great hand and then as we have the close-ups the enthusiasm swells. The music does its part for first time; it is "When Johnny Comes Marching Home," until the title, which says they are men of the air service and then the orchestra turns into "When You Come Back."

Hearst-Pathe pictures then show French sailors showing what they do when they sight a submarine and storm music is played up to the time the sailors are decorated and here we have the first eight bars of "Les Enfants de France," repeated through these scenes. Then Hearst-Pathe shows us pictures of the new marine railway at Alameda, Cal., and here the music is "Melodie." Then we are given some more comedy with a short Mutt and Jeff comedy called "The New Champion" and for this, "Habanola" is the lively accompaniment.

Gaumont then shows us pictures of our flying men at Kelly Field, Texas, and the orchestra remains tacit during these pictures, only the effects for the motor being used. When we gave you an account of the way that "America's Answer" was presented by Mr. Rothapfel at the Cohan theatre, we told you that Joseph LaRose, the production manager, had obtained a miniature sawmill to get this effect, and it is used again at the Rialto this week.

The orchestra takes up the music again with Gaumont pictures of "Our Boys in France" with the doughboys "pushing on toward Potsdam" and then we have "Columbia," played until the appearance of the French General Belenet, when the music becomes "La Pere de lay Victoire."

Stage Manager Kickels of the Metropolitan, Iowa Falls, Iowa, has a hobby, curios and and collections. He has a collection of firearms, missiles, etc., that look like an exhibit at a World's Fair, and an assortment of money of all nations that would start a Cosmopolitan bank. A part of this coin and paper money collection was utilized to advantage by the Metropolitan in exploiting Goldwyn's "Money Mad," as shown in the accompanying photograph

There comes a crashing ending to the Animated with Gaumont pictures of the "peace ship" off to Europe. First we are told that just before she sailed, in came the "Lapland," bearing wounded soldiers, and these boys get a great hand. Then we have pictures of the ship, taken from various angles, with the warships and the airships, whistle effects being sounded as the harbor crafts salute and then the presidential salute of twenty-one guns, which was fired by the "Pennsylvania," being reproduced. The closing title, "Bon Voyage, Mr. President," gets a cheer from everyone. Those who do not like the idea of the President sailing away, evidently were not in the Rialto when we saw these pictures.

Then comes the second vocal number, supplied by the Rialto quartet again, but this time they are seated with the orchestra, and as they begin to sing Arthur Gibson's "The Drums," two little tots with drums appear and march back and forth on the stage, giving an intensely human touch that draws more applause than most musical numbers get.

Comedy is the ruling element in the feature, which is a rather ordinary affair with timeworn plot of the heiress hireing the rich young man without knowing who he is. "Waiting for You" is the theme, which is first used when Enid Bennett is seen for the first time. "Reuben Fox Trot" is played where the old man comes to the city and Friel's "Romance," "Tete a Tete," "Old Time Valse" and "Ectasy" are used, but the most of the music consists of the Rothapfel numbered selections.

After the orchestra plays selections from "Pinafore" we have one of the funniest of comedies in "The Fatal Marriage," a Fox Sunshine. The audience simply howls with glee all the way through it. The clever dogs are again used in the introduction, with the daschund getting a storm of hisses as he appears on the screen. Billie Ritchie and Ethel Teare have leading parts and there is not a moment of it where there isn't something doing—and where the audience isn't laughing. The music selections, in the order they are played, are "Oh Frenchy, Frenchy," "My Belgian Rose," "Y. M. C. A.," "Full of Dash," "Honeymoon," without the introduction, "Electric Galop" and "Trolley Galop."

Yes, comedy is the strong feature of the Rialto bill. It is introduced three times during the presentation and one goes away from the theatre after more laughing than one has done in weeks.

In brief, they are great bills at the two houses this week. *They are up to the Rothapfel standard and after he reads this he can keep enjoying his vacation with the certainty that the rest of us back here are enjoying the Rialto and the Rivoli.*

Theatre Issues Novel Form of Holiday Program

Andrews theatre, Sherman, Texas, has issued a clever little booklet for the holiday season, giving the program during December. The cover carries Christmas decorations and is tied together with ribbon of holy design. The booklet is arranged so that each succeeding page projects a little below the one just before, bearing the words, "First Week," "Second Week," etc., making it convenient.

Theme of the McCormick spectacle was symbolized in the person of the wounded soldier at the left. At right, general view of setting

McCormick Stages a Wonderful Pageant for Circle Theatre Showing of "Under Four Flags"

By Davis Hampton

ONCE upon a time Indianapolis looked to the coming of the Winter Garden shows and similar big musical attractions for spectacular stage effects. Now they just crank up the old Tin Henry or "step on" the '19 Stutz and go to the Circle, for a great change has come about in local theatricals and the playgoers look forward to the Circle's spectacular curtain raisers, tableaux and stage prologues with as much pleasure as the coming of a popular star.

The Shrine of the Silent Art has also become the temple of stage spectacle.

The scenic studio, electrical work rooms and mechanical departments are constantly busy painting new scenes, devising and inventing new mechanical and electrical effects for the embellishment of the program and it is doubtful if any theatre has attained the success of the Circle in the presentation of stage pictures.

Pageant of the Allies

For the official government presentation of the Victory Picture, "Under Four Flags," S. Barret McCormick, managing and producing director of the Circle, created "The Pageant of the Allies," a spectacle of music, song and tableau, perhaps the most striking of the many things he has done.

The theme of the spectacle was symbolized in the person of a wounded soldier played by Gerol Gardner, who lay alone, dying, in a shell crater on No Man's Land. Around him stretched the bleak, shell-torn battlefield with its tangle of wire and grim ruins, at his feet, as though defiant of the war machine, red poppies in small uneven patches valiantly blossomed in the spaces that lay untouched by the cannons' vomit.

Blood smeared, the last breath nearly gone, the soldier stirred, and as though moved by some supreme hand, lifted his head and spoke the lines of the poem, "On Flanders Fields the Poppies Bloom." With the last words—"if ye break faith with us who die, we shall not sleep though poppies grow in Flanders fields," he fell back, clutching for a picture, a frayed and tattered picture of a silver-haired old lady—his mother.

Advance advertising followed this style, some of it in colors, with talks about the picture

Softly from the orchestra came the plaintive strains of "Mother Machree," the lights dimmed, a pale blue haze fell over the dying fighter, and he sang softly, like a child feeling the dark shadows of night creeping on, would sing. It was not the "Mother Machree" song that you and I have heard so often from the throat of a dress-suited tenor who tried for the nasal twang of all Irish ballads, but the song of a man, once again a child, who, in the falling shadows, took the memory of the silver-haired one as his companion.

"Hosts of Freedom Come"

With a sob, clutching the picture to him, he fell. In the distance a bugle sounded, a white light illuminated his face. "They Come," he cried. Again came the distant echo of the trumpet. "They Come,—I Die in Peace—The Hosts of Freedom Come."

He lay still. The orchestra swung into the sweeping chords of the introduction of the inspiring overture, "The Victorious Allies," which soon developed into the Serbian National Anthem, at the first strains of which a beautiful young girl, barefooted and draped in the national colors that fell in filmy folds about her, entered with the sword of Serbia drawn and bearing proudly the flag of the tiny kingdom.

Before the body of the dead soldier she paused, the sword and flag of Serbia saluted, then she took her position at the right as the Russian Hymn was heard and another girl, bearing the flag and sword of Russia, entered. In succession came France, Belgium, England, each to do honor to the fallen and pledge allegiance to the holy cause.

Then, a distant rumble of drums, almost inaudible at first, then increasing to a resounding thunder, Russia vainly tries to lift her sword, but she weakens, her flag falls and drags on the ground. Russia has failed; crouching, ashamed, beaten, she withdraws from the group of nations, then comes the sound of trumpet and drum, which soon develops into Marcia Reale and Italy enters to take her place in the pageant of nations.

Red Flag of Russia

Again the drums are heard, this time mingled with wild discordant notes, and Russia dashes in, flaunting the red flag of the revolution, the nations turn from her, vainly she tries to take place among them as the music rises and swells with the fury of a nation gone mad. With a crash of drums and symbols she falls, clinging to the Red Flag of anarchy, as the music

These two scenes picture the arrival of the Allies and then celebrating victory, with Russia cast down

breaks forth into its mighty and overpowering climax, a veritable paean of peace, and the Star Spangled Banner, the exalted symbol of Liberty and Freedom, rises above the tumult of battle.

America enters, her sword drawn, the flag of the free floating on high.

Then came the unexpected, the glorious climax to an already magnificent spectacle. The scene of the battlefield painted on a transparent drop was suddenly flooded from behind with light and in the place of grim desolation a scene of wonder came to view. The earth, a huge ball, seemed to float out in space, encircled by an orbit in which, floating in the winds of the world, were the flags of all the allied nations while atop, with the torch of freedom guiding them, stood the figure of Liberty. And from the heavens a pure white dove descended to hover on the body of the soldier. Peace had come, peace to the world and to him, the symbol of the nation dead, who had laid down his life that freedom might live.

As we remarked before, Indianapolis used to look to the big musical shows for spectacle, *now* they look to McCormick.

THREE OF THEM
Now Give Us Your Idea on the Same Pictures

IN this issue there are three Special Service Sections which undertake to give the exhibitors an idea of the character of the productions and to make suggestions for their exploitation. They are:

D. W. Griffith's "The Greatest Thing in Life."

Billie Rhodes in "The Girl of My Dreams."

"The Key to Power."

We want to urge exhibitors who show these pictures to send in accounts of the way that they are presented with photographs of any lobby display or special stage settings that are used, together with specimens of their advertising. We don't claim to have any corner on ideas, and we want YOURS for the benefit of other exhibitors.

Actual Scenes of the Fighting That Brought Victory!
—The Americans charge through the wheatfields.
—The capture of Chateau Thierry by the "Yanks."
—The fighting in Belleau Wood.
—Hand to hand struggle, bayonet fighting and battles with hand grenades
—Terrific bombardment by the big guns and the charge over the top
—Scenes on the seas in convoys.
—Pursuit of a submarine by a chaser and the actual sinking of an U boat pirate by depth bombs.
—Battles in the air and the shooting down of a Hun plane by a Yankee Ace.
—And the latest scenes of battle from the British, French and Italian fronts.
Under Four Flags
THE VICTORY PICTURE
Photographed by the signal corps of the United States government and the film division of the British, French and Italian armies.
Official Advance Presentation Under the Auspices of the United States Government
EIGHT SOUL STIRRING, EYE-STAGGERING, NERVE THROBBING EPISODES THAT TELL THE STORY OF AMERICA IN THE WAR FROM THE TIME PERSHING SAID "AMERICA IS READY" UNTIL THE LAST GUN WAS FIRED ON NOVEMBER 11TH
Preceded by THE PAGEANT OF THE ALLIES, a spectacle of Music, Song and Tableaux with Cecile Sorel With symphonic setting by Signor Natrella and interpreted by the Circle Orchestra.
Now Playing
Circle
All Next Week

This was played up strong as a Victory picture, and its content told

Returning Soldiers Demand More Than "Pictures," Declares Hyman

(*Continued from page 3687*)

think of this too. The theatre offers the easiest and quickest jobs for many of those who will come back. Experience is not so essential as clean intelligence. No manager need have any fear of being displaced, if he makes any effort at all to live up to the new requirements. On the other hand every one of us can breathe easier knowing that we can pick once again the best from the country's brains for our own little shoe-shop.

They Want a Welcome

When the boys come home! What a breeze of welcome we should give them; and how deep from our hearts it will come if we catch the new spirit of "doing your bit" and "doing it right now" which the army life has stood for. We couldn't go ourselves, perhaps. But we can get the spirit of it now, with new and fresh energy arriving to help us and to make ours the quickest business of all to respond to right treatment.

Our theatres will fill up with eager new faces. We will take in new dimes and nickels and quarters until perhaps we are intoxicated with it all and forget the responsibilities that go with this silver lining to the dark clouds that we have just passed through. Now is the time, you boys at home, to see that the good feeling of this home-coming is turned into permanent good by having the home welcome one the boys from over there won't forget in a week or a fortnight.

Music and flowers, touches of courtesy, refinements that don't obtrude as mere "show" will help mightily to give the impression that home is the best place after all. When the boys come back they are going to look you over with a critical eye born of a new training, a training that leads to appreciation of the real things in life.

Does your present organization provide every possible pleasure and comfort for the boys, father, mother, and the best girl? If you have any doubt on this point, get busy. There is not much time to prepare.

And these boys judge by results. They have done their bit and will accept no excuses if things at home don't measure up to their new keener perceptions of what ought to be.

Cleveland House Books Its First Serial for Children

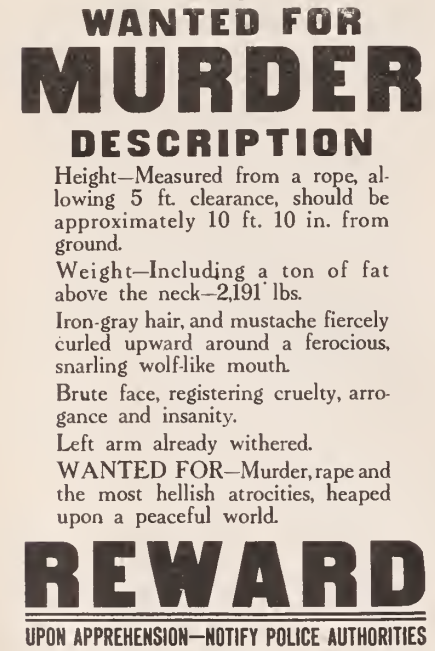
Alhambra theatre, Cleveland, O., has just booked a serial for the first time in the history of the house. This is "The Lure of the Circus," and it will be shown at the special children's matinees each Saturday. Heretofore the theatre has been using only short subjects for the matinees, on the principle that the longer features tire the little ones.

Blasé New York Wakes Up as Kashin Starts Big Teaser Campaign on "Wanted for Murder"

NEW YORK is notoriously blasé. It takes something mighty much out of the ordinary to wake the old city up and to get things started. Maurice A. Kashin is showing at the Broadway theatre this week how it can be done. And if it can be done in New York certainly the same thing can be accomplished in any other part of the earth.

If we started in right off the reel to tell you that Kashin did "neighborhood" exploitation to put the picture over at the Broadway, one might resort to the slang and retort: "What do you mean—neighborhood?" And we will reply that we mean exactly what we said. We do not mean that he advertised solely in the neighborhood of Broadway, but that he went into the neighborhood sections and exploited each one of them so as to bring the greatest volume of business to the Broadway.

He even used the grocery stores, and


WANTED FOR
MURDER
DESCRIPTION
Height—Measured from a rope, allowing 5 ft. clearance, should be approximately 10 ft. 10 in. from ground.
Weight—Including a ton of fat above the neck—2,191 lbs.
Iron-gray hair, and mustache fiercely curled upward around a ferocious, snarling wolf-like mouth.
Brute face, registering cruelty, arrogance and insanity.
Left arm already withered.
WANTED FOR—Murder, rape and the most hellish atrocities, heaped upon a peaceful world.
REWARD
UPON APPREHENSION—NOTIFY POLICE AUTHORITIES

These teaser posters were in the form of the usual police "reward" offer

used them in a way that every other exhibitor can follow. And he not only used them with the American grocery stores, but he invaded the Yiddish. And the results in attendance at the Broadway this week show the result.

But let's start at the beginning. The picture which he is showing this week is "Wanted for Murder," the latest Harry Rapf production which is now being distributed through the Film Clearing House, Inc. It features Elaine Hammerstein and was written by S. Jay Kaufman, conductor of "Round the Town" column in the New York *Globe*. As the title indicates it is based on the demand that the Kaiser be tried for murder as the result of his running bloodily amuck in Europe.

Mr. Kashin had only to take one glance at his morning paper and note the growing sentiment among the allies that the Vandal of the North be placed on trial when he decided to do just a little more on this than he had ever done before. And he has pulled some sensational stunts on other pictures, so that he had to "go some" and this he did by utilizing every means at his disposal from newspaper advertising to lobby display, with quite a lot of things in between. And he hinged every bit of the publicity on the first page stories in every newspaper.

His campaign started out with the posting of hundreds of posters on the order of the ordinary police poster advertising for the arrest of an ordinary criminal. These did not mention the name of the Kaiser, but gave a description of him that gave every one a good clue. Reports came to the police from several sections of the big city that traffic had been blocked by the posters and extra men had to be sent our from various stations. New York is the most curious city in the world. All you have to do is to stop in the middle of the street and begin looking intently at the sky and in a couple of minutes you will have a few thousand others doing the same thing. Kashin simply banked on that knowledge.

This teaser campaign was carried further by posting of "snipes" nine inches deep and forty-two inches wide which carried a drawing of the Kaiser and then the simple legend, "Wanted for Murder."

Then there were handbills distributed bearing the same matter as on the larger posters and these were put in all parts of the city through the use of an aeroplane. The same effect can be used in other cities by circulating them from housetops. The lines "Wanted for Murder" were used in newspaper advertising without any explanation.

Now none of this matter bore the name of the theatre or any indication that reference was being made to a photoplay. The mystery idea was kept the dominant one in all of this exploitation, and when one can

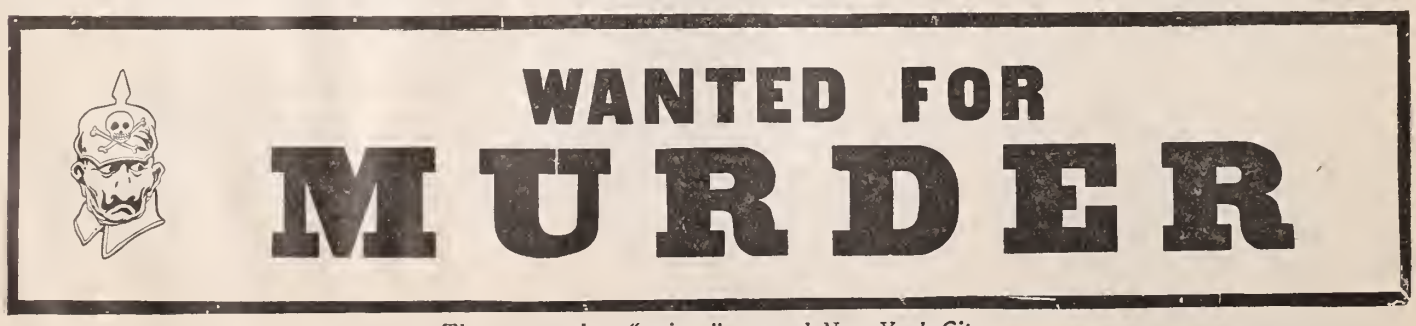
One of the striking ads that were a part of Kashin's campaign

hard to carry out the same plan in a smaller community.

Then came the second phase of the campaign. It was linking up the advance, or teaser advertising with the name of the theatre. First there appeared the newspaper advertising that told that this was a motion picture and that it would be seen at the Broadway.

A large balloon was sent up above the Broadway and moored there. It bore the title of the picture in striking letters.

Then four mysterious horsemen, dressed in the colors of the allies, were employed in searching the city for the Kaiser. A limousine was then brought into play. The curtains were tightly drawn and on the side windows there were painted silhouette figures of the Hun ruler. It was guarded by a couple of soldiers, while a bunch of "supers" were also employed as a mob



These mysterious "snipes" covered New York City

Front and lobby view of the display used by M. Kashin at the Broadway on "Wanted for Murder"

and these were held back from the limousine by the soldiers. This stunt was employed only at night.

Now the advertising became all of a distinctive type. It represented the Kaiser dressed as a Hollander and cringing as he read the posters announcing that he was wanted on a murder charge. These posters mentioned the playhouse and the dates of the showing and again an aeroplane was employed to aid in their distribution.

Fifty thousand letters were also sent out to a select mailing list, these starting off with a talk about what would happen to the former Hun ruler. These, of course, also mentioned the name of the theatre.

However, the neighborhood element came in through the distribution of 150,000 paper bags to various grocery stores in different parts of the city. These were in Yiddish and in English, according to the neighborhood in which they were used. They bore the title of the production, then the description of the man wanted and finally ended in the announcement of the place and dates for the showing.

These paper bags are inexpensive and the smaller merchants will jump at the chance to use them when they are getting something for nothing.

Mr. Kashin, of course, made a special lobby display. In the two side arches were panels showing an allegorical figure of Justice. In the center arch was an electrical display of the title. On the two center columns were two huge official-looking indictments against Wm. Hohenzollern, with Woodrow Wilson as the foreman of the jury, and Marshal Foch as the prosecuting attorney.

Inside was a huge painting of the Kaiser in Holland, as already described, and on the left side was an allegorical painting of the World's International Court of Justice.

All the lobby cards carried the Holland theme, and the tall narrow frames on the door easily lent themselves to being turned into indictments.

Preceding the showing of the feature the stage represented a bivouac, and a singer dressed as a soldier sang "The Rose of No Man's Land." A female singer dressed as a nurse responded from a stage box.

150,000 *of these bags were used, printed in Yiddish for these sections and in England for the remainder*

See Motion Pictures, Newspaper Answers the Pacifists

An incidental tribute is paid to the motion picture by the New York *Globe* in replying to one of its correspondents who sought to give speech-making and note-writing credit for winning the war rather than the feats of arms of the Americans and our allies. And so at the end of the editorial the *Globe* says:

"Our advice to our correspondent is to go into a movie and see what sort of labor it took to discourage German power and to break down German morale. He will come out with a desire to salute the first uniform he sees, rather than to read a copy of the *New Republic*."

In other words, the motion picture today is the final proof to everyone of every accomplished fact of the day. It is easy to see, therefore, why a decade from now a feature from the actual war scenes will attract its thousands, while the actual history of the war in pictures is never likely to lose its popularity.

"Something Different" Gets the Crowds, Declares Detroit Manager

"GIVE the public lots of variety in pictures and lots of music and you'll get them," remarks Phil Gleichman, managing director of the Broadway Strand theatre, who was expressing his views on local conditions.

"A good picture is half or most of the battle and we all must admit it," continued Mr. Gleichman, "and yet it is the attractive program as a whole that starts the public coming and keeps them coming week after week.

"The department stories draw people into their big establishments because they advertise bargains. In fact they have new bargains every day. The theatre that gives the most for the least, as it were, though price is not so much an object as many people think, is the one that has the greatest receipts. Of course on Mary Pickford we may do a little more than with some of our other stars, because the public knows her and that helps the box office, but after all the big show is the thing.

"There was a time when you could satisfy everyone with two or three reels. Then came four, five and six reel shows. Later the three reel and longer features arrived. Managers began putting on a feature with a news weekly or a comedy. Now they want more than that so we have big orchestras and soloists.

"For instance this week the Broadway Strand has an Ethel Clayton feature, a Montgomery Flagg comedy and a news weekly. Our regular soloist is assisted by a trio and a member of the orchestra offers xylophone and concertina solos.

"That isn't too much because the public likes it. The only necessity is that we give them something different a week hence. This I am prepared to do by lending continued variety to the bills."

Lots of theatres just run themselves, and you can always tell which way they are going.

Live News from the Producers

Willis Gives His Photoplay Views

Well-Known Coast Writer Draws Distinction Between Screen and Stage Art—Urges Removal of the Barrier

By Richard Willis

IT is a curious fact that the dramatization of novels and short stories for speaking stage purposes has seldom proven either an artistic or a financial success, yet the reverse is true in regard to the photoplay.

One reason is that the drama relies on dialogue to present much of the action which has taken place outside of the scenes actually presented, and the lengthy action of the novel has to be compressed into comparatively few words and only enough action to comply with the demands of dramatic construction.

With a photoplay, the dialogue is confined to a few sub-titles, as they are termed; the rest is action; the more action there is in a photoplay the better is is as a rule, while in a stage drama the happenings must build to a climax.

The building of a stage play is an art apart and cannot be confused with the art of writing a photoplay.

Considerable latitude and liberty can be, and is, taken in adapting a novel into a photoplay. The action is what is actually adapted, not the dialogue, and this action must be well connected, put into good continuity and well sustained throughout.

It is very true that in adapting a novel many hack writers lose sight of the main ideas advanced by the author, who will recognize but little of his work in the adaptation. On the other hand, it is almost impossible to make an adaptation without alteration, although a skilled writer can do this and even make additions and yet keep to the ideas and main plot of the author.

It is also true that producers will at times purchase the rights to a well-known book or short story, mainly to advertise the name of the author or his book, although an adaptation which will follow the novel faithfully is impossible.

Again, it is true that authors do not, as a rule, make good adaptations, because they do not understand the needs or limitations of the photoplay, nor do they comprehend the necessary technique required. They are inclined to keep too strictly to their own story and are afraid to leave anything out, when by so doing they would improve the adaptation immensely.

Adaptations are undoubtedly popular, especially at this time, and I look forward to the time when our leading authors will make a closer study of the technique of the photoplay and not only be able to make desirable adaptations of their published work but write original stories for screen use.

The one objection of the author: that the producers will not pay adequate prices for photoplay rights, does not hold good any more, because good prices for good photoplay material can be obtained. An author has the right to expect payment for photoplay rights to his good adaptable material in proper proportion to what he can secure in other channels, but he should not expect large sums for material which is not easily adapted and if he chooses to sell "an idea," that is his own affair.

Coming to ideals, and ideals are not always possible or practical, the most desirable procedure is for an author to collaborate with a skillful adapter; it is being

(*Continued on page* 3705)

SOME OF HIS VIEWS

"IN adapting a novel many hack writers lose sight of the main ideas advanced by the author, who will recognize but little of his work in the adaptation. A skilled writer can make changes and additions and yet keep to the ideas and main plot.

"Coming to ideals, the most desirable procedure is for an author to collaborate with a skillful adapter; this procedure will certainly become more popular.

"The feeling of hostility among writers toward producers and the feeling of resentment among producers toward authors should be done away with."

Edith Day, with Lieut. Bert Hall in "A Romance of the Air," Carlton picture

Huff in Paramount-Artcraft Special

Although the complete cast for the John Emerson-Anita Loos Production, "When the Boys Come Home," which is now in production at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, has not been announced, it is stated that the leading roles in this Paramount-Artcraft Special will be in the hands of Ernest Truex and Louise Huff.

It is further stated that although these two well-known players have the feature parts, the entire cast is of a proportionately high standard and there will be no star.

Strong Cast Reported for "Made in America"

In "Made in America," the new eight-reel patriotic series illustrating the training of the American soldier here and abroad, which will be released one reel each week by the W. W. Hodkinson Corporation, the principal roles are taken by well-known actors and actresses and 40,000 typical American youths clad in khaki.

The scenes of the series were taken in one of the greatest cantonments in the country under the direction of Ashley Miller, producer and director of the play.

Bruner in Charge Pathe Serial Publicity

Frank V. Bruner has resigned his position as Director of Publicity for the Norma Talmadge Film Corporation to become Manager of Serial Publicity for Pathe.

Mr. Bruner has had long experience in the field of theatrical and motion picture publicity and will specialize on the tremendous serial campaign Pathe is planning.

Just now his particular space-filling pets are Pearl White and Ruth Roland, Pathe's two Serial Stars.

Chester Barnett, in Maurice Tourneur's Film, "Woman"

Norma Talmadge to First National

First National Exhibitors' Circuit Has Signed a Two Years' Contract to Distribute Productions Starring Former Select Player

AFTER completing four more productions for Select Pictures to complete her agreement with that concern, Norma Talmadge will release all her productions thereafter for a period of two years, through the exchanges of First National, according to announcement from the First National offices.

This addition of another star of known box-office value to the ranks of independent producers whose releases are booked to exhibitors on an independent basis is declared by First National officials to be one of the biggest transactions, financially, ever concluded between a star and a distributing organization.

J. M. Schenck Pleased

"And for the first time in my experience as a producer," declares Joseph M. Schenck, who is the active head of the Norma Talmadge Productions Company, "I am able to understand how it is possible for a producer to make bigger and better pictures with an increase in values at the box-office compatible with the added quality in the picture. To me this contract with First National is the solution to an ambition I have cherished for more than a year.

"I have wanted to make bigger pictures. I have wanted to pay the price demanded for big stories. Of course, there has been nothing to stop me but the uncertainty of whether I could do any better than break even on the investment. This was the fault, not of an individual or group of individuals, but a system."

While the details of the contract are not made public, it is understood that First National will distribute a minimum of twelve Norma Talmadge productions during the two years the contract is in force, and that a total of twenty productions will be the maximum. By his system of keeping two directors constantly employed, Mr. Schenck plans to make at least six releases each year, allowing a minimum of six weeks' actual studio working time for every production.

Although the amount that will be paid by First National for the negative rights to each picture totals, in the aggregate, what is described as one of the biggest, if not the biggest sum ever involved in a contract of this nature, it means, according to Circuit officials, that the Norma Talmadge pictures will, as a consequence of the increased latitude given Mr. Schenck in production, take on a proportionate increase in box-office value, apart from the exhibitors' advantage in booking them independently.

J. D. Williams Elucidates

"The exhibitors will book the Talmadge pictures exactly as they are booking the Chaplin, Pickford and Stewart releases," declared J. D. Williams, manager for First National, "and independent of anything else. Mr. Schenck's features will stand absolutely on their own merits.

"And no exhibitor will be compelled to spend in rentals for subjects he may not want, or which have no popularity in his community, the profits he makes on the Talmadge pictures.

"Mr. Schenck has seen the general trend of the industry toward the open market booking policy. He is convinced that if exhibitors can make double and treble the profits today on big star productions booked independently that they made when those stars were rented on the program series principle, it follows that the popularity which Miss Talmadge has attained in the last two years more than justifies the opportunity to offer exhibitors her future releases on the open market.

"But most important of all, to exhibitors, to Mr. Schenck and other producers, and to First National franchise holders as distributors, is the solution provided for the problem which for months past has harassed and worried manufacturers of quality films with a big box-office pull—the alarming discovery that the producers have made no profit, and that to strive for greater quality in releases on the program distributing system meant going more deeply into debt, and increasing the loans from banks and individuals to finance their activities.

"I understand that Mr. Schenck has made a statement on this point, which explains his position. So let's look at it now from the exhibitor viewpoint. First National franchise holders are exhibitors every one of them. Their present and future is affected when the producers whose films they show fail to make the profits necessary to encourage them to continue making bigger and better pictures. Industry without progress is a car without gasoline. It stands still.

Productions Must Continue

"The remedy is to make it possible for producers to continue in business by allowing them sufficient financial latitude to make quality releases and realize a legitimate profit from their efforts and investments. If they have the financial freedom to produce really good pictures the exhibitor is certain to benefit.

"There is not a locality in the world that will not patronize a good picture in sufficient numbers to profit the exhibitor who shows it. Consequently, when producers make good pictures the exhibitor cannot fail to benefit. He may have to pay more for them, but he makes more in proportion.

"But how can any star or recognized producer continue gambling from $50,000 to $100,000 on each picture without some assurance, and a very definite one at that, that they will get it back? If theirs is quality workmanship they are entitled to a return of their investment, plus a profit.

"If it is not quality, the market will quickly prove it," continued Mr. Williams. "But to make and release big pictures on a percentage basis, and then have them offered to the exhibitors under conditions which compel him to book anywhere from two to a dozen other productions of questionable value in order to get the big one is a menace to the continuance and furtherance of the quality this industry needs more than anything else.

"If producers would begin active investigations of the reasons for their lack of profits on box-office winners they would quickly discover the solution—and that is to offer every star and every production to exhibitors on individual merits and drawing power, and not in such a way that it is necessary to carry weaker releases, or to be carried by stronger attractions, 'and compel the exhibitors to stand the expense through heavily taxed profits either way they take.'"

Revolutionary Changes

Mr. Schenck summed up his opinion of the contract with First National by describing it as "the revolutionary change of method which gives me the open door to greater quality in productions starring Norma Talmadge and to a realization of a profit from the superior releases I will place at the disposal of exhibitors." As the chief executive of the Norma Talmadge Productions Company for the last two years, Mr. Schenck has confronted the financial problem involved in producing features for program distribution, and gave a liberal expression to his opinions.

"First let me make clear," he requested, "that my comments are not in any sense a criticism of individuals or organizations, but an analysis of a system. For this system there can be no individual responsibility. It is universally employed by program distributors. That it cannot endure much longer is obvious to me. I have been producing pictures with Miss Talmadge as the star for more than two years. When I first took charge of her studio I received an offer of $750 a week for her services.

"Recently I was offered $7,500 a week by a program company. To have accepted it would have been fatal to her popularity. True, an income of $30,000 a month is better than a reasonable salary. The fact that I refused the offer was not due entirely to my belief that she is capable of earning more.

"It was also because I knew that to accept it would be to place her against a dead wall obstacle to progress, and would result in a decline in her popularity. Allowing six weeks to a production, her salary alone would burden each picture with approximately $60,000, because she would require ten days or two weeks of rest between pictures. Add to this about $40,000 for other expense, not including prints, advertising supplies and sales cost, and figure what it means to get back that sum.

(*Continued on page* 3710)

Madge Kennedy Scores Thrice

Goldwyn Declares That Last Three Productions of Madge Kennedy Were Marked Successes and Evoked Enthusiasm

"THREE marked successes in as many months is a record of which Madge Kennedy, the Goldwyn star, may well be proud," declared a Goldwyn official.

"Hailed as an instantaneous favorite in her first Goldwyn production only a year ago, the following she won for herself in her first screen performance has grown to tremendous proportions, until today Madge Kennedy enjoys a popularity that has come to but few young stars of the screen.

"Recently Miss Kennedy's personality and art in 'Friend Husband' thrilled and amused thousands. Even more pronounced was the enthusiasm evoked by 'The Kingdom of Youth,' rated by many as the most delightful and entertaining of all Madge Kennedy-Goldwyn pictures."

Madge Kennedy's success in "Friend Husband" and "The Kingdom of Youth" is said to have been duplicated in her latest release, "A Perfect Lady," the Goldwyn picturization of Rose Stahl's stage vehicle by Channing Pollock and Rennold Wolf.

In fact, it is said that no other story has given the artist such wide scope for the talents that differentiate Madge Kennedy from any other screen luminary.

Essentially a comedy, "A Perfect Lady" is not without pathetic moments, and in these Miss Kennedy displays the dramatic skill with which she surprised her big following in several of her previous Goldwyn productions.

"Madge Kennedy is a success because she's different," remarked Clarence G. Badger, who directed "A Perfect Lady." "And when I say different I mean that there isn't another personality like hers on the screen.

"The greatest factor in her success, to my mind, is the fact that she's never the same in two pictures. Charming as she was in 'The Kingdom of Youth' it is an altogether different Madge Kennedy in 'A Perfect Lady.'"

Mr. Badger added that making a success of a Madge Kennedy picture was the simplest of tasks. "Without realizing it she dominates every situation—and the direction, too," Mr. Badger smiled.

Louis Bennison, Presented by Betzwood in "Oh, Johnny," Released Through Goldwyn

Burton King Directed Many Big Pictures

IT was Burton King who directed "The Master Mystery," the fifteen-episode super-serial starring Houdini, the handcuff king, produced by B. A. Rolfe for Octagon Films, Inc., and all who have seen his work are said to be of the opinion that Mr. King had added new laurels to his list of achievements.

Mr. King's first engagement in the amusement world dates to his early youth. At the age of seventeen he became an actor, playing with road attractions. Later he became a stock leading man and then stock director.

When the motion picture field first opened, Mr. King joined the growing film colony as an actor, but after two years gave up work before the camera to take a director's place back of it. Since then he has been directing continually.

As a director he was connected with Universal, Selig and Thomas H. Ince for a year each. In the last named affiliation he directed Charles Ray, Louise Glaum and other Ince stars.

Later he was with the World Film Corporation, directing Jane Grey and John Mason. Thereafter he was the producer of a number of independent features, starring such players as Frank Keenan, Robert Edeson and Edmund Breese.

Joining Metro Pictures Corporation he directed Mme. Petrova, and after a year's engagement went over to the Mutual, for whom he directed Edna Goodrich. His next and present association was with B. A. Rolfe in filming Houdini's serial.

Zena Keefe, star of "The Accepted Challenge," distributed by Hodkinson

Complete Plan Book on Page 3761

Universal to Start the New Year Auspiciously

Ruth Clifford and Priscilla Dean are the stars in Universal's feature releases the initial week of 1919. Miss Clifford is seen in "The Cabaret Girl" a Bluebird in five reels, while Miss Dean's vehicle is "The Wildcat of Paris" a Universal Special Attraction in six reels.

"The Cabaret Girl" is based on a story of the failure of a country girl to realize her operatic aspirations and her engagement as a cabaret singer. Douglas Gerrad produced the film from the scenario by Rex Taylor.

"The Wildcat of Paris" presents Miss Dean as a model for an Apache artist, Jean Rovel, who was so fascinated by the girl's loveliness that he was insanely jealous of her. Joseph deGrasse produced the photoplay from the scenario by Harvey Gates.

Other films on the week's schedule are "Klever Kiddies" a two-reel comedy, "Screen Telegram, No. 77; Universal Screen Magazine, No. 99, a two-reel Western drama entitled "The Secret Peril," featuring Helen Gibson, Universal Current Events No. 86, "Straight Crooks" with Lyons-Moran and the seventh episode of "The Lure of the Circus" featuring Eddie Polo.

James Vincent to Produce Patriotic Picture

James Vincent, who is the Secretary of the Advisory Board of the Division of Films, is engaged upon the production of a patriotic feature based upon James Mott Hallowell's book, "The Spirit of Lafayette." This feature has the endorsement of Director Charles S. Hart, of the Creel Committee's Film Division.

Mr. Vincent, although a very young man, has been associated with the film industry for many years. He was one of the original Kalem Company, and may be remembered for his work as director of special features and his connection with many of the large organizations, including Fox and Pathe.

It is said Mr. Vincent's new feature will disclose an entirely new angle in patriotic pictures. The story follows closely Mr. Hallowell's book.

James Vincent, Who is to Produce a Patriotic Film

Ruth Clifford, Bluebird star, in "The Cabaret Girl"

"Spreading Evil" Scores Solidly

James Keane's special production, "The Spreading Evil," which has recently been released in the New York territory under the booking direction of D. Solomon, of the Candler Building, 220 West Forty-second street, is said to be scoring in a really sensational manner in some of the bigger of the outlying theatres.

The picture opened at the Empire theatre, 163rd street and Westchester avenue, Saturday, December 7, for a five-day engagement, and on Saturday and Sunday the theatre management found it necessary to call out the police reserves in order to keep the crowds in order. Repeatedly during the day the sale of seats had to be discontinued, despite the fact that the house seats 2,200 people. The Empire is owned and operated by Sydney S. Cohen, president of the New York branch of the Exhibitors' League.

"The Spreading Evil" has also been chosen as the opening attraction at the remodeled Metropolis theatre, 143rd street and Third avenue, which will throw open its doors again December 16 after having undergone extensive changes, calculated to make it one of the best houses in its locality; the Metropolis has a seating capacity of 2,000.

Recent trade paper announcements by Mr. Keane, controlling the picture, indicate that the production is to be marketed on the states rights plan.

Goldwyn Changes Title on Kennedy Picture

Goldwyn announces a change in the title of Madge Kennedy's next production. Instead of "Primrose," the title selected for it by the author of the story, Cosmo Hamilton, it will be called "Day Dreams."

"Day Dreams," written especially for the star by Mr. Hamilton, has been completed and will be ready for release in a few weeks.

Cannibals to Exhibitor-Mutual

The Martin Johnson "Cannibals of the South Seas" Pictures Transferred to Exhibitors' Mutual Distributing Corporation

"THE Martin Johnson Cannibals of the South Seas" pictures will be released in the United States and Canada by the Robertson-Cole Company through the Exhibitors' Mutual Distributing Corporation. Previous to this arrangement it was decided to distribute this subject through the First National chain of exchanges.

However, upon the completion of the deal whereby all subjects controlled by Robertson-Cole Company were to be handled by the Exhibitors' Mutual, arrangements were made with the First National for the transfer of the picture back to Robertson-Cole Company.

Much promotional work has been done by the Robertson-Cole Company to further public interest in this subject. The premiere showing in Canada under their management is said to have brought crowded houses to Massey Hall, where it was offered for an entire week. The newspapers were reported as lavish in their praise of the subject and it was said to be considered one of the most auspicious picture presentations of the season in that city.

In New York City it was offered at the Rivoli theatre by Samuel Rothapfel. Mr. Johnson appeared in person in connection with the picture and told many interesting things about his trip as the film was presented. The New York papers are said to have devoted considerable space to the picture, claiming it the greatest novelty in many years that had been presented in this country.

Interest is being maintained in this picture by a broad line of advertising. A massive signboard has been erected on Broadway at Forty-seventh street which tells Broadway's millions the wonders of "Martin Johnson's Cannibals of the South Seas." The recent showing at the Hotel Astor which was put on in a very unusual manner was attended by a great number of exhibitors who since have been awaiting the news of the releasing channel. At this showing Mr. Beynon conducted the orchestra.

He is also responsible for the special orchestral score which is used in conjunction with this subject. In addition to this many things of a helpful nature have been prepared which include lithographs in sizes from one-sheet to twenty-four-sheets as well as slides, trailers and many unusual exhibitors' aids.

This first installment of the "Martin Johnson Cannibals of the South Seas" will be released through the Exhibitors' Mutual Distributing Corporation on December 15. The second installment which is also ready will be issued on February 15.

Bushman and Bayne, in "The Poor Rich Man," a Metro Picture

Drews Start Production Work on Fourth Paramount Comedy

Mr. and Mrs. Sidney Drew have engaged space at the Biograph Studio and began work on the fourth Paramount picture, three films having already been finished before they signed with Famous Players-Lasky.

The fourth picture will be entitled, "Harold, the Last of the Saxons," and is adapted from a short story written by Florence Ryerson, published in the December issue of the *Pictorial Review*.

Mrs. Drew is directing the picture as she has done with all the previous pictures, and also takes an active interest in the interior decoration of the sets and costumes worn by everyone in the production.

The play in which Mr. and Mrs. Drew appear on the stage, "Keep Her Smiling," closed in New York Saturday night and is now playing in Newark.

Alice Joyce, Vitagraph Blue Ribbon Star

Kitty Gordon, Who Is to Be Presented in "Adele" by United Picture Theatres

Dorothy Dalton, Ince-Paramount Star

Corinne Griffith is the Vitagraph star in "The Adventure Shop"

Jewel Hails Its Greatest Flim

Universal Executives Maintain That "The Heart of Humanity," Starring Dorothy Phillips, is Their Greatest Photoplay

UNIVERSAL executives have just completed a thorough "diagnosis" of what they maintain is their greatest photoplay.

Approximately eleven months in the state of production, Allen Holubar's timely film drama, featuring Dorothy Phillips, was brought to New York and has just been given a permanent title.

Every production, from the one-reeler to the biggest drama produced, undergoes a rigid and thorough examination at the hands of Universal executives before it is sent into the laboratories for printing, but no feature has ever been submitted to such searching scrutiny as "The Heart of Humanity," by which Mr. Holubar's picture is to be known on the screen.

The negative (15,000 feet of it) was brought to New York from Los Angeles in a baggage car, Director Holubar and Frank Lawrence, film editor, using every available minute to edit and cut the negative so that it would be at its best by the time it arrived in the Universal home offices.

Dorothy Phillips, star of the production, accompanied Mr. Holubar on his trip East and also assisted in the editing of the film.

Upon the arrival of the negative and the studio print in New York a committee of executives, exhibitors and exchangemen was appointed to prepare the most fitting title possible for the film.

For nine days this committee discussed many suggested titles. Letters, telegrams and telephone calls went to leading exhibitors asking their opinions on various titles.

"Till We Meet Again," "A Mother's Heart," "The Dawn of Reckoning" were suggested and debated. They were good, but not particularly fitting for a picture with so many unusual angles as the Holubar film is said to possess. A title which would be a composite of love, power, hatred, sympathy and of life and death would alone suffice.

On the tenth day of the debate it is said that three men suggested "The Heart of Humanity" at the same time. This, broad in meaning, after considerable "sounding," was adopted as the permanent title.

"The Heart of Humanity" will be released as a Jewel production and will be backed by a publicity and advertising campaign surpassing any previous effort of Universal's large and capable forces, it is announced, and will be released early in the new year.

Billy West Begins on New Comedies

After a prolonged stay in New York caused by a serious attack of influenza, Billy West has started the production of two-reelers for the bulls Eye Film Corporation, a new company formed recently with headquarters at 729 Seventh avenue, New York City.

This comedian is declared to be in great demand.

Edwin Carewe, Metro Director

Samuel Gompers to Appear in McClure Film

Frederick L. Collins, President of McClure Productions, Inc., who will soon release a film based on the life of Colonel Theodore Roosevelt, announced today that Samuel Gompers, president of the American Federation of Labor, has signed a contract with the McClure Company to appear personally in a motion picture based on his career and on the loyalty and helpfulness of American labor to the cause of democracy through the great world war.

Now that Bolshevism has entrenched itself in Russia, secured a foothold in the Central Empires, and is threatening to engulf other countries of Europe, the loyalty of Samuel Gompers and his associates in the American Federation of Labor is declared to stand out in contrast to those who would disorganize the industries of our country.

Even before American entered the war Mr. Gompers took a firm stand against the spread of German propaganda through the ranks of the working men, and from the time war was declared he and his companions toiled unceasingly to send our army and its vast supplies to the battle front.

Two Cameras Smashed in Arden Production

In the filming of Zena Keefe's first picture as a star for Arden Photoplays, Inc., "The Challenge Accepted," two cameras were said to be smashed. The first time was when one of the actors on horseback rode into the camera.

Before it was repaired, the second camera is said to have fallen off a fifty-foot platform, from which a panorama of Camp Dix was photographed, and literally smashed into splinters.

"The Challenge Accepted" was directed by Edwin L. Hollywood from the original story by Donald Gordon Reid. It will be released December 23 by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

Norma Talmadge is Adding to Her Character Laurels Each Month. This time She is an Indian in "The Heart of Wetona," Select Film

Jack Blystone Joins Henry Lehrman

Jack Blystone, who for a number of years has been associated with L-KO comedies, has resigned his position as general supervisor of productions last week to become a member of Henry Lehrman's staff of directors at the Sunshine Comedies Studios.

He has already started work on his first Sunshine Comedy, in which Billie Ritchie, Hugh Mock and Betty Carpenter will be seen in the principal roles.

Keenan Has Auspicious Start on West Coast

FRANK KEENAN PRODUCTIONS, INC., is a new firm added to the list of producing organizations in Los Angeles, upon the arrival of Frank Keenan from New York where he completed arrangements for a release of subjects made by him and his company through Pathe Exchange, Inc.

Prior to his departure for the West, Mr. Keenan made arrangements for his first five stories which will be of a dramatic nature. Three of these are original stories, written especially for Mr. Keenan and particularly adapted to his characterization work.

Two are adaptations from well known stories. By wire Mr. Keenan made arrangements for his producing staff which will incude Jack Cunningham, scenario and continuity writer; Ernest Warde, director, and Charles Kaufman, cameraman.

Mr. Keenan before leaving the eastern Broadway engaged Joseph MacManus, who has been leading man in a number of New York successes, for the past two years, to come to the coast and play leading man parts in the Keenan productions.

MacManus is a new man for the screen, and Mr. Keenan is positive he will prove a finished actor before the camera, as he has done upon the stage.

"No, I will not appear in comedy again," Mr. Keenan said when questioned concerning his future productions. "The Pathe officers advised me that my dramatic characterizations were in demand in the foreign market, and so I am going to produce only dramatic subjects with touches of comedy sufficient to soften the stories.

"While en route to the Coast I was asked to speak at several theatres in Chicago, and there I outlined my future policy. I do not expect to make the greatest pictures the screen has ever had, but I am going to try and produce good pictures that every theatre will want to book."

"The Better 'Ole" from an Expression

The title of "The Better 'Ole," the seven-reel production just secured by World Pictures, was derived from a spoken phrase where one of the characters replying to another says: "If you do not like this (h)ole, find a better one."

"The Better 'Ole" stage production, now playing at the Cort theatre, New York City, is said to have done over $14,000 gross business for the week ending December 2. Although the play has been seen in this country less than two months, so great is its success that three companies are now being formed to tour the country. It was written by Bruce Bairnsfather, the English soldier cartoonist, whose efforts have been exploited in a great number of daily American newspapers and the more prominent of the illustrated weeklies.

World Pictures will release the picture version of "The Better 'Ole" as a special. It was made with the cast that was identified with it during its London run. Such scenes as were correlated to the fighting zone were made in Flanders.

Music Cue Sheet on "Greatest Thing in Life," by J. C. Bradford

No.	Min.	(T)	Title or (D) Description.	Tempo	Selections
1	1¾		At Screening	4-4 Moderato	Cortege—Debussy (Petite Suite)
2	1½	T.	Leon Peret	6-8 Andantino	En Bateau—Debussy (Petite Suite)
3	2	T.	Jeanette Peret	4-4 Allegro	Babillage—Gillet
4	2½	D.	Father and Jeanette; Close Up	4-8 Allegretto	Little Serenade—Grunfeldt (Play Very Slow)
5	1½	T.	The Girl Mirrors Her Father's Mood	2-4 Allegro	Rhapsody—Schytte
6	1½	T.	I Have Loved You for a Whole Year	6-8 Moderato	*All for You—Herbert (Theme)
7	2½	T.	This Is One of Father's	4-4 Moderato	Danse Les Roses—Barthelemy
8	1½	T.	A Time of Travel	2-4 Allegretto	French Spirit—Ganne (Intermezzo)
9	¾	T.	Edward Dances	4-4 Moderato	Carmencita Shea—Densmore (8 Measures) (Fox Trot)
10	¾	D.	Edward Close Up	3-4 Tempo di Valse	Charming—Joyce
11	1¾	D.	Flash Back—French Village	2-4 Allegro	Ballet—Debussy (Petite Suite)
12	1¼	T.	I Have a Letter	2-4 Allegretto	Serenade—Katzenback
13	2½	T.	M'sieur Baby	3-4 Allegretto	Air De Ballet—Herbert
14	3	T.	The Village Hotel	3-4 Allegro di Valse	In the Tavern—Jensen
15	2½	T.	His Love Staggers	4-4 Moderato	Havanola—Frey (Chanticlare Rag if Possible)
16	1¾	T.	Enters One	3-4 Tempo di Valse	In Old New York—Herbert
17	3½	T.	Jeanette Proceeds	4-4 Moderato	Castle in the Air—Kern (Allegretto)
18	2½	T.	Edward Offended	2-4 Allegretto	Caprice—Reisenfeld
19	1¾	T.	Again Another Pedestal	3-4 Tempo di Valse	Poupee Valsante—Poldini
20	2	T.	The Girl's Dream World	6-8 Andantino	*All for You—Herbert (Theme)
21	2½	T.	M'sieur Baby	3-4 Allegretto	Butterfly—Densmore
22	1¾	T.	Out on the Air	4-4 Maestoso	Introduction (Sallambbo)—Arends (Preceded Drum Beats)
23	1½	T.	In America	6-8 Andantino	*All for You—Herbert (Theme)
24	1¼	T.	After Three Years	2-4 Tempo di Marcia	French Defile—March
25	2¾	T.	At Beat of Another Drum	2-4 Allegro	Grand Old Flag—Cohan (Preceded by Bass Drum Beats)
26	2½	T.	The Barricade	4-4 Allegro	Furioso—Borch
27	5	T.	Germany's Hordes	9-8 Allegro Vivace	Ride Valkyries—Wagner
28	3½	T.	Germans Clearing Up Dugouts	4-4 Allegro Agitato	Dramatic Agitato No. 43—Borch
29	1½	T.	At Other End of Telephone	2-4 Allegro	Hurry No. 2—Langey
30	1½	D.	Jeanette and Soldier	4-4 Moderato	Love Theme—Herbert (Fall of a Nation)
31	3	T.	Edward in American Party	4-4 Allegro con moto	Orgie of the Spirits—Ilynsy
32	2	T.	Forty-eight Hours Later	2-4 Andante	Berceuse—Jarnfelt (Slowly and Softly)
33	1½	D.	Dying Soldier's Vision of Home	4-4 Moderato	Don't You Cry My Honey—Negro Lullaby
34	6½	T.	Charge of Americans	4-4 Allegro Tempetuoso	Robespierre—Litoff
35	3	T.	They Are at the Door	4-4 Allegro	Battle Agitato No. 48—Shepherd
36	2¾	T.	Charge, Americans	2-4 Tempo di Marcia	Military Tactics—Rosey
37	1½	T.	Americans in Village	4-4 Tempo di Marcia	Song of the Nation—Lampe (Play As March)
38	2	T.	German Help	4-4 Allegro	La Roi Dy's—Lalo
39	1¾	T.	M'sieur Baby	4-4 Moderato	*All for You—Herbert (Theme)
40	1½	T.	The Father Now Convalescent	4-4 Tempo di Marcia	National Emblem—March
41	2	T.	Edward Enters	4-4 Tempo di Marcia	My Own U. S.—Edwards
42	1¾	T.	I Love You	6-8 Andantino	*All for You—Herbert (Theme)

* Repeated Selections.

Exhibitors will find this cue sheet valuable in connection with "The Greatest Thing in Life," Special Service Section, which appears on page 3725

World Pictures to Issue Animated Weekly

WORLD PICTURES has completed all arrangements to enter the field of the animated weeklies. It has perfected an organization to secure the momentous news of the world and to record it on the screen in a most interesting manner.

Neither distance nor expense will be a deterrent factor in securing for the millions of patrons of the moving picture theatres the very best service that money and intelligent discrimination of news values can secure, according to report.

"Not being bound nor influenced by time-worn precedents nor shackled by editorial policies nor dictated by interests who cannot be gainsaid, 'World News' will bring into the field, youthful enthusiasm tempered by the experience of minds who have long understood the public taste through having had splendid experience in conducting the news columns of the very best newspapers of this country," declared a World official.

"No propaganda will be permitted to creep in the screen columns, nor will any interest be permitted to use 'World News' as the weapon to attack those who differ with them.

"News as it is understood by those who are connected with this picture weekly is matter that the greatest number of people are interested in."

June Elvidge Stars for World in "The Appearance of Evil"

The first issue will be published about January 15. Full and complete details will soon be issued to the exhibitors.

Advance Bookings on Serial Pleases Pathe

Pearl White's forthcoming serial, "The Lightning Raider," seems destined to be the most successful of this star's many serials, and likewise to break any record ever established by a Pathe serial, judging from the advance bookings, which are said to pouring into the home office.

Miss White is without a doubt the most popular serial star on the screens today, according to the Pathe branch managers and salesmen, and they declare that they find a tremendous market ready for them when they start their campaign on one of her serials.

Starting with her first Pathe serial, "The Perils of Pauline," and then running down the list of her others, "The Exploits of Elaine," "The Fatal Ring," "The Iron Claw," "Pearl of the Army," and "The House of Hate," each one is said to have established a new high water mark for business, and in consequence the Pathe men say they are confronted with a more difficult task on each new serial—to break the record of the previous one.

In the case of "The Lightning Raider," it is evident already that a new record will be established, according to these officials. The New York branch reports already enough advance bookings to insure its setting up a new record and the other Pathe branches are showing signs of accomplishing the same result.

In the middle west, where the influenza epidemic still rages unabated, the salesmen are of course working against a heavy handicap, but even this and the continued closing of many theatres will not prevent them from breaking records, they claim.

Manager Raynor of the New York Office, in announcing the booking of the Fox Circuit, reveals the fact that "The Lightning Raider" will be shown, through this booking, in a number of New York picture theatres that have never before exhibited a serial, notably the Academy of Music.

Poster Used to Exploit Pathe Picture, "Liberty's Triumph"

Three Special Service Sections for Exhibitors in This Issue

Constance Talmadge Team Pull Together

With the production and distribution of the four Constance Talmadge pictures past and present, there has leaped into being a combination of star, leading man and director that from all indications gives promise of becoming one of the foremost teams of screen workers.

Constance Talmadge, who is presented in all of her Select Pictures by Lewis J. Selznick, is the star; Harrison Ford is the leading man and Walter Edwards is the director.

The life of this combination dates back to one of Constance Talmadge's recent Select Pictures, "A Pair of Silk Stockings," in which Harrison Ford first made his appearance as a Constance Talmadge leading man, and making also the advent of Walter Edwards as Miss Talmadge's director.

The success of this combination in "A Pair of Silk Stockings," "Sauce for the Goose," and "Mrs. Leffingwell's Boots," where all three were found together, and in Miss Talmadge's current attraction, "A Lady's Name," is taken to indicate that the charm is still working.

American Humor Prevails in Capitol Comedies

One of the principal reasons given by Goldwyn for the success of "Smiling Bill" Parsons and his Capitol comedies is the essentially American quality of their humor.

It is said of "Proposing Bill," which will shortly be seen, that it could not have been written or produced anywhere but in America.

The characters are all unmistakably American, the fun is of a kind that only the American spirit could evolve—it is declared to be broad, genial and of the swiftness that has come to be generally recognized as one of the dominant qualities in American plays as in industrial affairs.

Mary Anderson is Bert Lytell's Leading Woman in "The Spender," a Coming Metro Release

Breamer to Take Rest

Sylvia Breamer, the Blackton star, who is featured with Herbert Rawlinson in "The Common Cause," the Blackton-Vitagraph special, has completed her work in a leading role of "My Lady's Garter" under Maurice Tourneur direction. She was loaned to Mr. Tourneur by Commodore Blackton for this picture.

Her work in the two specials has been so strenuous that Miss Breamer has decided to take a brief vacation and will not accept the role offered her in another production. She plans to rest until called for the next picture which Commodore Blackton will produce.

Rosenbaum Goes West

Ed. Rosenbaum, Jr., who has been on the staff of the Exhibitors' Service Bureau of the Fox Film Corporation for several months, has been transferred to the William Fox studios at Hollywood, Cal., leaving for the West this week.

Pauline Stark and Joe King are presented by Triangle in "Irish Eyes"

"The Greatest Thing in Life" Is an Artcraft Picture Made Under the Supervision of D. W. Griffith and Released in December

Universal Nails the New Bluebird Rumor

Exchange managers of the Universal were amazed last week at news which appeared in newspapers of the Central West and South to the effect that the Bluebird Productions had been discontinued. Inquiry instituted by the main office failed to reveal the origin of the report.

It was officially announced that there was absolutely no foundation for the rumor. The company does not contemplate any revision of the present schedule at this time, and it has mentioned important Bluebird productions on the program for some time to come.

It was believed that the appearance of one or two former Bluebird stars in current Special Attraction pictures may have led to the mistaken belief that the Bluebirds were being eliminated.

Universal wishes to make it very plain that the assumption is altogether wrong and that Bluebird pictures will continue.

Blanche Sweet Visits East

After completing the Garson-Neilan production of "The Unpardonable Sin," in which she starred, Blanche Sweet left Los Angeles to visit New York City on a business trip, after which she will again return to the West Coast to start work on her next big picture under the management of Harry Garson, the name of which Miss Sweet would not divulge.

Neither would she give any inkling as to the nature of the picture, but when it came to "The Unpardonable Sin," which Miss Sweet has just completed, her enthusiasm knew no bounds, and she declares it to be the biggest picture of the year.

Miss Sweet recounted all her troubles of making "The Unpardonable Sin" during the "flu" epidemic. Marshall Neilan, the director, persevered, however, and the result has been beyond all expectations. The picture will be in nine reels instead of eight as previously announced.

The picture goes into Clune's Auditorium, Los Angeles, for a run.

Indecision Seems Paramount in this Moment from "Woman," Maurice Tourneur's Production Which is Being Distributed on the Open Market

Bert Lytell Occupies the Centre of the "Stage" in This Band of Mexicans. His Latest Production Is Called "Hitting the High Spots"

Two Blacktons to Independent Sales Corp.

J. Stuart Blackton announces that he has completed arrangements whereby "The New Democracy," his new special photoplay starring Mitchell Lewis, which had a pre-release run as the feature of the Rivoli theatre program during the week of November 3, and "The Littlest Scout," a five-part Paula Blackton *Country Life* story starring little Charles Stuart Blackton, will be exploited by the Independent Sales Corporation and physically distributed through the exchanges of the Film Clearing House, Inc., with which the first named organization is affiliated.

These two Blackton features, both of which are ready for immediate release, are said to be the first productions placed with the Film Clearing House for distribution. Under this arrangement Commodore Blackton will not maintain his own sales force for the booking of "The New Democracy" and "The Littlest Scout," but will have these two productions handled by the Independent Sales Corporation through the Film Clearing House separately and distinctly from other pictures placed in their charge.

The Film Clearing House idea of distribution appealed to Commodore Blackton from its inception, while the plan of having special salesmen, for each producer's product, made possible by the working proposition of the Independent Sales Corporation, of which William M. Seabury, organizer of the Film Clearing House, is vice-president, led him to make a thorough investigation of the new distributing companies, their personnel and business systems.

As a result he decided that his interests could best be served by placing "The New Democracy" with the Independent Sales Corporation for Film Clearing House distribution than by continuing the previously announced plan for its exploitation through another organization.

The fact that Commodore Blackton has placed these two special productions on the market in this manner does not mean that he has severed any of his other affiliations in the industry. The plan of the Film Clearing House, it is understood, is such that any producer can use it for one or more of his pictures without obligating himself to market all of his product in the same way.

Music Scores for Robertson-Cole Pictures

THE inauguration of complete music scores with the Robertson-Cole Company releases is an innovation in the service that will be rendered with their productions which are handled through the Exhibitors' Mutual Distributing Corporation.

This service starts with the first release, Martin Johnson's "Cannibals of the South Seas," issued December 15.

Mr. George W. Beynon, who has devoted many years to the preparation of musical scores for motion pictures and is an accomplished musician, is the director of the Musical Department of the Robertson-Cole Company, and bears the distinction of being the first to adapt orchestral scores to motion pictures, it is said.

Considerable comment was made on the musical offerings at the premiere presentation of Martin Johnson's "Cannibals of the South Seas" by the press as well as by the audiences which viewed this production both in New York and Toronto.

The great value that is placed in the musical accompaniment of pictures is evidenced by the very best houses throughout the country who employ large orchestras that would do credit in size and ability to grand opera. This part of the program is being given as much attention as is the selection of proper pictures.

The Billie Rhodes subject, "The Girl of My Dreams," will also be accompanied by a complete musical score arranged by Mr. Beynon.

¶ Have you sent in your biography and reserved space in the 1919 Studio Directory?

Norma Talmadge Goes to First National

(*Continued from page 3697*)

"By having her productions distributed on the open market plan, whereby they are available to every exhibitor in the country, burden free, I receive a sum for each negative which is sufficient to give me ample latitude for obtaining the greatest possible quality, and which tells me in advance just how much I can afford to spend on production and still give me a profit.

"There is no guesswork, no waiting for booking receipts to come in to give me my percentage income, no doubt about the total amount each production will return to me, no question as to whether I can afford to buy a story which will cost $100,000 or $125,000 to produce. I know, under the contract with First National, just how far I can go.

"And when my negative is completed I do not need to wait a year, eighteen months or two years to get back my costs with a possible profit. I receive my costs, plus a profit, when the picture is finished. The result is that I have the money immediately available to begin work on another picture.

A Free Agent

"I do not need to go to a bank or a group of individuals and paint rosy pictures of probable profits to finance myself for the succeeding production. I am a free agent, working under conditions which make it mightily to my interest to give Miss Talmadge the utmost in story, settings direction, everything that contributes in any measure to big box-office success.

"It is the most liberal form of cooperation, and a tremendous encouragement to Miss Talmadge as the star, and to me as the producer, to give the very best that is in us. Nor is the arrangement by any means one-sided. It is just as big in its advantages to the exhibitor as it is to the star and producer. First National franchise holders are giving us a wide, unobstructed thoroughfare to greater quality.

"They know, as exhibitors, that improvement is needed in productions, and that they can make bigger profits themselves by showing better pictures. They realize also that to permit the continuance of the present restrictions on producers and stars means that they will suffer in patronage from the betterment which no manufacturer can achieve on terms and at prices that leave him in doubt for months about whether he will lose or profit from his work.

"Some exhibitors who do not reason may say: 'It's a fine thing for Miss Talmadge,'" continued Mr. Schenck. "'She can make cheap pictures and still be sure of a big profit. We won't get her releases any cheaper if they are not up to a standard.' But they should remember that a big profit on each of two pictures—which is the maximum that any producer could use to hoodwink a distributor—does not amount to one-tenth as much as a reasonable profit on twelve or fifteen productions of a quality that makes them big winners at the box-office."

Touring with Goldfish and Rothapfel

(*Continued from page 3682*)

tention to the fact that the exhibitors get their profits immediately and so should dealy kindly with the producers who were trying to build a business for the years to come.

Mr. Goldfish laid particular emphasis on the fact that producers should make clean pictures that do not offend—pictures to which the whole family can go in safety and assurance of clean entertainment.

Among those who agreed with Mr. Goldfish, as was testified to by their hearty applause at the conclusion of the gentleman's remarks, were: Aaron Jones, Fred and Frank Schafer, Adolph Linick, Joe Hopp, Sam Katz, Abe and Barney Balaban, Joe Finn and Mark Heyman, Morris Choynskey, Harry Lubliner and Jos. Trinz, Louis Frank, Mr. Shoenstadt and his son, Sam Gold, Louis Zahler, B. C. Seaver, Paul Sittner, Robert Levy, M. M. Rubens of Joliet, J. J. Rubens of Aurora, Mr. McElroy and Mr. Fitzpatrick and Harry Miller.

Mr. Goldfish and Mr. Rothapfel left Friday morning for Milwaukee, where a banquet was tendered them at the Wisconsin Hotel, the opening address being made by the mayor of that city. Mr. Rothapfel's entree into the business was made in Milwaukee.

They left immediately for Minneapolis, the second city that can claim the distinction of having had Mr. Rothapfel in a managerial capacity, which city assured both gentlemen of a rousing welcome.

Minneapolis Sees Them

MINNEAPOLIS, MINN.—S. L. Rothapfel, managing director of the Rialto and Rivoli theatres of New York, accompanied by Samuel Goldfish, president of the Goldwyn Pictures Corporation, arrived in Minneapolis December 8th on their way to California.

Upon their arrival, Mr. Rothapfel and Mr. Goldfish were met by Manager John M. Hick, Jr., of the Minneapolis Goldwyn exchange, and after a short business visit the party proceeded to the Gold Room, Hotel Radisson, where they were guests of honor at a banquet attended by over thirty exchange men, exhibitors and newspaper men.

Among those present at the banquet were Manager Julius K. Johnson of the New Garrick, formerly an organist for Mr. Rothapfel at the Lyric, Minneapolis, and Regent, New York; Manager Charles G. Branham of the Minneapolis Strand; I. H. Ruben of the Ruben & Finkelstein circuit; Manager Theodore L. Hays of the New Garrick, St. Paul; Manager William B. Koch, of the New Aster, Minneapolis; Manager Billy Watson of the New Garden, Minneapolis; Manager Bert Goldman of the New Princess and New Majestic theatres, St. Paul; Manager Hugh Andress of the Lagoon, Minneapolis; Manager Oliver A. Rowe of the Blue Mouse, St. Paul; George D. Strong, the oldest operator in the Northwest, and W. A. Deeth, president of the Motion Picture Exhibitors' Corporation of the Northwest.

Mr. Goldfish expressed himself as very gratified at the splendid showing Goldwyn productions are making in the territory.

Tally to Build Another Theatre

Owner of First National Exhibitors' Circuit Franchise Plans to Build New Theatre at Los Angeles

T. L. TALLY, owner of the First National Exhibitors' Circuit franchise for Southern California and Arizona, is to build a theatre designed exclusively for long runs on super productions, according to a recent announcement from Los Angeles.

His decision is based on his opinion that with the new era of specialization in productions by such stars as Charlie Chaplin, Mary Pickford, Anita Stewart and others there will come a much higher quality in releases. This he believes will be the foundation on which exhibitors can make their plans for increasing the length of their runs and reducing the frequency of their program changes.

Mr. Tally has been contemplating the erection of a new theatre in Los Angeles, but his plans for its construction were delayed by war conditions and the consequent lack of materials. Now that the War Industries Board has removed the ban on the commercial use of structural materials it is expected that he will go ahead with his intentions to give Los Angeles an entirely new type of motion picture theatre.

"Events of the last few months," declared Mr. Tally, "are conclusive proof that longer runs are the thing of the future for exhibitors. We know to a certainty now that indefinite engagements of genuinely good pictures are profitable to exhibitors and that it is throwing money away to give only two or three days or a week to productions that have the merit necessary to longer bookings.

"Take the results of Charlie Chaplin's 'Shoulder Arms.' Exhibitors are playing not one, but three, four and five repeat dates on it, each repeat averaging from two to three days. The public does not get a chance to patronize a worth while film if it is shown for one or two days. Every theatre will receive a certain amount of nominal patronage each day. But not every prospective patron—not one-fifth of the prospective patrons could or would patronize a theatre within one or two days to see a production that is being talked about.

"There are many reasons for this. Some people are kept at home by illness, others are out of town for a few days, others are entertaining guests, others are too busy the first two or three days that a good production is shown. And a far greater number, who are not regular fans, do not hear comments on an especially worth while release until several days after it has opened.

"To play longer runs requires a certain type of physical equipment in a theatre which, while not absolutely essential to the success of indefinite engagements, adds enough to the atmosphere and general effectiveness of the production to make the investment profitable. Of course, almost any theatre with the standard equipment can serve as the background for runs of a week, or even longer.

"But where it is possible to do it and particularly in the instances of new theatres being built, I believe that it is a wise precaution for the exhibitor to consider carefully the advantages of special interior arrangements which will give him opportunities for settings, lighting effects, greater latitude in musical accompaniments and which will contribute to the quality atmosphere imparted by the super-productions which the public will patronize, day after day, for runs ranging from two weeks to a month or longer."

Nazimova Starts Work in Hollywood Studios

Mme. Alla Nazimova arrived in Los Angeles December 3, and on December 9 she started work at her new studios in Hollywood on her production, "The Red Lantern," under the direction of Albert Capellani.

June Mathis, in collaboration with Director Capellani, completed the screen adaptation for Mme. Nazimova's first picture on the West Coast. It is from the novel by Edith Wherry, published by the Bodley Head, and affords Nazimova a role of tempestuous emotional display.

Two days after the arrival of Maxwell Karger, director general, the completed script was in his hands. Miss Mathis and M. Capellani did some of their work on the scenario of "The Red Lantern" while en route from New York to Mme. Nazimova's new studios.

Seven Stars Are Promised for World Feature

The most ambitious and pretentious production ever made by World Pictures is declared to be "A Scrap of Paper," which will inaugurate the resumption of studio activity of this company.

The cast embraces all the stars connected with World Pictures and includes Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, Madge Evans, George Drumier and Johnny Hines. It will be directed by Dell Henderson.

The scenario was written by Wallace C. Clifton from an original story secured by the World Pictures scenario department from a famous French author.

This aggregation of talent has been arranged for the production because the world believes that the exceptional strength of the story told in "A Scrap of Paper" demands a wholly stellar presentation.

Margarita Fisher Gives Medal for Hero

A gold medal, offered by Margarita Fisher, American Film Company star, featuring in "Flying A" productions, to the first Rockwell Field aviator to bring down a German plane, was won by Lieut. Frank Luke, of Phoenix, Ariz.

Because of Lieutenant Luke's death shortly before the armistice was signed, the medal will be given to his father.

Government Releases a Series

Each of the Two-Reelers to Take Up Phase of the War—First Scheduled for December 23

TO meet the demand of the people to know more about the war activities of the nation the Government has prepared and will begin the release of a series of two-reel pictures, announced as the U. S. A. Series, each of which takes up a phase of the war and pictorializes it with detail. The new pictures are presented by the Division of Films of the Committee on Public Information.

It has been clearly indicated that the American people want to know the more intimate details of the war and of the participation of their country in that war. In the new two-reelers they will be shown just how the wounded were taken care of, how an airplane industry was built up, the real part played by machine guns and hand grenades, how men were made fit to fight, how, despite the utilization of auto trucks and motor lorries, the horse and even the army mule held its own and did its bit, and how the guns, which did so much to crush Prussianism, were made.

The first of the pictures, scheduled for release December 23, is entitled "If Your Soldier's Hit." It is a revelation of the care given the soldier boys overseas. It gets close to the heart and is true—every bit of it. There will be a release every two weeks, the complete series being made up of six pictures.

Number two of the series, "Wings of Victory," is the full story of the air program of the United States and of America's achievements in building planes and training aviators for the gigantic effort of defeating the Huns; the story of motor, plane and coming ace, and how the three were aligned that America might fill the skies of France with swift fighters.

The next release is called "Making a Nation Fit" and is a picture of striking interest, showing how America met the difficult problem of rendering millions of men of sedentary occupations into physical fitness for the labor of war. It shows the new entrants of the Army and Navy being put in the top of physical perfection for their jobs.

The fourth release is entitled "Horses of War" and shows how the horse still holds his place of honor on the field of battle. The vivid, sweeping, irresistible story of the horses of the cavalry and artillery which, in spite of motor trucks, tractors and tanks, must still be relied upon to help win the day.

"The Bath of Bullets" is the fifth release. The last release of the series, "The Storm of Steel," is the story of the Ordnance Department.

The World Film Corporation, which has handled the distribution of both "America's Answer" and "Under Four Flags," will also handle the "U. S. A. Series."

New Distributing Policy for News Reels

A NEW policy of distributing news reels will be inaugurated by Universal the week beginning December 22.

The distributing contract with Pathe expiring December 23, the Hearst International News Service, having acquired the producing and distributing rights of the Universal Current Events and Animated Weekly and of Mutual's Screen Telegram, will issue the first of its tri-weekly news reels Tuesday, December 24.

Hearst News No. 1 will be released through Universal exchanges on this date and this will be followed on Thursday, December 26, by Screen Telegram No. 76 and on the following Sunday, December 29, the Universal Current Events No. 85 will be marketed.

The reason the Hearst interests selected the Universal exchanges to do the distributing of their news reels is declared to be due to the success attained by these branches when releasing only Universal weeklies.

In addition to the release of Universal Current Events, Hearst News and the Screen Telegram, by Hearst through Universal exchanges, the Universal Screen magazine will be released each Saturday, independently by Universal and will be developed along newspaper feature lines.

Pathe Has Gloria Joy in Short Comedy-Dramas

In a series of three two-reel comedy dramas to be released by Pathe under the general title of "The Fortunes of Corinne," Baby Gloria Joy carries the role of the heroine upon her frail but capable shoulders.

This child actress is well-named, it seems, and is said to have an exceptionally keen sense of comedy and of pathos. The series will be released in the following order:

December 22, "Fortunes of Corinne"; January 5, "I Want To Be a Lady"; January 19, "Corinne, Come Here."

Selig Appoints Priest Exclusive Agent

Colonel William N. Selig has appointed Robert W. Priest, president of The Film Market, Inc., exclusive sales agent for all of his feature productions in the United States and Canada.

Features which have come into the immediate possession of The Film Market, and which will be disposed of on the independent market are, "The City of Purple Dreams," "Who Shall Take My Life," "Beware of Strangers," "The Garden of Allah" and the reissue rights to "The Spoilers."

Before leaving New York for California, where he goes to supervise a very important production, Colonel Selig made a statement in which he said that Mr. Priest has all sale rights, and that any person interested in any of his productions should see Mr. Priest in reference to them.

"Little Orphant Annie" Territory Selling

In the six-reel photodramatic production of the late James Whitcomb Riley's famous poem, "Little Orphant Annie," which is being state righted by The Pioneer Film Corp., Coleen Moore and Thomas Santschi are the featured players, while the supporting cast includes little Billy Jacobs and little Ben Alexander, who has appeared in many of D. W. Griffith's productions.

Already great interest is being shown, it is said, by exhibitors who are inquiring as to when and how they can book the picture. Nathan Hirsh, president of The Pioneer Film Corporation, says that he has never had a feature which seems to have caught on so quickly. Every mail, Mr. Hirsh says, brings letters from theatre owners from all parts of the country who are anxious to book the film.

Pauline Frederick Busy on First Goldwyn

Pauline Frederick is rapidly progressing at the Biograph studio in the Bronx under the direction of Hobart Henley on her first Goldwyn picture. The cast includes Ben Hendricks, one of the forceful character actors of the stage; Fred Lennox, who has played the foremost roles in the support of many popular stars; Jere Austin and Tammany Young.

Prominent on the distaff side is Florence Ashbrooke, who has played with the Kendals, the Bancrofts, Sir Henry Irving and others.

The Robertson-Cole Company
1600 Broadway New York City
regretfully announce that it does not control the American rights to the
J. Warren Kerrigan Pictures
The Robertson-Cole Company distribute these excellent film plays in the foreign field only, while W. W. Hodkinson, Inc., has the domestic rights.

¶ Have you sent in your biography and reserved space in the 1919 Studio Directory?

Small Baby Is Essential to One Producer

Jesse D. Hampton discovered, when all was in readiness to produce the first of the William Desmond pictures, "Life's a Funny Proposition," especially written for Desmond by William Parker, that the story called for a baby.

The tragic blow fell late on a Saturday afternoon. Everything had been prepared to start "shooting" Monday morning. In walked the technical man—usually always the bearer of good tidings. But now he announced: "The Board of Health forbids the use of any baby in a motion picture during the influenza epidemic!"

With an expensive cast of players already on the payroll and engaged for the duration of the picture, the technical man's words fell like the proverbial "bolt from the blue."

How the necessary permit was finally obtained is a moving narrative of fast auto rides, visits to officials' homes and, in the end a long conference between Mr. Hampton and Dr. L. M. Powers, the Los Angeles city health commissioner who for the purposes of controlling the epidemic possessed autocratic authority.

Birthdays Celebrated in "The Girl Question"

Corinne Griffith, Vitagraph star, had a to take proper cognizance of the event. But Miss Griffith and her company were busy day and night completing the Blue Ribbon Feature, "The Girl Question," and there was time scarcely for congratulations.

Then it was that Kenneth Webb, director, had a big idea and put it over. There is a big cabaret scene in "The Girl Question" in which Miss Griffith is of course the leading feature, and all her company are in it and there are lots of toasts and good fellowship and such things.

And Director Webb figured that it would be in the interest of screen realism to turn that cabaret scene into a surprise birthday party for Miss Griffith. Which is just what was done.

Cecil De Mille Finishes Another Artcraft

Cecil B. DeMille has reached the final stages of his new Artcraft picture, "Don't Change Your Husband," at the Lasky studio in Hollywood. He is said to be using a trio of the most elaborate sets which the Lasky studio folk have seen in many a day.

One represents an idea of the beauty of the world, another the riches of the world and the third the love of the world, all being visions conjured up in the mind of a young wife by a romantic description on the part of a whilom lover.

Mr. DeMille is said to give ample evidence of his penchant for beautiful women in the matter of choosing his casts, and for one of the leading roles in "Don't Change Your Husband" he selected Gloria Swanson.

Exhibitors Praise "Eye for Eye"

S. L. Rothapfel, E. C. Bostick and Other Nationally Known Exhibitors, Praise Nazimova's Latest Production

Nazimova, Talented Star in Metro Pictures

PRONOUNCING it one of the greatest works Mme. Nazimova has ever done on the stage or screen, prominent exhibitors throughout the country are said to be flooding the offices of Richard A. Rowland and Maxwell Karger with letters and telegrams congratulating them upon their latest Nazimova production, "Eye for Eye."

S. L. Rothapfel, one of the first to see the picture and to declare that the international star's "personal performance has not been surpassed upon the screen" and that the picture itself was "a revelation," expects to show it at the Rivoli theatre in New York the week of December 22.

E. C. Bostick, managing director of the big Merrill theatre in Milwaukee, who has already shown "Eye for Eye," is said to be even more enthusiastic about the pieture and Nazimova's drawing power than Mr. Rothapfel.

The Merrill, Mr. Bostick says, has broken all Milwaukee attendance records with "Eye for Eye." Crowds, he says, even during the supper hour, were lined up to the curb awaiting an opportunity to get into the Merrill. Mr. Bostick's letter speaks for itself.

Dec. 30, 1918.

Mr. J. S. Grauman,
METRO PICTURES CORP.,
403 Toy Bldg.,
City.
My Dear Mr. Grauman:—

I believe that it is fitting that both you and Metro should have some statement from me as to the remarkable business I am doing on "Eye for Eye." I will confess that when you sold me this series of pictures at more than twice the highest rental I have ever paid for a picture, I was somewhat doubtful as to whether or not I could make any money to speak of on the Nazimova productions. However, I felt it would be a big treat for my patrons, so you can readily see the question of profit on this picture was secondary.

The public, however, has proved that I was wrong. We opened with "Eye for Eye" on Sunday, the 24th of November, and there has not been one hour during the past week, including supper hour, that we have not held them out to the curb, and we have done what, I am confident, is the biggest business ever done in Milwaukee. Certainly the biggest in my experience.

I am absolutely sincere when I state to you that as a drawing card I consider Nazimova unequalled, and I am only too glad of this opportunity to state to you that I am more than pleased to have booked the entire series at $2,000 per picture. You may send this letter to your different offices if you wish, since I feel that it is a privilege for any first-run exhibitor to be able to play this subject, and I shall be greatly surprised if the phenomenal business done by us is not repeated by everyone who plays it.

Yours very truly,
MERRILL THEATRE CO.,
E. C. Bostick,
Manager.

ECB:MN

Mr. Rothapfel's letter is equally superlative in its enthusiasm:

November twenty-second
Nineteen-eighteen

Mr. Richard A. Rowland,
Metro Pictures Corp.,
New York City.
My Dear Mr. Rowland:

I have just finished seeing Nazimova in "Eye for Eye" and I want to compliment you upon having one of the best pictures I have seen in a long time. It will lend itself to a wonderful presentation and I am sure will be a great box office attraction also.

Mme. Nazimova is absolutely a revelation and her personal performance has not been surpassed upon the screen. I am looking forward to its presentation at the Rivoli on the week of December 22 with a great deal of pleasure.

Very truly yours,
S. L. ROTHAPHEL,
Managing Director.

Among other large first run houses which are already playing the picture or plan to give it special runs within the next few weeks are the Strand, Youngstown; Alhambra, Toledo; Madison, Detroit; Gold, Chicago; Strand, Cincinnati; Empire, San Antonio; Rex, Duluth; Regent, Paterson, N. J.; Goodwin, Newark, N. J., and others.

The California, in Los Angeles, which recently ran "Pals First," starring the late Harold Lockwood, to capacity houses, according to report, has also booked "Eye for Eye" and expects to break all attendance records with the picture.

"From an artistic as well as a box-office standpoint 'Eye for Eye,' and Nazimova's other de luxe pictures, 'Revelation' and 'Toys of Fate,' have satisfied the exhibitor and the public as no other productions have done in the history of the industry," said Richard A. Rowland, "and her coming plays will even surpass these.

"They will be made in California under the direction of Albert Capellani and the personal supervision of Maxwell Karger, Director General of Nazimova Productions, and will embody in story and production qualities the finest work on the screen has yet known."

Poland Writes Scenarios for American Film

Joseph Franklin Poland, New York fiction writer, has recently joined the scenario staff of the American Film Company, at Santa Barbara, Cal.

Mr. Poland will write for Mary Miles Minter and Margarita Fisher. The story of "Impossible Susan," a feature starring Miss Fisher, was from his pen. The original story of a new Minter vehicle not yet released likewise was written by him.

Joe Maxwell, producer of "The Married Virgin," surrounded by his aides. Vera Sisson, Rodolfo di Valentina and Kathleen Kirkham are seated. The picture is distributed by General

Al Lichtman Completes Journey

Famous Players-Lasky General Manager in Charge of Distribution Concludes Five Weeks' Tour of Principal Cities

THAT the motion picture industry has gone through its greatest crisis and is now well on the road to recovery is confirmed by Al. Lichtman, general manager of the Famous Players-Lasky Corporation in charge of distribution.

Mr. Lichtman has just concluded a five weeks' tour of the Famous Players-Lasky exchanges, including visits to Pittsburgh, Cleevland, Detroit, Cincinnati, Chicago, St. Louis and Kansas City, having been stricken with the influenza in St. Louis which compelled him to give up further travel at his next stop, Kansas City.

"After personally seeing just how the motion picture industry at large went through the period of national depression, I am proud to say that I am connected with the business," said Mr. Lichtman. "In every district I visited, the theatres were closed for an average of three weeks. While gloom was evident everywhere and everyone including myself, seemed to be suffering, either personally or in a business way from the epidemic, exhibitors and exchange managers were not sitting down to bemoan their fate.

"Quite to the contrary. Everyone was active, planning for better days to come and taking the dark days with grim determination to make up as soon as the business was resumed.

"As for the Distribution Department of the Famous Players-Lasky Corporation throughout the country, the lull, although it has cost us a great deal, will in the end result in direct benefit to the exhibitor. Although we were not booking pictures we used these so-called idle hours to good advantage.

"We were able to get the undivided attention of all executives and employees on matters of importance in a manner impossible under conditions of business activity. New ideas have been created and new systems installed, all of which point to greater service to the exhibitor. Conditions that have been hanging fire for some time have been cleared up, and with the resumption of business, we are today in a better position than ever to give a service to the exhibitor, the like of which has never before been attempted, much less duplicated.

"With the installation of film clearing houses we introduced only one of these ideas pointing to enhanced service. No longer will the exhibitor have to show poor prints, if he books Paramount and Artcraft pictures.

"The trademarks of this product have now become insignias of a physical high-class quality of the film itself as well as the contents of the film which is evidenced on the screen. With the reopening of theatres the Famous Players-Lasky Corporation has also prepared its releasing schedule so that it offers the exhibitor attractions that will insure his making up for lost time."

"Sunnyside" Is Title of Chaplin's Next

"Sunnyside" is the title given by Charlie Chaplin to his third production for distribution through exchanges of the First National Exhibitors' Circuit.

Beyond this, and the statement that the story is laid in a small country town, little is known of the nature of the forthcoming release. Several advance "stills" from the Chaplin studios, taken with Chaplin entertaining various celebrities in the course of his work, indicate that he will appear in it in his number twelve shoes, baggy trousers and derby, but evidently without his cane.

This latter item of adornment does not appear in any of the scene stills.

Fred C. Quimby Takes Two Week Vacation

Fred C. Quimby, General Sales Manager for Pathe Exchange, Inc., has closed up his office and has gone on a fortnight's vacation at Old Point Comfort.

Mr. Quimby has been working night and day of late arranging the details of the launching of the new Pearl White serial, "The Lightning Raider," and in consequence he was said to be in need of a rest.

His original itinerary led to the Greenbrier Hotel at White Sulphur Springs, but when he was told that a dress suit was as necessary an adjunct at the Greenbrier as a toothbrush, the sales manager balked and immediately switched to Old Point Comfort, where he is doubtless by this time luxuriating in a flannel shirt.

Theda Bara Begins New Fox Production

Theda Bara, the William Fox star, has begun work on a new super-production, temporarily titled "The Scarlet Altars."

The picture is being produced at one of the William Fox studios in Yonkers under the direction of J. Gordon Edwards, this being Mr. Edwards's thirty-first production for William Fox. The scenario is by Adrian Johnson from an original story by E. Lloyd Sheldon and J. Searle Dawley.

Fred Fishback Engaged by Henry Lehrman

Fred Fishback, who has been responsible for many comedies during the past ten years, is now a member of the staff of directors producing Sunshine Comedies under the general supervision of Henry Lehrman.

Mr. Fishback's early experience was with Thomas Ince.

Stuart Holmes seems all cut up about something. He is being represented by Edward Small

Seventy Prints Now Used on Les Miserables

It is reported that there are seventy prints of "Les Miserables" now in use. If every one of these prints played every day of the year since "Les Miserables" was first released the total time of the picture's showing would be seventy years.

Perusal of this phenomenal record, says an official of the Fox Film Corporation, shows that the leading theatres all over the country have played "Les Miserables" for engagements in excess of the average time given to special productions.

The following theatres, selected at random from a long list, have played "Les Miserables" for one week each:

Rose theatre, Chicago; Dayton theatre, Dayton; Pastime, Columbus, O.; Bank, Akron, O.; Stillman, Cleveland; Alhambra, Toledo; Queen, Dallas, Tex.; Queen, Fort Worth, Tex.; Colonial, St. Joseph, Mo.; Princess, Sioux City, Ia.; Majestic, Portland, Ore.; Liberty, Seattle; Victory, Tacoma; Colonial, Camden, N. J.; Isis, San Diego, Cal.; Rialto, San Francisco; Granby, Norfolk, Va.; Colonial, Richmond, Va.; Leader, Washington; Strand, Buffalo; Olympia, Pittsburgh.

All United Theatres Will Show "Kaiser's Finish"

All theatres controlled by the United Booking Offices will show "The Kaiser's Finish." A contract has been signed between the U. B. O. and the Emance Film Company, 145 West Forty-fifth street, New York, which purchased the New York City and State rights on the production from A. Warner, whereby not only the Keith houses will play it, but also on the Proctor and Meyer and Schneider circuits, embracing all of the down town territory.

One of the first showings it will have in a house controlled by the U. B. O. will be at the Brevoort, known as the Strand of Brooklyn, New York. This theatre has given it the star position in all billing.

The Name of Pathe's Newest Pearl White Serial Is "The Lightning Raider." It Is Expected to Prove Unusually Popular

Moreno-Holloway Study, New Serial Script

ANTONIO MORENO and Carol Holloway, stars of Vitagraph's current serial, "The Iron Test," have received the scripts on their next fifteen-episode play, work on which will start at the Vitagraph studio in Hollywood in the near future.

Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady are the authors of the newest thriller, the title of which has not been announred.

A report from the Vitagraph western plant declares that the stars will be called upon to perform even more hazardous stunts than they did in "The Iron Test," and that if such is the case their courage will be taxed to the utmost.

In "The Red Mask's Prey," the eleventh episode, soon to be released, the action called for Mr. Moreno and Miss Holloway to escape from a band of pursuers by fleeing across a telegraph pole spanning a chasm.

This scene was made above the roadway which was cut in the mountains by General John C. Fremont in 1840 to facilitate the movement of his troops, the road thus made being known as Fremont Pass.

The point where the scene was filmed is 150 feet above the pass and had the scene been taken as originally planned the two stars undoubtedly would have been hurled to death. The director to keep the action of the flight continuous, had decided to have the pole dropped and Mr. Moreno and Miss Holloway start across it immediately its upper end landed on the far side of the chasm. Later he decided to let the pole fall first and then later to take the complete action. On the test the pole fell with such force that it broke in the middle and went crashing to the pass below.

Despite this, however, a second pole was obtained and after a test had proved it could withstand the fall, the action with Mr. Moreno and Miss Holloway was taken as originally planned.

Anita Stewart, Midst a Group of Indians and Officers of Our Allies, at One of the Stations on Her Trip to the Coast

"The Silver King," with Faversham, Completed

The work of assembling and titling the Paramount-Artcraft special production, "The Silver King," in which William Faversham is starred, has been completed and the finished picture was given its first showing a few days ago in the projection room of the Famous Players-Lasky Corporation.

Mr. Faversham was present, together with his wife, Julie Opp, and Maxine Elliott, who is his partner in several theatrical enterprises.

So impressed were the executive and department heads by the entire picture and particularly the work of the star that spontaneous and prolonged applause followed the final scene and all present proceeded to verbally express their complete satisfaction and offer their congratulations to Mr. Faversham.

Edward Burns, in the Hodkinson picture, "Made in America"

Small Town Exhibitor Is Convert to Long Runs

B. L. Feinblatt, manager of the Westchester theatre, Mount Vernon, N. Y., is a convert to the creed of longer runs and the abandonment of the practice of definite program change dates.

In explanation of his reason he has notified the First National Exhibitors' Circuit that he has played two repeat dates on "Shoulder Arms," and plans to book it for another return engagement as soon as the New York exchange has a print available.

He opened with the second million-dollar Chaplin comedy in opposition to the big Keith and Proctor house in Mount Vernon and did considerably better than average business, according to report. He then arranged to repeat it for two days the following week and on this engagement played to capacity business at every performance and declares that he was obliged to turn hundreds of people away because of the local fire laws which prohibit the sale of standing room.

"It goes to prove," said Mr. Feinblatt, "that when the public finds something that strikes its fancy the exhibitor cannot begin to satisfy the demand with a two or three days' run. I do not know, of course, just how many patrons came to see 'Shoulder Arms' for a second or third time, but I do know that at every show I wished that the twelve hundred seat capacity of the house had been twice that."

National Film Engages Two More Directors

More tangible evidence of the growth of Parson's National Film Corporation of America is evidenced by the engagement of two additional directors.

Harry Pollard, known for his American Beauty comedies with the American Film Company during the past three years and Frank Grandon, one of the dramatic directors who has just arrived from New York, are the latest members of the directorial staff of the National.

Arrow Reissues Serial Under New Name

For the first time in the history of the industry, a serial is about to be re-issued, and by the Arrow Film Corporation.

"The Demon Shadow" is the new title for the ten-reel re-issued serial of two episodes each, being a revised and re-edited version of "The Twenty Million Dollar Mystery" which was originally issued in twenty episodes of two reels each, and in which Marguerite Snow, James Cruze and Mitchell Lewis, now being starred in Select pictures assume the leading roles.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, made the following statement concerning "The Demon Shadow":

"We have contracted with the Big Productions Film Corporation, owners of the rights, to revise and re-edit the production so as to cut it down to ten episodes of two reels each and to distribute it on the State Right basis in that territory."

Mrs. Charlie Chaplin (Mildred Harris) in Jewel's "For Husbands Only"

Big Demand for Lockwood

According to officials of Metro, the passing away of a motion picture star does not affect the popularity of his productions, and they declare that although the late Harold Lockwood died at the height of his career, his productions are in greater demand than ever.

The Screen Classics production which had just been completed before his death, "Pals First," is said to be enjoying unprecedented runs in the large theatres of the country.

The photoplay version was made from Lee Wilson Dodd's conception of the novel by Francis Perry Elliott, which was published by Harper and Brothers. The picture was directed by Edwin Carewe.

E. M. Sanders, special representative of Screen Classics, Inc., attributes the increased demand for Harold Lockwood productions not only to the popularity of the star, but the fact that his untimely death has aroused worldwide interest among many who were not regular patrons before.

Universal Takes Umbrage at Misleading Letter

The issuance of a circular on the coast, advising the trade that the Universal and Mutual weeklies had disappeared from the market, elicited last week a hot statement from the Universal and Hearst news representatives.

M. L. Markowitz, manager of the Universal exchange in San Francisco, issued a direct contradiction of the circular, and describes it as misleading.

The circular calls upon exhibitors to take up the news pictorial service circulated by the All Star Company, with the argument that it is now the only considerable service of its kind left since the withdrawal of the Universal and Mutual weeklies.

Mr. Markowitz replies in part as follows: "The circular is an outright attempt to mislead the exhibitors. This is to advise you that the Hearst interests have taken over the Mutual Weekly known as the *Screen Telegram* and the Universal weeklies known as *The Animated Weekly* and *Current Events*."

He goes on to announce the facts already pretty widely advertised, that the Hearst International News, and the other subjects taken over by it, will continue to be released regularly.

Hart's New Artcraft Still Minus Title

Two weeks more will be required to complete the new William S. Hart picture for Artcraft, which follows in order of release "Branding Broadway," but which is still minus a title.

This is the production which was started in Chicago, where the Thomas H. Ince star is said to have obtained some remarkable scenes at the stock yards.

These scenes, shown in the projection room at the Hart studio in Hollywood, have aroused the enthusiasm of the studio force.

Henry Lehrman, Vice-President and General Producer of Sunshine Comedies for William Fox

D. W. GRIFFITH

presents

"The Greatest Thing in Life"

Personally directed by
D. W. GRIFFITH

Story by CAPT. VICTOR MARIER
Photographed by G. W. BITZER

An ARTCRAFT Picture

When D. W. Griffith Makes a Picture

YOU want it, because you know what D. W. Griffith showmanship means to you and to the motion picture industry.

There's always a very human story, intimate heart appeals upon a background of the universe.

And there's always something *new* — something nobody else ever thought of.

When You Show a D. W. Griffith Picture

MAKE *your* showmanship worthy of the production.

Advertise it and stage it with all the care it deserves. You can't be perfunctory with a Griffith production any more than you can be casual with a Christmas Dinner.

Put on all the new linen, the best china and the fine old silverware when you serve a Griffith picture.

After Your Patrons See a D.W. Griffith Picture

THEY talk about it. They argue as to whether it is the best thing he ever has done and most of them say it is. They tell their friends about it, advise them not to miss it.

And always, remember, it gives to your theatre prestige that lasts for months to come.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

If you had just one wish—
2 or 3 Col.
WHAT would you ask for if the gods decreed that the one thing you wanted you could have?
You'd want the greatest thing in life, wouldn't you?
Well, what is the greatest thing in life?
Victory? Money? Love? The Distinguished Service Cross? The Sight of home at the end of the war?
Or is it—
—the glorious thing that an unenvied American youth found in France in the midst of battle, the thing that brought him all that's really worth while? Is it that?
D. W. Griffith has that answer for you in his newest production.
Lillian Gish and Robert Harron are in it and the great
3 Col.
D. W. Griffith's Great Story Of Victory
That Girl In France
What do you know about that French girl that your soldier-boy, back victorious from the war, is going to tell you about? Are her clothes startling? Do the skirts show her hose? Is she the "Frenchy" sort of person you imagine her to be? D. W. Griffith's newest motion picture introduces you.
Lillian Gish portrays the girl. Her two love affairs don't go quite smoothly. Garlic fumes bathe one of her idols and the other is scarred with a sneer for all mankind. But a war well-won makes a tremendous difference! There are worse things than garlic, and cads can change.
Meet that girl your boy knows in France.
D. W. Griffith's Story of Victory
There was death and life in the hand-grenade
DEATH for the Huns who were beating down the door.
Life for the American girl, trapped behind it.
And for the American boy who led the Yanks, the one who threw the grenade, the greatest thing in life.
What is the greatest thing in life? Victory? The veteran's first view of the Statue of Liberty after the end of the war? Or—just what is it?
D. W. Griffith will show you in the newest production from the hand of the genius who made "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."
Lillian Gish and Robert Harron are in it.
D.W.GRIFFITH
presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith
Photographed by G. W. Bitzer.
Story by Capt. Victor Marier.
2 Col.
STRAND
Broadway at Main Street
Monday and All Week
Price 50c. to $1.00
D. W. Griffith's Great Story of Victory
3 Col.
The Creeping Barrage
LIKE the shadow on the earth of a cloud crossing the sun, the creeping barrage went forward.
From a tillery, miles back, the shells dropped death on the German trenches.
Behind the protecting curtain the Yanks advanced, bayonets ready, grenades in hand.
Above, a bombing aeroplane darted like an angry wasp through the reek of battle.
Now you are in the midst of it with an American boy. Now you are back of the German lines where the girl he loves is in peril.
The Yanks are coming! But will they reach her in time?
It's a moment of terrific suspense!
For the first time in motion pictures you are taken into the line back of a creeping barrage. For the first time you charge side by side with the army of Yanks over No Man's Land.
It shows you why the Germans had to quit.
Robert Harron is the American boy. Lillian Gish is the girl. You saw them in those wonderful D. W. Griffith pictures "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."
The producer? That's easy. Of course it's another D. W. Griffith production.
D.W.GRIFFITH
Presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith
Story by Capt. Victor Marier.
Photographed by G. W. Bitzer.
Display Big Name of Theatre, Date

Special Service Section on

"The Greatest Thing in Life"

WITH the magic name of D. W. Griffith to use in his advertising, the exhibitor does not need to be told to play the producer to the limit in this advertising, but we would make a somewhat different appeal with "The Greatest Thing in Life" than has been made in any of the other Griffith pictures that have come out of the war.

Famous Players-Lasky in its advertising which it has prepared for the exhibitors has referred to this as a victory picture and arranges the advertising along that line. And that it is a good plan to follow, for it is really a victory picture and while it does not undertake to show the actual surrender of the Germans, it does have the air of triumph in the end—not only the triumph of arms, but of all that is good in the world.

"Heart-comedy of the world war"—that is the selling line that we would use in all the advertising that we write. The comedy element is very strong through the picture and yet there are as great heart grips as the master director has been putting into any of his productions. The war scenes themselves are brief and humanness prevails over everything. Lillian Gish is a veritable ray of sunlight through the offering and we believe that element ought to be strongly featured in all of your exploitation.

THIS picture might almost be called an idyl. In a mere outline such as is given here the story might be called flimsy, but one has to take into consideration that it has the Griffith direction, and that the man who has the ability to bring out the little things and call forth a laugh or wring a tear ever had his hand on the patron's emotion.

And right at the start of the film we are given the spirit of your sales argument for a title tells us the picture is:

"The story of a young girl and the most important thing in the world to a young girl—love."

VICTORY—AND SMILES

There Are Two Elements of This Picture to Bring Out

THAT this is a happy victory picture, that it is intensely human, should be brought out strongly in everything that you say about "The Greatest Thing in Life."

Tell your public that they'll laugh, and choke a little, and then smile again, and that they'll remember this latest Griffith offering long after the peace treaties have been signed. They'll know then that it is something more than a record of fighting; they'll know that it must have the real heart appeal to accomplish that.

Make it not only a victory picture in the triumph of America and her Allies in the war, but a victory of life and love. Keep every element of the freak out of your exploitation. You don't need "trick stuff" when you have the human heart to work upon.

You couldn't dig up a better sentence to use.

Lillian Gish is seen as the tom-boyish daughter of M. Peret, a Frenchman who conducts a little tobacco shop in New York. His daughter, Jeanette, is full of life and fun, and in fact, in this picture Miss Gish pictures girlhood in its most joyous element There is a rich youth who is in love with her, Edward Livingston (Robert Harron), but she is not sure of herself and when the youth, who is the best cigarette customer of the tobacconist, calls her a silly brat she casts him out of her heart (she thinks).

Now all of this time the old tobacconist has a drawing at his heart a desire to go back to France, when suddenly there comes a check for him, represented to be from one who borrowed the money from him years before. As the title tells us, "He pretends to remember the incident well, though it never occurred." Right here let us say that the bright titles add a great deal to the value of this picture and they will bring many an added laugh.

THEN the scene changes to France with the father and daughter, Peret, the guests of the girl's aunt. Here the girl thinks that another love has come to her. He is the sturdy young farmer who also conducts a vegetable shop in the little town. He is very fond of Jeanette and also exceedingly fond of garlic, and so between the loyal love of this hulking young Frenchman and the smell of garlic on his breath the love of the girl, who is trying to

(*Continued on page 3727*)

Lillian Gish never put greater heart interest into her work, and the French poilu helps put over the punch

At first he hated everything but himself, and the girl, and now the wonderful understanding has come. The child interest is powerful

Human Element Is Your Strong Appeal in This One

WHEN you book this picture, we would advise every exhibitor to sit down and think how he would feel if he had a service flag in the front window of his home, and now that the fighting is over he knew that his son was safe and that he had helped to bring the great victory to stricken France.

Go a little further than this and picture how you would feel if this star had represented a son who was narrow and selfish, before the war started, who hated children and who thought seriously of little but cigarettes, though his heart was big and manliness was hiding in the background. Go further and picture how you would feel if you knew that this war had regenerated him, that he was coming back to you stronger and better and supported by a wonderful love.

Possibly it sounds a little foolish to ask the exhibitor to put himself into any frame of mind before he starts exploiting a picture, but you have to feel the grip of this latest Griffith production for yourself, as your friends and neighbors who have sent their youth "over there" are going to feel —that you may get the real appeal of "The Greatest Thing in Life" over, and earnestly. When you have once felt the heart appeal you are a great deal more apt to transmit it to others.

WITHOUT entering into the discussion of what is going to be the fate of a production that is largely a war spectacle, you have nothing of that element here. You have a little skirmish in the street, a wounded and dying French soldier, a few glimpses of some Germans, but the big human element is the great love of country which comes to the fore when our shoulders are straightened and our hearts expanded by the touch of real life.

Now Lillian Gish is the real star of this picture and she has never had a role that is going to make her more delightful to your patrons. And so, in the happy vein we would feature a considerable portion of the advertising around her, at the same time not forgetting the other big elements that you have. Don't merely tell the people that there is fun in the production, but show them by the lines that you use. For instance:

"She thought she loved the rich young American, but she feared that he cared too much for his cigarettes and he called her 'a brat.' And then she thought she loved the brave young Frenchman, but his passion was for garlic, and she hated that. So what was the poor young girl to do?"

That reference to garlic will not give offense, for really a portion of the picture turns on that and it is so well done that the only effect is a series of genuine laughs. Or:

"There were laughs in the war if you get under the cloak of it. And this little French-American maid was always busy being happy, though she was heroic when the moment came, and a woman when the real love swept her. Just a heart grip accentuates the sunshine of life here."

THAT'S a touch of the comedy side, and you get the regeneration element in easily with a phrase or two. Do not come out and say that this picture shows the regeneration of an American through the war. The moment that you do that there is an element of your public that will jump at the conclusion that this is some preachment—and it isn't, further than the way that Griffith can put such elements into an offering.

Here is a line:

"She thought she loved the Frenchman because children loved him, but she was surer that she loved the American, until she found he hated children. But when he came to her in the uniform of an American victor and the little French child snuggled up to him and kissed him she knew that the war had opened his heart—and she was happy."

Or this one:

"Robert Livingston cared for nothing in the world but the little girl and his cigarettes, until he found the greatest thing in life on the battlefields of France. And when the war clouds were gone and he came to her she knew and understood and they made the great discovery together."

IN other words, let us say again, at the danger of being guilty of repetition keep away from the element of strife here, except as it is reflected in the principal characters. You have a novel picture here, in that it doesn't go into a screened accusation of the barbarity of the Germans—not that it makes you love the Germans any more, but it simply leaves out the horrible elements.

And your patrons will feel a greater grip on your emotions than they would if they were constantly up and cheering some title damning the Hun, as much as he deserves it. And it gives the patron a greater loyalty to his country, a stronger love for France for the reason that we have before us a few genuine, loyal, sacrificing persons, in the midst of life—human and appealing.

Which suggests a good line:

"A heart-comedy of the great victory that you will remember long after the war is over."

There is a strong comedy element through the picture. Here is Lillian Gish as the tom boy French-American girl

Griffith, Harron and Miss Gish a Great Combination

(*Continued from page 3725*)

"forget" her love on the other side of the water.

But just at that moment Livingston shows up at the French village and Jeanette's heart is torn between her changing emotions more than ever. She loves children, and so does the strong young Frenchman, Monsieur Le Bebe, while Livingston has already shown that he hates them, and that is another argument in her countryman's favor.

And right here there is a mighty strong heart element brought in by Peaches Jackson as the French kid. Exhibitors will do well to bring this out and to use in their newspapers some of the scenes that we have reproduced showing Peaches.

THEN the war comes. Le Bebe is called and as he comes in his uniform to say goodbye Jeanette is sure that she loves him beyond the rest of the world. Then comes the fighting in the village and as the French are about to be driven out an officer shows M. Peret a telephone hidden in the cellar and asks him to keep communications with the retiring army. This forms a gripping element of the photoplay. The Germans come and Le Bebe is wounded in the fighting and is taken to the cellar and hidden under the earth, one of the cleverest of scenes. The father is shot and Jeanette acts as the operator of the 'phone to notify the Allies that the Germans have weakened their line, and after that comes the attack, with Livingston, now an officer with the victorious Americans. And the war has now made a man out of him, and one way that he shows it is by his love of children. La Bebe dies in the end, there is a touch of pathos there, but every one will agree that the ending is the right one and that Griffith's touch is all through the picture.

OF course, another element that you are going to advertise strongly is that Robert Harron and Lillian Gish both appeared in "Hearts of the World" and "The Great Love." These two pictures have now been seen by thousands and that announcement will be sufficient to bring a great share of patrons to your theatre.

That and the character of the story ought to be carefully brought out. As we have said before, the human element is the part to emphasize. It is a war picture to a degree, but it might best be described as a heart-comedy with the background of the war and the spirit of victory predominating.

You can bring the victory element out strong if you want to take advantage of the timeliness of it, or you can show this a couple of months later and get results by going strong to the heart appeal. But by all means do nothing to indicate that this is a big realistic battle scene. That is a minor element, and, in fact, the only fighting that is seen is a mere skirmish.

People want to laugh and cry with the tears of sympathy. Feature the laughs of the picture, the pathos will take care of itself and create the word-of-mouth advertising for you.

GRIFFITH

Use the Magic of His Name, for It's a Guarantee

OF course, you will use the name of D. W. Griffith in exploiting this picture, but use it in the form of a guarantee of the production. Famous Players-Lasky has prepared several advertisements calling attention to the first, second, third and fourth successes, and then pointing out that here is the fifth. It is a mighty good idea to follow. But don't be satisfied with merely that. Put the other selling arguments, the humanness, on which we have put such emphasis here, into your displays.

Use the names of Miss Gish and Robert Harron prominently. They have a big following and this has increased with the last two of the Griffith pictures.

IN YOUR LOBBY

Keep It Simple and Avoid the Battlefield Idea

HERE is a picture that we keep repeating has the heart appeal. You do not want anything that resembles the freakish about your exploitation.

Keep away from the battle idea—the victory element is the one to bring out. It is a story of France and America and you can use the flags of those two nations to good effect in your lobby if the idea has not been overdone with you.

Here is a suggestion for a series of panels: Use a streamer asking what is the greatest thing in life and then suggest the answer:

First, wealth; then power, then love, and then home, and finally a question mark. Figures bearing out these ideas should be carefully prepared, for unless the execution is good they will not appeal.

You can circularize along the same idea and you will get results from simply mailing a card bearing the question: "What is the greatest thing in life?" and on the other side the fact that it is revealed in the newest of Griffith pictures.

Coming Program Offerings

Pathe Program Offers Variety

For Week Beginning December 15 Fannie Ward Heads the Program with a Star Photoplay, "The Narrow Path"

THE Pathe program for the week beginning December 15 is headed by Fannie Ward in another of her Extra Selected Star Photoplays made from the play first presented in New York, "The Narrow Path," under the management of A. H. Woods, who is also the producer of the picture.

It is said to be an exceptionally strong story of New York life and the screen affords it a breadth and detail of treatment impossible in the theatre.

Ouida Bergere and Jack Cunningham made the adaptation, George Fitzmaurice directed it in a manner which has elicited high praise and it was made by the Astra Film Company.

The keynote of the play is expressed in one of the subtitles: "God never planned a double standard—one for a man and another for a woman. And, yet, in the eyes of the world, a woman always must pay."

Harold Lloyd, with his active assistants, Bebe Daniels and Snub Pollard, appears in a Rolin made comedy called "Take a Chance." The comedian was not slow to accept the invitation, and how he managed to escape broken bones in some of the stunts that he accomplishes is said to be a mystery to the beholder. Miss Daniels does some of her most charming comedy work in this.

The entire history of war as it affected America up to the time of peace, is told in a special one reel patriotic feature called "Liberty's Triumph." It has been called "The Condensation of a Thousand Books."

The tenth episode of "Wolves of Kultur" is called "When a Woman Wars," and shows how a clever, wideawake and patriotic girl outwits the fiendish Hun, only to face another peril. Leah Baird is given splendid support by Sheldon Lewis, Charles Hutchison and Edmund Dalby.

Little Gloria Joy, Pathe Star, in "I Want to Be a Lady"

No. 25 of the Official War Review is reported as showing some of the most vivid scenes of the conduct of the great war that has yet been exhibited. A reviewer has called these issues "Weekly Trips to Four Great Battle Fronts."

The head-hunting Dyaks, the fierce savage men of Borneo become closely familiar with the camera in Post Travel Series No. 25 and they make an entirely odd and interesting study. Those who have seen "The Wild Men of Borneo" of the circus, will be surprised when they see what really super-freaks the real, "blood-drinking" originals are.

"Strange Woman" Aboard President's Ship

"The Strange Woman," the widely-heralded film version of the famous play by William J. Hurlbut, was released this week by William Fox, with Gladys Brockwell in the title role.

An interesting point in connection with the release of "The Strange Woman" is that this picture was among those chosen to be shown to President Wilson and his Peace Conference party on the voyage to France.

The picture, which was enacted by a cast of fifteen well-known screen players, was directed by Edward J. LeSaint. The scenario was written by J. Grubb Alexander.

In the cast supporting Miss Brockwell are Charles Clary, William Scott, Harry Depp, Ruby LaFayette, G. Raymond Nye, Ada Beecher, Eunice Moore, Grace Wood, Margaret Cullington, Lucy Donahue, Miss Billy Armst, William Hutchinson, Miss Gerard Grassby and Louis Fitzroy.

Liberal Bookings Claimed for "The Bells"

Taking into consideration the diminution of business done by exhibitors during the period of the epidemic, "The Bells," with Frank Keenan as the star, has been unusually fortunate in its bookings, according to Pathe.

Its pre-release at the Rialto obtained the largest amount of bookings in the Greater New York zone.

War Review Shows Yanks in Russia

The first pictures to come out of Russia in two years are shown in the Official War Review, No. 27, which will be released on December 29. These pictures show American troops marching through the streets of Russian towns, American machine gun corps in action, etc.

"Little Women" Paramount-Artcraft Jan. 5

"LITTLE WOMEN," the William A. Brady production based upon Louise M. Alcott's story of New England life, which was purchased by the Famous Players-Lasky Corporation immediately after its initial showing at the Strand theatre, New York, will be released as a Paramount-Artcraft Special January 5.

Two million five hundred thousand copies of the book have been sold since it was written and it is still selling at the rate of a hundred thousand a year, according to report.

Of added historical interest is the fact that the scenes in the photoplay were filmed in and about the home of Miss Alcott in Concord, Mass., which is said to be in a perfect state of preservation. Here the author wrote "Little Women" and here gathered frequently such literary geniuses as Nathaniel Hawthorne, Ralph Waldo Emerson, Henry D. Thoreau and others.

Assisting in the details of production was a nephew of the author, who gave many valuable pointers to Harley Knoles, the director. In cast as the four little women are Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flinn. Henry Hull is Brooke and Conrad Nagel is Laurie. Kate Lester, Julia Hurley, George Kelson and Lynn Hammond are also in the cast.

"The Goose Girl" Success Series Release

One of Marguerite Clark's screen productions, "The Goose Girl," has been selected by the Famous Players-Lasky Corporation as the Success Series release for December 8.

This was originally released as a Jesse L. Lasky production, directed by Frederick Thompson.

Gloria Swanson, to Appear in a De Mille-Artcraft Production

Pauline Starke Appears as an Irish Lass

Catherine Carr and Dr. Daniel Carson Goodman, both writers with many successful photoplays to their credit, were the joint authors of "Irish Eyes," the Triangle play released for the week of December 15. Pauline Starke is the featured player, and she is said to portray as lovable a little Irish lass as ever graced the screen.

She plays the role of Pegeen, a poor neglected stepchild of Irish fisher folk, who meets Sir Arthur Ormsby and is helped by him to escape from her brutal guardian.

Rae Godfrey, Eugene Burr and Joe King are well known Triangle players in the supporting cast of this production. "Irish Eyes" was directed by William Dowlan with Elgin Leslie at the camera.

Shelled Hospitals Shown

What is termed "one of the most vividly thrilling pictures of the war" is shown in Official War Review, No. 24, released the week of December 9 by Pathe.

One of the scenes clearly shows two Red Cross hospitals destroyed by shells; the other intensely dramatic episode is a close view of the troops going into attack.

Loew Books Burlingham's

Loew's Stillman theatre, Cleveland, has booked the Burlingham Travel Pictures.

These are single-reel travelogues which are considered of exceptional merit, released every other week through the General Film Exchange.

PRESIDENT — A FAN

President Wilson Would Not Go to Sea Without Films

WHEN the George Washington sailed on its eventful mission carrying President Wilson and others to the Versailles Peace Conference, nothing was left undone to anticipate any desire that the President might express.

Therefore it seemed but natural that the authorities would provide several of the right kind of pictures that would appeal to the President and his honored guests.

Mme. Nazimova's "Revelation," "Toys of Fate," and "Eye for Eye" were the Screen Classics selected from the Metro offices.

Other Metro pictures selected for this honor were "Romeo and Juliet," "Blue Jeans," "Lest We Forget," "My Own United States," "Draft 258," and "The Slacker."

William Fox has also contributed heavily towards the President's entertainment. Among the Fox photoplays to be shown aboard the George Washington are "The Strange Woman" featuring Gladys Brockwell, and "Fame and Fortune" starring Tom Mix.

"The Road Through the Dark" Is Said to be Well Filled with Moments of Suspense, of Which This Is One. Clara Kimball Young, Select Star, Is the Central Figure in the Production

Thomas Ince Special to Select

"The Midnight Patrol," Produced by Thomas H. Ince, Will Be Released As a Select Pictures Special

SELECT PICTURES CORPORATION announces the acquisition of the Thomas H. Ince Special Production, "The Midnight Patrol." The picture will be released exclusively through Select Exchanges, as a Select Special. It was made by Mr. Ince prior to the existing agreement whereby his productions are exclusively released by another concern, and it is the only Thomas H. Ince picture to be so marketed.

"The Midnight Patrol" is described as a swiftly moving melodrama, produced under the personal supervision of Thomas H. Ince and featuring the work of that everyday American hero, the police detective. A cast of even excellence has been assembled for the feature, and includes Thurston Hall, Rosemary Theby, Marjorie Bennett, William Musgrave and a number of others, including Kino and Yamamatto, two Chinese actors of first-class ability.

The story for the picture was prepared by Julian Josephson and Denison Clift. Director Irvin V. Willat was in immediate charge of the production.

Most of the action takes place in and around San Francisco's great Chinatown, that romantic playground from which so many tales of adventure have come. We see the plotting and counter-plotting of a corrupt ring in which local politicians enlist as confederates unscrupulous leaders of the Chinese underworld.

An important episode pictures the disruption of a band of opium smugglers and the capture of the ring-leaders in the illicit trade. There are scenes aboard the ship on which the opium is being brought to America, in the gambling holes and opium dens far under the surface of Chinatown, and many scenes of life on the surface of the squalid oriental section.

The action culminates in a fight which takes place in a subterranean gallery far under the street. A white girl has been captured and held as a lure which, as anticipated, draws into the clutches of the plotters the enemy whom they fear the most—the government's most energetic agent in the person of a young Irish patrolman. A fight ensues.

Recruits arrive for both sides, with the bluecoats slowly gaining the upper hand. It is described as a tremendously realistic fray, one of those screen battles that lives long in memory. Here the producing genius of Thomas H. Ince scores heavily, it is said.

Select believes that in "The Midnight Patrol" it is offering to its patrons a clean, manly picture which will be welcomed everywhere.

Pathe Needs Tiger Face Actor for Serial

Pathe Scenario experts are exceedingly busy just at present preparing the various episodes of "The Long Arm," the new serial in which Ruth Roland, who has just renewed her Pathe contract, will be starred.

The particular puzzle that is causing the Scenario gentlemen to burn the midnight oil at present is the proper method to make up an actor so that his face will resemble that of a tiger to a certain degree, while still holding more or less of the human features.

The story of "The Long Arm" concerns three adventurers who penetrate to the wilds of Sumatra and steal an image of a tiger from a cult of natives known as the Tiger Worshipers.

By some secret process of tattooing and skin grafting they remodel the face of the third man until it resembles that of a tiger. Thus this man is compelled to go out into the world wearing, so that all may see, the badge of his shame.

The Pathe Scenario men are now puzzling on just the right make-up for the actor who will play this character, and they have been calling in most of the tattoo artists in New York to give them suggestions.

Jesse L. Lasky Presents Ethel Clayton in "The Mystery Girl," a Paramount Picture

Famous Players Reopens Fort Lee Studios

THE winter bugaboo in the East seems to have lost much of its power to incite the producers to terror.

Last week it was published, exclusively in Motion Picture News, that Goldwyn Pictures intends to return its entire producing outfit to New York from the West Coast following the completion of pictures now on hand. This week it is made known that Famous Players-Lasky has reopened its Fort Lee studios after it had been announced the plant would be closed until next spring.

These facts appear to be giving a "black eye" to the energetic personages who have press agented Los Angeles and its sunshine so persistently. A few weeks ago the news was rife in Los Angeles that "every last producer in the business" was moving hurry scurry to the Coast, to remain there the rest of their days. From last reports, it appears that San Francisco is to usurp the throne of Los Angeles in West Coast production, and that little old New York and the East will continue to move along at the same merry pace followed in the past.

Famous Players-Lasky last week had three pictures in work at Fort Lee. Marguerite Clark was being directed by Hugh Ford in "Mrs. Wiggs of the Cabbage Patch." At present, in addition to the Clark picture, the new John Emerson-Anita Loos production, "When the Boys Come Home," is being filmed there, as are also the bigger scenes for Elsie Ferguson's new Artcraft picture being made under the tentative title, "For Sale." Productions not requiring the large amount of floor space which the Fort Lee studio affords will be made at the Fifty-sixth street studio in New York and present indications are that the coming months will be exceedingly busy ones for the Famous Players-Lasky eastern producing organizations.

Louise Glaum Now An Independent Producer

LOUISE GLAUM, long a star in her own right, has entered the ranks of the independent producers and has started work on the first of a series of special features.

Miss Glaum's initial effort under her own auspices is intended to establish an exceedingly high standard. The author of her screen story is the photoplaywright, C. Gardner Sullivan, and the production is under the supervision of Allan Dwan, until recently director general of the Douglas Fairbanks photoplays.

He has the assistance of Director Art Rosson, who has been associated with him for several years. This collaboration, combined with the technical environments which surround Miss Glaum, is declared to indicate a notable production.

The Louise Glaum Company, after negotiating with a number of the important California concerns has leased space at the new Thomas H. Ince studios at Culver City, just approaching completion, at a cost of something like $250,000. The new plant is said to offer the last word in studio efficiency and technical perfection.

The cast with which Miss Glaum has surrounded herself comprises Matt Moore, of the quartet of Moore brothers; Edwin Stevens, the stage player, Jane Novak, well known leading woman, and others.

Metro Directors in West

Herbert Blache and Henry Otto, directors, are the latest arrivals in the rapid migration of the Metro producing organization from New York to California. Messrs. Blache and Otto reached Los Angeles Saturday evening.

Forceful Stories Demanded by Brentwood Film

The Brentwood Film Corporation has a very clear-cut policy regarding scenarios. It is to consider only those with dramatic situations which might come within the immediate knowledge or experience of at least 50 per cent of any audience.

Stories measuring up to this standard are scarce because of the dearth of writers of perception and power who can give force and grandeur to strong, everyday situations without destroying their simplicity.

In "The Turn in the Road" the Brentwood declares it had such a story, written and directed by King W. Vidor.

James A. Keough Manager of Pantheon, Chicago

After an absence of four years from Chicago's Loop, James A. Keough is back again in the city as manager of Lubliner & Trinz's Pantheon theatre, situated on Sheridan road.

Mr. Keough is well-known principally for his past successes with Saxe Bros., owners of the Strand theatre of Minneapolis.

Later he was with Ruben & Finklestein, of the same city, where he managed their Lyric theatre.

Previous to going to Minneapolis Mr. Keough was connected with Charles Weeghman, manager of one of the houses in Chicago's loop—the Casino.

He has been connected with the business for the past twelve years, in all capacities, and was with the first moving picture theatre in the city of Indianapolis, where he ran the phonograph, sang illustrated songs, took tickets and relieved the operator.

Mr. Keough was originally a musician in Chicago and his thorough knowledge of music helps him a great deal in presenting his pictures.

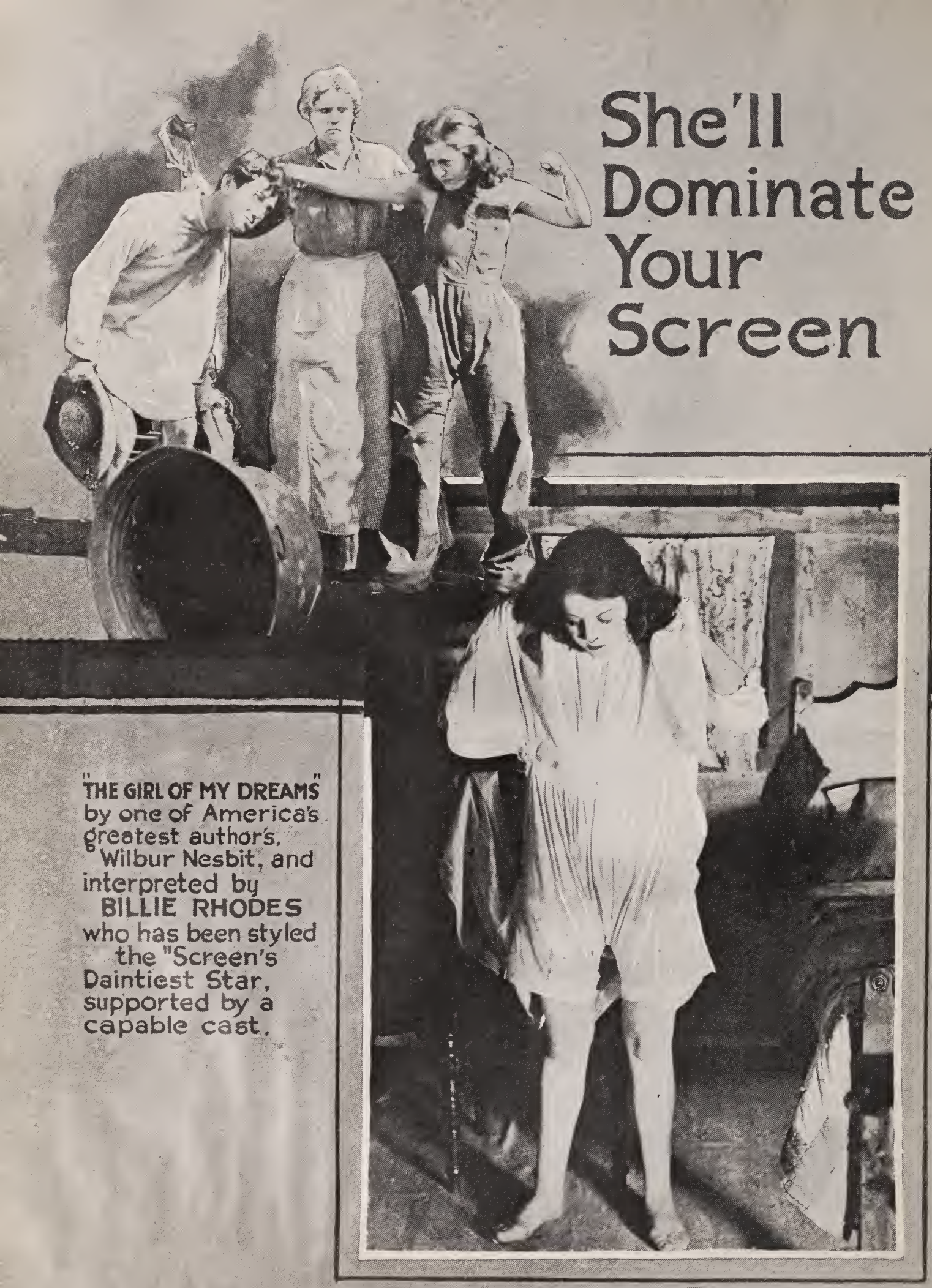
James A. Keough, Manager of the Pantheon Theatre in Chicago

BILLIE RHODES

She dominated hundreds of comedies with her dainty beauty
She is even more attractive as a full fledged star in
"The Girl of My Dreams"

ROBERTSON-COLE COMPANY
controlling world's rights

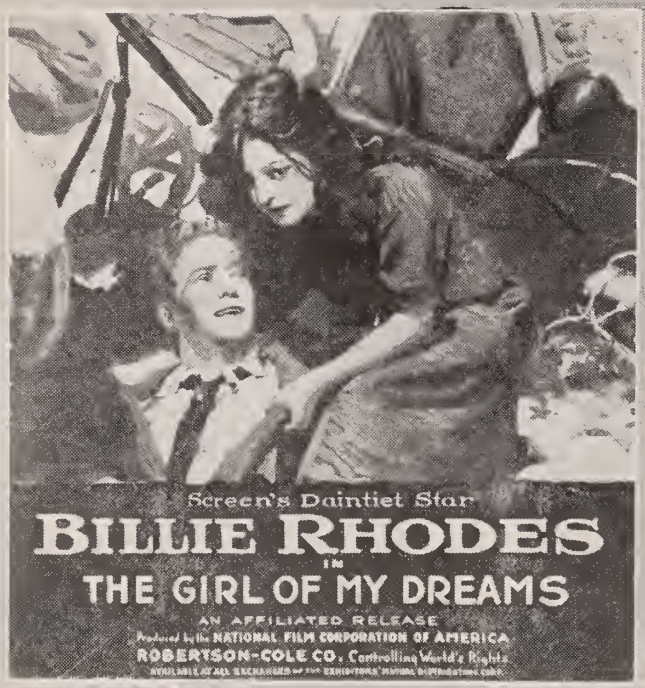
Released by
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION



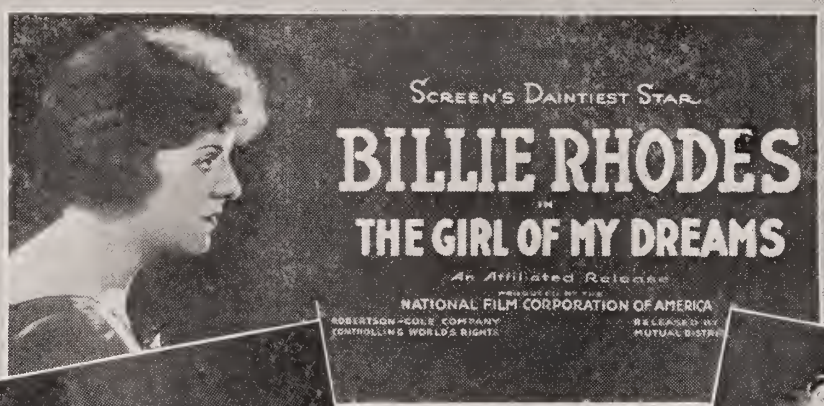
She'll Dominate Your Screen

"THE GIRL OF MY DREAMS" by one of America's greatest author's, Wilbur Nesbit, and interpreted by BILLIE RHODES who has been styled the "Screen's Daintiest Star, supported by a capable cast.

Miss Billie Rhodes plays a diversified role in her portrayal of the character of "The Weed" a part that permits her the greatest interpretation of her career and establishes her as a full-fledged star. "The Girl of My Dreams" is the first of eight de-luxe productions which will offer this star during the coming year.



A FULL LINE OF ADVERTISING MATTER that will include many novel EXHIBITOR'S aids is a part of the service with "The Girl of My Dreams" starring Billie Rhodes, produced by the National Film Corp. of America



"AN AFFILIATED RELEASE"

ROBERTSON-COLE COMPANY controlling world's rights

Released December 22nd by

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

Special Service Section on

Billie Rhodes in "Girl of My Dreams"

Billie Rhodes' beauty pulls in advertising and lobby displays

HAVE you ever "adopted" a star for your theatre?

Writing some months ago in the NEWS the author of "The Diary of a Successful Exhibitor" told how he had taken up a new star and had made her the greatest of favorites in his community and that in a very short time her every appearance marked record attendance at his theatres.

In Billie Rhodes you haven't a really new star, for she has delighted and charmed millions by her work in comedies, but she is now coming into her own as a real star in feature pictures. She will appear only in these special productions which are to be released through the Exhibitors' Mutual Distributing Corporation.

You have a distinct advantage in featuring her, for she comes to the screen as a star in features at the ideal moment—with the war over and the people wanting bright and happy things—wanting to laugh and to look on the brighter side. And this girl has been so associated with laughter that all who love comedy know her. And she is to be seen only in bright anl pleasing offerings. Her beauty of face and form are known wherever motion pictures are shown.

Let's call her:

"The girl with the Victory Smile."

MISS RHODES is a California girl, born in San Francisco. She began her stage career on the Orpheum circuit and after that played the soubrette role in "Babes in Toyland," and then turned to the screen going with Kalem, later with Universal and then with Christie comedies. It is probably for her work with the last named company that she became best known. Her pictures were featured in most of the big theatres and she began to attract great attention. Since then she has appeared in Strand-Mutual comedies and now has just finished the first of her big features, "The Girl of My Dreams," for the National Film Corporation.

With you it should not be merely a question of increasing the popularity of a star, but of building up greater patronage for your theatre by making that star the better known to your patrons. And where you have a player that can deliver the goods and where you are assured that she will be shown in the right sort of productions, you can go even further by creating the impression in your community that you are virtually one of her discoverers and convert your audiences into her most loyal supporters.

JUST as soon as we booked these productions we would sit down and write a letter to every person within the radius of the theatre—to every possible patron. In most cases circular letters are overdone, but here is a case where you can write one that will attract attention.

In the first place let us suggest that you take the ordinary correspondence size envelope and get an attractive cut of Miss Rhodes, say a three-inch oval and use this at the left of the envelope and over it the words "Introducing her." Use nothing else on the envelope except the address of the patron.

Then write a letter something on this order:

"For a long time we have been watching the work of Miss Billie Rhodes in short comedies and, together with other exhibitors, we have been awaiting the day when she would have a chance in the bigger features. We have admired her beauty, laughed at her infectious humor, taken heart with her Victory smile. And we know that you have, too.

(Then if you have been playing comedies in which she appeared, call attention to that fact and list the titles of several of them that you have used and which the audience have appreciated most. Then go ahead:)

"And so we have decided to adopt her for the Liberty theatre. We know that you will be glad, especially after you have seen her in the first of her really big offerings and that you will soon be ready to claim her as your own particular star. She doesn't come to us as a novice. We all know her beauty and her ability, but now that she has been granted her proper place among players, let us all show that we appreciate it and that we are going to be charter members of the 'Billie Rhodes star club.'

"'The Girl of My Dreams' is the first of her offerings and it will be shown at the Liberty, January 18 and 19. It is a happy picture, with plenty of laughs, a lot of heart interest, a lot of action—and genuine satisfaction."

WHEN you get the second of her pictures follow it up in the same way. After that you will not need to do any more than to simply notify your patrons of the dates on which you are showing the later offerings. But always refer to her as the star that your theatre has adopted.

Call her "Our Billie."

Figure in all of this sort of exploitation the psychological angle. People do not like to be forced into anything. They are willing to be led when the leading is apparent, but when you make them think that they are doing the thing themselves—in this case that they are putting over Miss Rhodes—they will be with you to the limit and will go further than you would ever dare ask them to go.

We make this statement advisedly. We are not giving you "arm chair" exhibiting ideas here. We have seen them work successfully in the cases of individual theatres and there is no reason why it shouldn't work in the country's theatres as a whole if the managers will put a little enterprise and hard work into the plan.

This is the way she looks as the little girl of the mountains. These stills feature personality and arouse interest

Use Pictures Everywhere To Put Over The Big Appeal

IN Miss Rhodes' first picture you have a title that is going to help you launch the campaign for her as a feature star—"The Girl of My Dreams." In fact, it is such a business pulling title that it ought to be featured strongly in all your exploitation, second only to striking pictures of your beautiful new star.

And right here while we are talking about beauty let us take the matter of pictures up. Just as soon as you book these pictures put in your application for every picture of Miss Rhodes that you can get. There is an unusually attractive collection of them that can be bought and you may be certain that they will prove a splendid investment not only for use in your advertising and newspaper work, but for a striking lobby display.

Don't merely rent any of these pictures. Buy them outright. See that your exchange sends through your order without delay and then begin to use them. And don't throw them away after they have been used once, but preserve them for use with every picture. You have a chance here for attractive lobby displays

AS we have said, get every one of these that is available and have them handsomely mounted in a glass case for your lobby. Use her name at the top and then use the line: "The Liberty has adopted her as our particular star." Then come the pictures and at the bottom should be used a card giving the date on which she will appear at your theatre in "The Girl of My Dreams."

Better still if you will include in this display scene pictures from the coming production. The producers have adopted the policy of using strikingly large pictures for this purpose, and there are eight 11 by 14 and two 22 by 28, so that they will attract immediate attention.

Now don't throw these scene pictures away after you have shown the first of the features. You can make these same still work for you on the next one. So that they will not appear exactly the same pictures that you have used once before, have cut-outs made of them showing her in the character that she portrays, and then when you get ready to start the display on your second production you can add to the lobby lay-out a line: "And you'll remember that she looked like this in 'The Girl of My Dreams,'" and then follow this with the scene pictures from the second offering.

IT'S ATTRACTIVE

Ample Material Supplied for Your Exploitation

ABOUT everything that could be desired is prepared for exhibitors handling "The Girl of My Dreams," including attractive paper, unusually large and striking scene pictures and several sizes of cuts and mats.

The paper, which is illustrated on another page, includes two one-sheets, one 3-sheet, one 6-sheet and a 24-sheet. You will see the attractive cut-outs that it will make for your lobby and you want to remember that you should play up the figure of Miss Rhodes as strong as possible.

There are eight 11 x 14 photos and two 22 x 28. There is a thumb nail cut, a 1 column cut and mat, 2 column cut and mat and 3 column mat only, together with press sheet and slide.

There is a special music cue sheet provided.

In addition there is a special 60-foot trailer that you will do well to use at least the week before you offer this first of the Billie Rhodes features de luxe.

FOR theatres that design their own advertising we would advise the use of large and striking half-tones in the displays. The added expense will pay you in the end. The appeal of the illustration is the strongest when the subject is a pretty woman, and you have here a series of photos that will make them all "sit up and take notice."

Don't think that the appeal of a beautiful woman is only to the men. It is even stronger in case of the women.

We would advise you to make the first announcement of the coming of Miss Rhodes as a real star at least a week before you really start to advertise the first picture. Keep this advertisement *separate* from your announcement of the current offering. Use one of the photos, a number of which are shown on these pages, at the top and give the general public a talk along the lines that we have outlined in the letter. Merely announce the name of her first offering.

And tell them it is a happy picture.

THEN start in to advertising the first offering. Don't be afraid to use big space and don't be afraid to make one striking cut the dominant thing about all of your advertising. Elsewhere we are suggesting some selling lines, but in this first picture put all the weight you can behind the personality of the star.

And we would go further than this. We would show that this is not a flash in the pan. Call attention to the unusual beauty of the offering and to the cast that is supporting her.

There are Leo Pierson, Jack MacDonald, Frank MacQuarrie, Lamar Johnston, Golda Mawden and Jane Keckley, all of whom are well known, and the mention of their presence in the cast will help a lot.

In establishing Billie Rhodes as a star feature her versatility and the charm of young girlhood. At the left we have her as the little girl of the mountains and at the right the ward of the aged millionaire

Romance and Personality Marked in This One

ROMANCE and personality of the star in the character that she assumes are the two chief points to be played up in exploiting "The Girl of My Dreams." There is a near sensational incident in the story, but you will hurt the patronage not only of this production but of other Billie Rhodes pictures if you go out of the way to emphasize that point.

One big thing to remember is that the people want cheerful pictures these days. They don't want to be worried with problems and they don't want to weep over tragedies. But that does not mean that there is not a demand for the heart thrill—the strong romantic element—and you have it here. Now, let's understand the production before we go any further.

"The Weed," for that is her only name, has been raised in the wilds of the California mountains, ignorant of who her parents are and living with the Williams family, typical product of the mountains. "The Weed" is as pure as the mountain air, but equally ignorant of all but the simplest principles of life. It is on one of her regular trips to a neighboring resort where she goes to sell the farm products that she attracts the attention of George Bassett, an aged millionaire, who is there for his health. Her simple sweetness quite captivates him.

FIRST of the real romance enters the story when Ralph Long, while driving his car down the mountain, skids off a cliff. "The Weed" comes upon him, drags him to a cave and treats him and then notifies the resort people. Long is taken to the city with "The Weed" remaining in his memory as "the girl of his dreams." But there comes another character, Kenneth Stewart, nephew of the millionaire.

"The Weed" knows nothing of bathing suits and the like, and takes her plunge in the mountain pool in nature's garb. Stewart sees her and snaps her and when he goes back to the city he has the picture enlarged and hung in the club.

But in the meantime the old millionaire is so convinced of the beauty of the girl's character that he takes her to the city to educate her. There Stewart never loses an opportunity to force his unwelcome attentions. It is after she has become Bassett's ward and the heiress to his millions that a landslide wipes out the Williams home and a neighbor finds a book in which it is recorded that the girl is the daughter of Stewart and that her mother died shortly after abandoning her.

During all this time Long remains in a semi-conscious condition in his home next door, and there the girl goes into his apartment, taking him fresh flowers each night. He believes her a dream girl, for the moment he awakes and seems to see her she disappears through the window.

THE information about the girl's parentage comes into the possession of Long's chum and he tells Long, who then goes to the club, tears down the photograph and then reveals the girl's identity to the father. Stewart, heartily ashamed of his conduct, begs that the girl never be told and goes away.

In the meantime the millionaire has formally adopted the girl and has named her as his heiress. It is during a party in the home that she goes to his room to take a plate of refreshments and there finds the old man dead. In the end, of course, Long finds happiness with his "dream girl."

Here are a few lines that tell just enough:

"Pure as the mountain pool in which she bathes, her innocence and beauty charm everyone that she meets. The sordid things in life are kept behind her and the heart throbs you feel for her are strangers to her happy heart. You'll love 'The Weed' and she'll make you the happier for having seen her."

"Charmed by her childish innocence, the millionaire took 'The Weed' from her mountain home to the palace of the city, but the beauty of her character remained untouched and she found all that a woman could desire. It's one of the happy stories that put new smiles in your life."

"'The Weed' had nothing but beauty and innocence and a heart that knew no limits, but they gave her everything that a woman could desire—wealth and love and utter happiness. You'll delight in the sunshine of her character, you will thrill with events hidden from her, and in the end you'll envy her a little and be very, very happy."

LET us repeat: In this first picture make this a typical "girl" story. Accentuate the happiness of it every moment.

And don't forget the star. Don't forget to talk about her.

Tell the people that she has been seen in comedies galore and that they then only had a chance to see one portion of her talents, but that here they are developed to the fullest.

Try this line:

"If you've liked Billie Rhodes before you'll LOVE her in 'The Girl of My Dreams.' For she's the girl with the Victory Smile."

The Independent Field

Rapf Sells A Picture in Lobby

"Wanted for Murder" Was Bought by Frank Hall in Broadway Theatre Lobby Immediately After First Presentation

WHAT M. Kashin, manager of the Broadway theatre, in New York, termed as the quickest film sale on record, took place in the lobby of his theatre Sunday afternoon, December 8, when Frank G. Hall, of the Independent Sales Corporation, bought from Harry Rapf "Wanted for Murder."

Mr. Rapf believes that the distinction of putting the first feature production through the recently organized Film Clearing House system of exchanges throughout the country, will fall to him with this special production.

After producing "The Struggle Everlasting," with Florence Reed as star, and "An Accidental Honeymoon," featuring Elaine Hammerstein and Robert Warwick, both for the state rights field, Mr. Rapf determined to make as topical a picture as was possible to produce for his next one.

S. Jay Kaufman of the New York *Globe* wrote the story that Mr. Rapf quickly secured and Frank Crane directed it, with George Peters at the camera. Elaine Hammerstein is the French girl and Charles Raven is the American boy in France.

Irene Franklin and Bert Green are also in the picture, as they appeared while entertaining the boys on the other side.

The fact that Mr. Hall bought the picture five minutes after its first presentation is considered by Mr. Rapf as entirely without precedent. The tremendous but practically inexpensive exploitation given the picture by M. Kashin of the Broadway theatre is declared to be a criterion that other progressive exhibitors could well afford to follow.

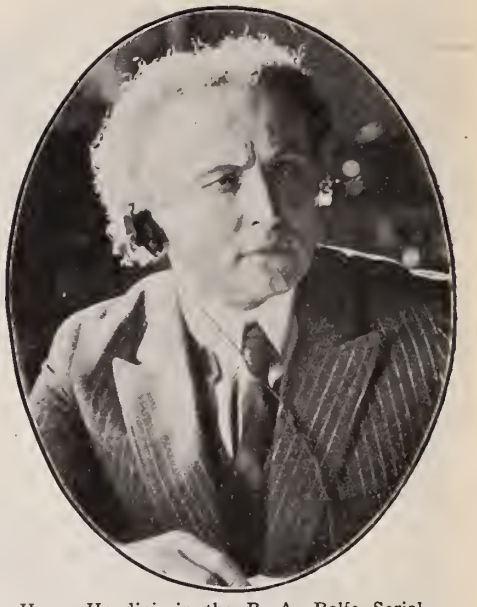
The "Wanted for Murder" circulars, appearing miraculously upon so many posts around New York City, is said to have attracted thousands of keenly interested groups and was but a part of the "teaser" campaign which was later augmented by similar descriptive matter in the newspapers.

"Wanted for Murder" is based upon the romance of an American boy and a French girl brought together through the war. The boy's great personal ambition to bring about the Kaiser's downfall is the impelling motive.

That the production is topical is declared to be revealed through the final scenes, which picture the first actual revolts in Berlin against the tyrannical rule of the Hohenzollerns. The abdication is also pictured and the romance is completed by the return of the American boy to the United States, bringing the French girl home to his mother.

It is declared that Mr. Hall considers "Wanted for Murder" contains the best heart romance of all the war pictures, and without any morbid effects.

Harry Rapf has completed another special production entitled "Sins of the Children," featuring Alma Hanlon, Stuart Holmes and Mahlon Hamilton.



Harry Houdini, in the B. A. Rolfe Serial, "The Master Mystery"

"The Challenge Accepted" Released December 23

"The Challenge Accepted" is a dramatic story of the selective service draft as it affected the natives of the Blue Ridge Mountains. Zena Keefe is said to be ideal in the leading role.

She is supported by Chester Barnett, John Hopkins, Sidney D'Albrook, Warren Cook, Charles Eldridge, Russell Simpson and Joel Day. Donald Gordon Reid, formerly connected with the Division of Films of the Committee on Public Information, is author of the story.

"The Challenge Accepted" will be released on December 23 and distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

New Release Plan for "Romance of the Air"

AN unusual releasing plan expected to be of good advertising value to exhibitors has been mapped out by the Crest Pictures Corporation for the distribution of the production, "A Romance of the Air," featuring Lieutenant Robert Hall, the American Ace, and Edith Day, the prima donna of "Going Up," the Cohan and Harris musical comedy now playing in Boston after a season's run in New York.

The releasing plan begins in the New England States, as Lieutenant Hall will make a personal appearance at the premiere of "A Romance of the Air" in Boston on December 30, when this picture begins its four weeks' engagement at the Tremont Temple theatre.

Each and every territory will then be released only after Bert Hall's personal appearance, and no territories will be either sold or leased until after a featured engagement in one large exchange center of each territory during which engagement Hall will appear personally at all performances and give an informal talk on some of his experiences in the Foreign Legion and as an aviator in the original Lafayette Escadrille during his three years at three fronts.

As Lieutenant Bert Hall is known for the exploits which resulted in his receiving the highest French, English and Russian honors—he wears seven medals on his broad chest—his personal appearances are expected to be greeted everywhere with enthusiasm and patriotic approval.

"The Hidden Truth" Will Have Broadway Run

"The Hidden Truth," an International Film Service, Inc., production directed by Julius Steger, is scheduled to appear for a run in one of the Broadway theatres in the very near future, but inasmuch as the management of the theatre has secured Anna Case's promise to appear simultaneously with the first showing of her picture—an event which naturally will greatly add to the impressiveness of the occasion—and as she is at present on a concert tour which will keep her engaged for the next two or three weeks, the actual release date cannot, at present, be definitely given out."

It is understood, at the time of her appearance, Miss Case will sing that ever popular old ballad, "Annie Laurie," her rendition of which is so frequently requested.

Anita Stewart Entertains French Officers

Anita Stewart, the movie star, immediately on her arrival in Los Angeles was hostess at a dinner to fourteen French army officers who were on their way under orders from Marshal Foch to join the Allied expeditionary forces in Siberia.

The dinner was given at Hotel Alexandria, and in addition to Miss Stewart and the officers, a number of prominent public officials and people high in the motion picture world were in attendance.

"Wanted for Murder" Has Big Exploitation

Harry Rapf's production, "Wanted for Murder," after a big exploitation campaign, opened at the Broadway theatre, New York, Sunday, December 8.

Mr. Kashin, manager of the theatre, in introducing this production for Mr. Rapf, has arranged very novel advertising ideas. Last week, circulars reading "Wanted for Murder" were posted throughout the city, and many of the streets and thoroughfares were blocked with people reading these circulars.

"Wives of Men" Reported Big Around Cleveland

The Cleveland office of Pioneer Film Corporation reported to Nathan Hirsh, president, that a big business is being done in that territory and that exhibitors are most enthusiastic in their praise of "Wives of Men," saying that it has been one of the best box office attractions of the season.

In the city of Cleveland the first run on this feature was presented at the Miles theatre, and a second run at the Orpheum theatre has done remarkable business.

Crowds have been in front of the theatre during afternoon and evening and from the present outlook it appears that the box office record of the theatre will be broken, according to the report.

Gaumont Shows the First Returning Soldiers

The Gaumont News and Graphic released during the first week in December contained two epochal news events. The giant steamship "Mauretania" arrived in New York City on Monday, December 2, loaded with the first contingent of our returning soldiers.

The Gaumont Company chartered a tug and its corps of cameramen met the "Mauretania" in the lower harbor and obtained what are declared to be the first motion pictures which have been taken of these soldier boys since the armistice was signed.

Arthur H. Sawyer Gathers S-L Cast for Lincoln

Arthur H. Sawyer, the "S" of S-L Productions, and well known in the industry as the business associate of Mr. Lubin in their various film enterprises during the past two years, is engaged in the active supervision of the first S-L feature directed by Ralph Ince.

Mr. Sawyer has gathered together an unusual cast to appear in support of E. K. Lincoln, headed by Clara Joel and Grace Darling.

Ann May, Keeney Picture Star

Star Commends Leading Women

E. K. Lincoln Comments on Leading Women Engaged for His Support in the First of the S-L Productions

E. K. LINCOLN, announced as star of the newly formed producing combination bearing the name of "S-L Productions," has appeared in company with many of the feminine screen celebrities of the present day.

Himself, familiar to photoplay audiences by reason of his numerous appearances as leading man in various film features he has been particularly fortunate in his choice of leading women.

During his picture career Lincoln has appeared as leading man with Anita Stewart, Dolores Casselli, Clara Kimball Young, Edith Storey and others equally well known.

Speaking recently of the cast assembled by Arthur H. Sawyer and Herbert Lubin to appear in his support in the initial "S-L Production," Mr. Lincoln remarked particularly on the feminine contingent among the players:

"I am greatly impressed with the calibre of the female leads selected by Messrs. Sawyer and Lubin to appear in my support in the forthcoming S-L Production. In securing Clara Joel and Grace Darling to interpret the two leading female characters, I feel that these roles have been placed in the hands of players both competent and popular.

"Miss Joel is more than familiar to theatre audiences because of her personal success in "Common Clay," "Kick In," and more latterly, "Business Before Pleasure." She is exactly suited to the part assigned to her. I believe Miss Joel will prove a veritable "find" for the screen, and register heavily.

"Miss Darling's work is known to the patrons of the movies. She has appeared in a great many successful film productions and possesses the particular photographic qualities which make for beauty and appeal on the screen. The vivid contrast in personality and type offered between Clara Joel and Grace Darling should help the production on which I am now working under the direction of Ralph Ince.

Lincoln, as previously announced, is to be presented as a star by Arthur H. Sawyer and Herbert Lubin in the first of a series of S-L pictures and Ralph Ince is now engaged in directing the production at the Sawyer-Lubin Studios.

Mix-Selig Two Reelers for State Rights

EXCLUSIVE FEATURES, INC., has made a special arrangement with William N. Selig whereby they will offer for the state rights market the sixteen two-reel western dramas featuring Tom Mix.

In the past it has been rather a hard proposition to get good dramatic subjects in short lengths. For this reason Exclusive Features are placing on the market this series of sixteen two-reelers featuring that western star, Tom Mix. The first release, "Twisted Trails," will be available on January 1 and from then on for sixteen weeks one of the two-reelers will be issued weekly.

Tom Mix is noted for his ability to portray the rugged western type of two-fisted fighting man. In this series of two-reelers he is said to be seen at his very best, in plays of fast, snappy action just brimming over with tense situations and real thrills.

Already a great deal of interest is reported as having been manifested by exhibitors who read the initial announcement of these releases.

Exclusive Features reports that they have already made a good number of state rights sales and therefore suggest that state rights buyers should not delay in getting in touch with them.

Those who have seen these two-reel Tom Mix big little features declare that they will provide a long felt want. Exhibitors have always been on the lookout for good dramatic short reelers, the kind of pictures that can be used to build up a program, and these little Western features are expected to be used to advantage and calculated to fit in well on comedy program, providing a touch of real drama.

United Releases Its First Two in January

CONCRETE evidence of the activity which has been reported from United offices is forthcoming in the announcement of definite dates of release in January of the first two of United Picture Theatres of America, Inc., productions, "The Light of Western Stars" and "Adele."

The former which is closely based on Zane Grey's Western romance, "The Light of Western Stars" and was directed by Charles Swickard from the screen version of Roy Clements is definitely announced for release January 5.

The second United release which is firmly set for January 26 will be that of the recently completed Kitty Gordon superfeature, "Adele," which has gone smoothly from its inception at the Brunton studios, Los Angeles, and which is said to present this screen star in a novel role differing in its entirety from anything before accomplished by Miss Gordon.

Private showings of "Adele" in New York are reported to have elicited unstinted praise. The piece is based on Adele Bleneau's widely read "The Nurse's Story." Jack Cunningham wrote the continuity and Wallace Worsley directed. Robert Brunton gave personal supervision to the production.

Educational Special Service on Page 3742

Things are Happening Thick and Fast in This Part of the Houdini Serial, "The Master Mystery," Produced by B. A. Rolfe

Bruce Announces New Scenics

His Twenty Themes Described as Having Wide and Varied Appeal —Three Thousand Miles to Make One Picture

ANNOUNCEMENT has been made of the releases of the new Robert C. Bruce scenics for the winter and early spring. Of the new crop, the Educational Films Corporation has already released "The Tides of Yesterday," "'Tis Tough to be Tender," "Tales of the Tall Timber" and "A Wee Bit Odd."

The next Bruce offering is called "The Wanderer and the Whoozitt." After it will come "The River Gray and the River Green," "The Restless Three," "Sundown," "Separate Trails," "Frozen Thrills," "The Lonesome Pup," "Scenic Succotash," "The Wolf of the Tetons," "Nature—Rest and Motion," "Horizon Hunters," "The High Horse," "The Pale Pack Train," "Nature—Hot and Cold," "Men Met in the Mountains" and "Before Breakfast."

Dane and Buddy, the canine heroes of "The Wanderer and the Whoozitt," traveled 3,000 miles to be filmed in one of the pictures. Their winter home is Portland, Oregon, whence they were summoned by telegram to the kennel owner to make the next stand of Jackson's Hole, Wyo. They rode 1,500 miles in express car, met their master at the station, worked on location, and then returned with Bruce on the westbound train to the Coast.

In two of the pictures, equine "leads" are featured. Western cayuses bear the packs of Bruce and his dogs up the steep trails, and due need is given to their cleverness and intelligence in "The Little High Horse" and "The Pale Pack Train."

Mr. Bruce believes that in the new series of twenty subjects now offered he has a wider variety of themes and a larger number of original ideas than he has secured in any of his previous seasonal work. The beauty spots of the Northwest, the Rocky Mountains and California have yielded many unexpected treats to the picture-taker, and the novel, the curious and the amusing are blended with the scenically beautiful. Especially is Mr. Bruce enthusiastic in his appreciation of the Jackson's Hole country adjacent to Yellowstone Park. He describes it as the potential Playground of America and warmly favors its incorporation in the Federal Government's system of national parks.

"Motor Corps Night" At Broadway Theatre

In honor of the Motor Corps of America, Mr. Kashin, of the Broadway theatre, will set aside one night as Motor Corps night, during the engagement of the photoplay "Wanted for Murder."

In this picture is a scene in which a few of the ladies of the motor corps with their ambulances are showing their wonderful work on the other side.

"Unique Comedies," Title of Arrow Reissues

The Arrow Film Corporation has secured for exclusive distribution in the United States and Canada thirty-two single reel comedies produced by the United States Motion Pictures Corporation.

Twenty-six of these comedies were released through the Paramount programme, but have been withdrawn from the market, while six of the comedies are entirely new.

The re-issues have been re-titled and re-edited, and the entire series are being offered State Rights exchanges to be released once a week, commencing December 20.

Lee Ochs Recovers from Minor Operation

Lee A. Ochs, vice-president of United Picture Theatres of America, after completing his recent successful tour through the West, was taken down and consented to be removed to St. Luke's Hospital in New York, where a minor operation was performed.

According to reports, Mr. Ochs is now doing nicely and expects to soon be back at his desk and active in promoting the demand for "Light of the Eastern Stars" and "Adele."

Charles Chapman Joins S-L Productions

The latest addition to the special studio staff assembled by Arthur H. Sawyer and Herbert Lubin for the first S-L production, starring E. K. Lincoln, is Charles Chapman.

Mr. Chapman was appointed in the capacity of Art Director with the newly formed producing organization.

In point of experience he is a dean of art directors in the motion picture field, having been the first worker in that capacity with the Vitagraph Company of America over nine years ago.

One of the dramatic scenes from the Frohman Amusement Corporation's new picture, "Once to Every Man." Jack Sherrill and Mabel Withee are seen here

Arrow Film Corporation Reports Many Sales in One Week

The activities of the Arrow Film Corporation, state right distributors, have not abated, but if anything renewed and added energy seem to have caused the piling up of a sales record.

In addition to the sales made on the serial, "The Demon Shadow," the following sales were made for the week ending November 30:

Unity Photoplays Company of Chicago, for Illinois and Indiana: 32 single-reel "Unique Comedies"; "The Woman's Law," starring Florence Reed; "The Perfect Model," a re-issue of "Inspiration"; "The Sunset Princess," "Her Aviator"; four five-reel "Allison-Lockwood" re-issues, and "Pamella's Past."

Southeastern Pictures Corporation of Atlanta, for the six Southern States: 32 single-reel "Unique Comedies."

J. P. Donnelly of Seattle, for Montana: The special attraction, "The Finger of Justice," and the same production to Max Gluckman for Argentine, Uruguay and Paraguay.

Standard Films Service Co. of Cleveland, for the territory of Ohio and Kentucky: 12 two-reel "Anna Little" westerns, and the same productions to the Specialty Film Company of Dallas for Texas, Arkansas, and Oklahoma.

The re-issued production, "The Million Dollar Mystery" in six reels, to the Quaker City Feature Film Company, Inc., of Philadelphia, for eastern Pennsylvania and southern New Jersey. Frank Gerston, Inc., for northern New Jersey, and to the S. S. Film Exchange for western Pennsylvania and West Virginia.

"Huns Within Our Gates," to the Federal Feature Film Corporation of Boston, for the six New England states.

New Independent Plans to Finance Producers

While the operations of the newly organized Independent Sales Corporation are definitely limited to the maintaining of a large force of film salesmen throughout the country for the sole purpose of booking pictures, and it will not be concerned in the producing of pictures or in the physical distribution of productions, it recently became known that an important part of its functions is the financing of producers in so far as a cash advance on finished negatives is concerned and also the financing of prints and advertising.

This places the Independent Sales Corporation in a position where it can close with producers, or groups of producers, immediately to take full charge of the advertising and marketing of their pictures, while at the same time sharing with them the burden of the cost of production.

The physical distribution of the pictures, which is a thing apart from the activities of Independent Sales Corporation, is taken care of by a special arrangement between this company and the Film Clearing House.

Henry Walthall Christmas Star

"And a Still Small Voice" Will Be Released December 22 and Distributed Through Exhibitors' Mutual Exchanges

HENRY B. WALTHALL will be the Christmas star of the new Exhibitors' Mutual release. By the terms of the new contract between the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation, all pictures for the twenty-nine Exhibitors' Mutual exchanges in the United States and Canada are being supplied by Robertson-Cole.

Robertson-Cole have contracted for eight Billie Rhodes, eight Henry B. Walthall, eight William Desmond, eight Bessie Barriscale and eight Sessue Hayakawa pictures a year, releasing via the Exhibitors' Mutual. Mr. Walthall's first appearance on the releasing program will be on December 22, when his first vehicle, "And a Still Small Voice" will appear.

Mr. Walthall is now at work at the National Film Corporation of America studios on the coast in "Lives for Sale," described as an original powerful story. His next production will be a play founded on Hallie Erminie Rives' popular novel, "The Long Lane's Turning." This will be produced as a super-feature.

"And a Still Small Voice," Mr. Walthall's first release, was made before the star signed his long term contract with the National Corporation to make a series of eight features a year for release through Robertson-Cole. It will serve as an introduction of Mr. Walthall to the Exhibitors' Mutual schedule of releases. "And a Still Small Voice" is described as a photodrama of unusual novelty and strength, with Mr. Walthall at his very best.

"No star is more popular than Mr. Walthall," said one official. "He endeared himself to fans with his unforgettable little colonel of 'The Birth of a Nation' and he has held a position all his own in their affections ever since."

The Robertson-Cole Company promises that the star will be seen in series of releases of a distinctly strong dramatic nature, and that morbidness will not be a part of them, but that Mr. Walthall will appear in the kind of characterizations the public wants.

Stoermer Comments on "Tidal Wave"

BECAUSE of the many changes on popular desire in its relation toward the theatre, all speculations are wasted energy, according to William Stoermer, producer, author of "The Honor System," and now author, producer and purveyor of "The Tidal Wave," which he is preparing to circulate immediately.

There are certain angles of mob psychology that may be predetermined accurately, according to the Stoermer manual of film tactics.

In his preparations for "The Tidal Wave" the producer goes back to July, 1917, almost a year and a half ago. At that time, the owner of "The Tidal Wave" decided that he would have in negative form on the shelves ready to be finally cut and subtitled a picture big in drama and timely in subject just suited to what popular desire should approximately be when the war was over and peace declared.

"Of one thing you may be sure," said Mr. Stoermer, "and that is that 'The Tidal Wave' is not a war play.

"Of another thing you may be certain," he continued, 'The Tidal Wave' is not in the limitations of its definitions a romance. Another fact for record is that 'The Tidal Wave' is not a suspense detective story. But 'The Tidal Wave' possesses the salient and atmospheres of all three of those kind of dramas.

"I am testing my judgment to parallel public inclination at an hour commonly supposed to be the most difficult to gauge by film makers and exhibitors, and, for that matter authors. And I do not think that I am going to be mistaken in believing more than a year ago that I could call the turn public desire in film plays after peace had been finally tagged to the great red bowl that has convulsed the world for the past four years.

"In 'The Tidal Wave' I think I have the kind of play that nine-tenths of playgoers want at this time. While it is not a mystery story, my long acquaintance with the pabulum of playhouses long ago taught me that a mystery story is one of the eternal verities for box office draught."

The story is in eight reels with the surge of souls in conflict as the explanation of the title.

Gaumont Graphic Shows Stirring Scenes

Gaumont Graphic No. 37, which was released December 6, shows many stirring scenes, according to the following partial list:

"With Our Boys in France" shows eleven different scenes, among them being Pushing on to Potsdam, a continuous line of caissons move forward at double time, American engineers build a bridge over the River Meuse, German dugouts near St. Mihiel captured by the Americans, etc.

Gen. Joseph Haller, former commander of the Polish brigade in the Carpathians, is welcomed home at Paris, France. In Los Angeles D. W. Griffith is presented with chevron of honor from the U. S. Government.

At Great Lakes, Ill., the sailors supplant the newsboys and the money realized went to the Naval Relief Society. The official peace ship is seen leaving New York harbor with President Wilson on board.

Just a few minutes before the President sailed the Lapland arrived with several thousand boys from "over there." All this and many more enlivening scenes are shown in No. 37 of Gaumont Graphic.

Special Service Section on

"The Key to Power"

AMERICANISM and pride of country—in its people and its achievement—have been immeasurably increased by the outcome of the war. Only a couple of years ago we were a more or less selfish people. We didn't care anything about the fellow next door. We didn't thrill much with the success that strangers were making. We didn't worry much about where things came from—so long as they came.

But now we do want to know what our country is doing, so long as the things are virile. We want stories of Americanism, set against the background of things American. We want stories that are happy, stories that are logical, stories that work out to the triumph of real manhood and womanhood. And these are the points to consider in framing your exploitation for "The Key to Power."

Although this six reel feature is released by Educational Film Corporation, it is not to be classed as an "educational" picture, but a virile story of Americanism, set against the background of the great war. It is not a war story, yet the spirit that brought us victory dominates it.

It is distinctly a victory story.

There are thousands of Americans who did not have the privilege of offering their lives "over there," but who offered everything that they had to give on this side of the water. And their part will never be forgotten. In the stress of the excitement of welcoming the heroes back the lustre of these war workers may dim a little, but it will be but a passing cloud.

IT is not only not a war picture, but the interest in this should be greater than it was during the actual hostilities. Then the public had time to think only of the feats that the soldiers were performing on the battlefield. Now they have time to consider the whole setting of the great drama. *And, as we have said, this forms only the background for an absorbing story of Americanism, full of action and the human elements that people want in pictures.*

Here is an idea of the story:

Bruce Wendell, son of a West Virginia coal mine owner, is a West Point graduate and a captain in the American army and in love with Ann Blair, granddaughter of Gen. Blair, who believes that the army is the only profession for a man. Another suitor is Lieut. Parrish, son of the president of the B. & W. Railroad which moves the coal from the Wendell mines. Just before this country gets into the war Meyer, a German agent, comes to the section and under the guise of making millions for Parrish, senior, really plots to tie up the coal production by having the railroad

At top Miss Claire Adams, then Hugh Thompson and Director Wm. Parke

delay cars. But the elder Wendell fathoms the plot and when he does he is set upon by thugs in the hire of Meyer and receives mortal wounds.

ON his deathbed he calls in his son and tells him of the plot and insists that he leave the army and save the coal mines, thus doing his country an even greater service than he could do as a fighter. This offends the Blairs and after this country gets into the war and Bruce refuses to return to his post the break is an open one. Lieut. Parrish and the rest believe that Bruce is animated by cowardice, and the girl finally accepts Parrish's offer of marriage. It is at that moment that Meyer and his crowd resort to further violence and determine to destroy the mines. Ann's little brother, Bobbie, still believes in him and when he is seeking Bruce he is sent by one of the German plotters into the mine just as the explosion is about to go off. Bruce goes to the lad's rescue.

Later, the boy and his sister are trapped by the spies and taken to their headquarters in the mountains. Bobbie escapes and goes to summon Lieut. Parrish and his men from the army post. Bruce shows up just at that moment and a battle with the plotters follows, in which the mine owner is getting the worst of it just as the soldiers arrive. When Lieut. Parrish is told by Meyer of the part that his own father has in the plot he withdraws from the contest for Ann's hand, as well he might, as her faith is now restored and her love is sure.

PURE Americanism—that is the point to play up.

There is just enough of the industrial angle in the picture to give an unusual setting. It is brought out clearly the important part that coal takes in the life of the nation. That is brought out incidentally while Bruce is explaining to Ann and the little brother why he had to leave the army and guard this portion of the national essential resources. This is in the form of allegory, but there are just a few feet of it—enough to strengthen the story without becoming tiresome.

Most of the settings are in West Virginia. There are flashes shown of the mines, of the methods of loading and transport and many scenes in a typical mining town. There isn't the slightest thing of a fake about this picture.

The point that you want to make here is that you have more than a mere story, that you have something everyone will remember. It is a picture that will cause a great amount of "word of mouth" advertising.

Tell them:

"Coal is the key to the power that won the war for America, and the Americans who guarded it and frustrated the plots of the Huns over here are just as much heroes as those who fought over there—they all did their duty, and gloriously."

At the left and right are the two principal characters in "The Key to Power." In center scene after rescue of the little brother

Victory Idea Should Be Played Up Very Strong

THIS is a picture that should be exploited as a special picture. Get out of the rut and do things different. You have a production here that will be a welcome relief after the usual war picture and the general line of current offerings. There is matter here that will make your audiences think without their knowing that they are thinking; that will add greatly to the knowledge of this country's power without their getting the impression that they are being "educated."

Don't go into the industrial element of this too much in your advertising. Let that be incidental. We have already told you that the power of coal forms only the background for the story and we wouldn't go a bit further than that in the publicity. But because of the solid interest, because of that background, because not only is the story real but the settings are genuine you can afford to go much further than you could with one of the purely artificial creations. It should be given all the attention that you give any of the "specials" that you use.

Keep the story the main thing. Keep the victory idea strong. Play the hundred per cent American element for all that it is worth.

One sheet devoted to female star

HERE is one point that you want to remember:

When the armistice was signed we had more than three million fighting men in service.

That is a great number, a remarkable achievement, *but stop to remember that this was but a fraction as compared to the number that were doing war work in this country. A great share of the population was engaged directly in helping to win the war. With the strain of the war over there has been a relief in the tension here at home, just as the boys in the army and navy have relaxed to an extent when the fighting days appear over.*

Over on this side of the water the millions have been attending the motion picture theatres and cheering every appearance on the screen of the boys in khaki and blue.

But now the men who did their part on this side are going to have something of an inning. We want all of us now to look further behind the scenes and see the things that contributed to the great victory. We haven't forgotten the bravery of our heroes, but there is room for a tribute to all now.

Every man who has been serving his country on both sides of the water, every woman, every child knows that there has been every human element at work in this country. You have a chance to show them a part of the war work here, set in with a stirring story of the German intrigue that failed. And though the particular story is fiction the spirit of it is absolutely true.

AND so we would carry that spirit into the advertising. We would talk about the part the workers at home played, keyed up with the victory spirit. Here are a few lines:

"No braver men ever offered their lives than the millions of boys who served Uncle Sam 'Over There.' But there were heroes at home, too, men who have been unsung, but who have contributed their brain and

Reproduction of three-sheet

At left the thrilling rescue scene and at the right the group of German plotters. In the center one of the strong dramatic incidents

their brawn to winning the war—without whom Gen. Pershing's army could never have forced the Huns to sign the armistice.

"There were thousands of these heroes in the coal fields, supplying the key to power. They grappled not only with nature, but they had to fight the cunning of German propaganda and Hun violence. Here you have a typical story of the battles that were won at home, how the American coal interests triumphed when all of German power was seeking to cripple our industries. You'll thrill with the bravery of these men just as you have cheered the fighting boys when this tense story of action is unfolded on the screen."

Or this gets the more intimate touch:

"When Bruce Wendell resigned his commission in the army just as this country was about to enter the war, his friends called him a coward. Even his sweetheart turned from him. Among all he knew only her little brother believed in him.

"But he knew that there was a battle to be fought over here, too. He was at the head of a great coal mining plant—and coal is the key to power. How he fought German intrigue and violence and American profiteering is one of the most dramatic stories that has come out of the war.

"There are millions of heroes who never had the chance to don the khaki. You don't know the story of the war until you have seen their part in it. It's a truly American epic."

YOU will note that we have made the selling arguments on this picture somewhat longer than we generally offer in these service sections. It is advisable to do so, because you want to acquaint the public fully with the character of the offering and at the same time to let them know that there is true dramatic interest to the story.

Here is another one that gets the love element into the exploitation a little stronger:

"Ann Blair was a soldier's granddaughter, and when Captain Bruce Wendell came to her in the uniform of a captain, a West Point graduate, he won her heart and hand. But the tocsins of war sounded and Bruce threw up his commission without a word.

"'Coward' she thought, and spurned him and then allowed another officer to win her promise. But she did not know the duty that he had to perform at home. She did not know that German plotters had closed his great mines, that he had to stay at home to supply the key to power of the nation, that our factories might make the munitions of the war, the railroads transport men and supplies and the transports carry them and our fleets over the seas.

"He faced the Hun over here. She saw him in his manhood, with she as the pawn. She came to know that there were heroes on both sides of the water in the big conflict—O, and you know what happened then."

MATERIAL A-PLENTY

It's Up to You to Make Use of These Accessories

THIS picture should be billed and advertised strongly. There is ample material with which to work, and the greatest care should be taken to see that the whole of your territory is covered.

For the posting there is a striking twenty-four sheet with a design at the sides carrying out the coal mining idea, and a striking big scene picture in the center with the title of the production carried out in letters coming from the smoke. There are, also, one, three and six sheets.

There are seven 11 x 14 scene cuts and two 22 x 28, heralds and plenty of squegees for newspaper use. There are one, two and three column newspaper cuts, and two scene mats. There will also be page and half page mats supplied for newspaper use, and these will give complete and convincing stories.

In addition there will be a special plan book giving additional hints on putting over the picture and showing all of the material.

THREE names should be played up in connection with this picture. You have a most charming star in the person of Claire Adams and she will win the sympathy of your audiences quickly. She was born in Calgary, Alberta, and is a niece of Sir Donald McMillan, former governor-general of Manitoba. She recently scored a big hit in "The Spirit of the Red Cross," which has probably been shown in your city and you can make capital of that fact.

Her sole dramatic experience has been in motion pictures, beginning at the Edison studios and was continued in the James Montgomery Flagg short comedies, including "The Man Eater" and "Romance and Brass Tacks." Later she played opposite Richard Bennett in "The End of the Road." She has just finished work in "Oh, Johnnie," with Louis Bennison.

Hugh Thompson, the male lead, is one of the best known leading men on the screen and he certainly has a following in your section. He has played opposite such stars as Virginia Pearson, Theda Bara, Emmy Wehlen and Olive Tell. He was last seen opposite Doris Kenyon in "The Street of the Seven Stars."

William Parke, who is responsible for the making of the picture, is one of the best known of directors. For a long time he made comedies for Thanhouser, and then directed his first feature with Gladys Hulette in "The Shine Girl," the picture that brought the star into real prominence. One of his most recent successes was "The Yellow Ticket," starring Fannie Ward.

Mr. Parke has the advantage of years of experience as stage manager with Richard Mansfield, E. H. Sothern and Julia Marlowe, where he learned the fine sense of values that is shown in "The Key to Power."

SPECIAL EXTRAORDINARY!
THE
KEY TO POWER
in 6 parts Released by Educational.
A THRILLING SPECTACLE OF AMERICA'S MIGHT and A LOVE THAT TRIUMPH'S

Two column advertisement supplied by Educational

Features--Current and Coming

Bluebird Photoplays

Nov. 18. Hugon, the Mighty (Monroe Salisbury) 5
Nov. 25. All Night (Carmel Myers)..... 5
Dec. 2. Tongues of Flame (Walcamp)..... 5
Dec. 9. Set Free (Edith Roberts)..... 5
Dec. 16. She Hired a Husband (Priscilla Dean) 5
Dec. 23. The Sea Flower (Juanita Hansen).. 5
Dec. 30. The Cabaret Girl (Ruth Clifford)... 5

Famous Players-Lasky Corp.

Nov. 17. My Cousin (Enrico Caruso).....
Nov. 17. The Make-Believe Wife (Billie Burke) .....
Nov. 17. Gypsy Trail (Bryant Washburn)...
Nov. 24. Women's Weapons (Ethel Clayton)
Nov. 24. A Daughter of the Old South (P Frederick) .....
Nov. 24. Mirandy Smiles (Vivian Martin)...
Dec. 1. Sporting Life (Paramount-Artcraft Special) .....
Dec. 1. Under the Greenwood Tree (Ferguson-Artcraft) .....
Dec. 1. Fuss and Feathers (Bennett-Ince-Paramount) .....
Dec. 8. The Greatest Thing in Life (Griffith-Artcraft) .....
Dec. 8 Arizona (Fairbanks-Artcraft) .....
Dec. 8. Too Many Millions (Wallace Reid-Paramount) .....
Dec. 15. Branding Broadway (Hart-Artcraft)
Dec. 15. The Squaw Man (De Mille's).....
Dec 15. Good Bye Bill (Shirley Mason-Paramount) .....
Dec. 22. String Beans (Charles Ray-Paramount) .....
Dec. 22. Quicksand (Dorothy Dalton-Paramount) .....
Dec. 22. The Mystery Girl (Ethel Clayton-Paramount) .....
Dec. 29. Little Miss Hoover (Marguerite Clark-Paramount) .....
Dec. 29. The Hope Chest (Dorothy Gish-Paramount) .....
Dec. 29. The Way of a Man with a Maid (Bryant Washburn-Paramount) ....

SUCCESS SERIES (Reissues)

Nov. 17. Snobs (Moore) .....
Nov. 24. The Cheat .....
Dec. 1. Caprice (Mary Pickford).
Dec. 8. The Goose Girl (Marguerite Clark).
Dec. 15. The Eternal City (Pauline Frederick).
Dec. 22. The Old Homestead (Special).
Dec. 29. The Virginian (Dustin Farnum).

First National Exhibitors' Circuit,

Ambasador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."
Nov. 25. "The Panther Woman" (Petrova) 5

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Nov. 24. Why I Would Not Marry?.....
Dec. 8. Every Mother's Son.....

FOX STANDARD PICTURES

Nov. 17. The Woman Who Gave (Evelyn Nesbit) .....
Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. For Freedom (Willam Farnum).....
Jan. 12. The Siren's Song (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Nov. 24. Fame and Fortune (Tom Mix).....
Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....

EXCEL PICTURES

Nov. 17. Tell It to the Marines (Jane and Katherine Lee) .....
Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."
Jan. 5. Theda Bara in "The Serpent."
Jan. 12. "The Regeneration."
Jan. 19. William Farnum in "The Broken Law."
Jan. 26. Theda Bara in "Under Two Flags."
Feb. 2. "Infidelity" (Dr. Rameau).
Feb. 9. Valeska Suratt in "The Soul of Broadway."
Feb. 16. Theda Bara in "The Darling of Paris."
Feb. 23. William Farnum in "Hoodman Blind."

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Arden)

Dec. 23. The Challenge Accepted (Zena Keefe) .....5 D

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Nov. 18. His Bonded Wife (Emmy Wehlen) 5
Nov. 25. Five Thousand an Hour (Hale Hamilton) 5
Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald .....
Toys of Fate (Nazimova), Screen Classics, Inc. .....
To Hell With the Kaiser (Lawrence Grant, Olive Tell). Screen Classics, Inc.....
Eye for Eye (Nazimova)..... 7
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

Mutual Film Corporation

Oct. 13. The Temple of Dusk (Sessue Hayakawa) .....
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated .....
Nov. 17. The Dare Devil (Gail Kane)..... 6

Pathe Exchange, Inc.

Nov. 17. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Nov. 17. The Mantle of Charity (Margarita Fisher), American .....
Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Dec. 1. Infatuation (Gaby Deslys).....6 D
Dec. 1. All the World to Nothing (Russell)
Dec. — Wives and Other Wives (Mary Miles Minter) American.....
Dec. — Fair Enough (Margarita Fisher) American .....
Dec. — When a Man Rides Alone (William Russell) American .....
Dec. 15. The Narrow Path (Fannie Ward-Astra) .....5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando .....5 C D

Select Pictures

Oct. — The One Woman (Select Special).
Oct. — Mrs. Leffingwell's Boots (Constance Talmadge).
Nov. — Her Great Chance (Alice Brady).
Nov. — The Road Through the Dark (Clara Kimball Young).
Nov. — The Cavell Case (Select Special).
Nov. — The Midnight Patrol (Select Special).

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Nov. 17. Reckoning Day (Bella Bennett).... 5
Nov. 24. Deuce Duncan (William Desmond). 5
Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Nov. 18. Kiss or Kill (Dean and Rawlinson). 5
Dec. 2. Vanity Pool (Mary MacLaren)..... 5
Dec. 16. Danger, Go Slow (Mae Murray).... 6
Dec. 30. The Wildcat of Paris (Priscilla Dean) 6

Vitagraph V-L-S-E

Nov. 18. Everybody's Girl (Alice Joyce).... 5
Nov. 25. Miss Ambition (Corinne Griffith)... 5
Dec. 2. The Dawn of Understanding (Bessie Love) .....
Dec. 9. The Man Who Wouldn't Tell (Earle Williams) .....
Dec. 16. The Beloved Imposter (Gladys Leslie) .....
Dec. 23. Hoarded Assets (Harry Morey)....
Dec. 30. The Captain's Captain (Alice Joyce)

World Pictures

Nov. 18. Just Sylvia (Barbara Castleton and Johnny Hines).....
Nov. 18. America's Answer .....
Nov. 25. The Grouch (Montagu Love).....
Dec. 1. The Sea Waif (Louise Huff with John Bowers) .....
Dec. 9. The Man of Bronze (Lewis S. Stone)
Dec. 16. Hitting the Trail (Carlyle Blackwell and Evelyn Greeley).....

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent releases on page 3748)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919

1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES

Dec. 8. Independence B' Gosh.....2 C
Dec. 22. Perfectly Fiendish Flanagan.....2 C

PARAMOUNT BRAY PICTOGRAPHS

Nov. 17. Why Movies Move.
Nov. 24. Tortola, the Fishwoman's Paradise.
Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Nov. 17. Fiji Does Its Bit.
Nov. 24. Fire Walkers at Bega.
Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Nov. 17. Whose Little Wife Are You?
Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express.....
Nov. 17. Mongrels.....2 C
Dec. 15. The Fatal Marriage.....
Dec. 29. The Son of a Hun.....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....
Nov. 17. The Dough Boy.....
Nov. 24. Around the World in Nine Minutes.
Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. Hitting the High Spots.....

General Film Company

BROADWAY STAR FEATURES (O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle).....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle).....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle).....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres).....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns).....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns).....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns).....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns).....2 D
The Jest of Talky Jones (Carol Holloway, William Lester).....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer).....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer).....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton).....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising.....1 Sc.
Agricultural Opportunities in Western Canada.....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley.....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work.....2 C
A Woman.....2 C
The Tramp.....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes.....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob.....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics.....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks.....1 C
The Bully.....1 C
The Janitor.....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby.....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event).....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational).....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky.....1 C
What's in the Trunk?.....1 C
Reuben's Romance.....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters.....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES

(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp.....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon).....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon).....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden).....1 C
The Camouflaged Baby (Lillian Vera-Bouldon).....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden).....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout.....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune.....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie.....2 reels
Oct. 7. Camping Out.....2 reels
Nov. 17. Pink Pajamas.....2 reels
Dec. 1. Proposing Bill.....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent.....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early.....2 reels
June 15. Straight and Narrow.....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

May 8. The Starter.....Edison
May 22. The Spoiled Girl.....
June 5. The Lonesome Girl.....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (ELINOR FIELD)

Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Nov. 17. The Tale of a Hat.....1 C
Nov. 24. Just Home Maid.....1 C
Dec. 1. Are Brunettes False?.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....

ROTHACKER OUTDOORS

Nov. 17. Black Feet and Flat Heads
Nov. 24. Bad Men and Good Scenery.....
Dec. 1. Pears, Pares and Pines.

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Dec. 22. The Fortunes of Corinne (Gloria (Joy) ..... 2 C.D.

ROLIN COMEDIES
One Reel a Week

Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....
Dec. 15. Take a Chance (Lloyd).....
Dec. 22. Check Your Baggage (Toto).....
Dec. 29. She Loves Me Not (Lloyd).....

POST TRAVEL SERIES

Nov. 24. Sumatra .....
Dec. 1. Java .....
Dec. 8. Celebes .....
Dec. 15. Borneo .....
Dec. 22. Singapore .....
Dec. 29. Japan of Today.....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES

Dec. 1. Winning the War.....1 Topical
Dec. 8. Feeding Our Fighters.....1 Topical
Dec. 15. Liberty's Triumph.....(War Special)

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.
Dec. 8. Ninth Episode, The Precipice of Death.
Dec. 15. Tenth Episode, When Woman Wars.
Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
Dec. 29. Twelfth Episode, The Tower of Tears.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady. Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Dec. 16. A Kaiser There Was (all star cast) Master Comedy 2
Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES
Two Reels)

Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
Dec. 25. Work or Fight (Gribbon-Novak).
Jan. 1. Klever Kiddies.

NESTOR COMEDIES
(One Reel)

Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).
Dec. 30. It's Great to Be Crazy.

WESTERN AND RAILROAD DRAMAS

Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson)....
Dec. 21. The Robber (Helen Gibson) .....
Dec. 28. Wolves of the Range (Helen Gibson)
Jan. 4. The Secret Peril (Helen Gibson).

HEARST NEWS
Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

SCREEN TELEGRAM
Released Every Thursday

UNIVERSAL SCREEN MAGAZINE
Released Every Saturday

UNIVERSAL CURRENT EVENTS
Released Every Sunday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? .....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....
Dec. 23. Swat the Flirt.....
Dec. 30. Straight Crooks .....

SERIALS

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS
(Two Reels Each)

Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap).
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on the Cuff).
Dec. 16. Fifth Episode (The Lip Reader).
Dec. 23. Sixth Episode (The Aerial Disaster).
Dec. 30. Seventh Episode (The Charge of the Elephant).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK

Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Nov. 18. Frauds and Frenzies.....2 C
Nov. 25. Submarine and Simps.....2 C
Dec. 2. Humbugs and Husbands..... 2
Dec. 9. Daring and Dynamite..... 2
Dec. 16. Farms and Fumbles..... 2

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
Dec. 2. The Whirling Trap (Seventh Episode).
Dec. 9. The Man Eater (Eighth Episode).
Dec. 16. The Pit of Lost Hope (Ninth Episode).
Dec. 23. In the Coils (Tenth Episode).
Dec. 30. The Red Mask's Prey (Eleventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3746)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

SERVICE

In Theatres, Schools, Churches or wherever the "MOTIOGRAPH" is placed, it always makes good.

Read what the Y. M. C. A. Purchasing Secretary Southern Department says about the "MOTIOGRAPH":

"ENTERPRISE OPTICAL MFG. CO.,
564 West Randolph Street,
Chicago, Ill.

"*Gentlemen*—Out of the 150 Motiographs that we have had continuously in use since the outbreak of the war, in the Southern Department, Army Y. M. C. A., we have never had cause for the slightest complaint and always have found the projection on the 'MOTIOGRAPH' clear and rock steady, and do not hesitate to endorse and recommend this machine, the 'MOTIOGRAPH,' to any one considering purchasing machine for Theatres and Educational purposes.

"Yours very respectfully,

J. D. SHIPPEE (Signed),
Purchasing Secretary,
Southern Department.

"December 5, 1918,
San Antonio, Texas."

(Write for literature)

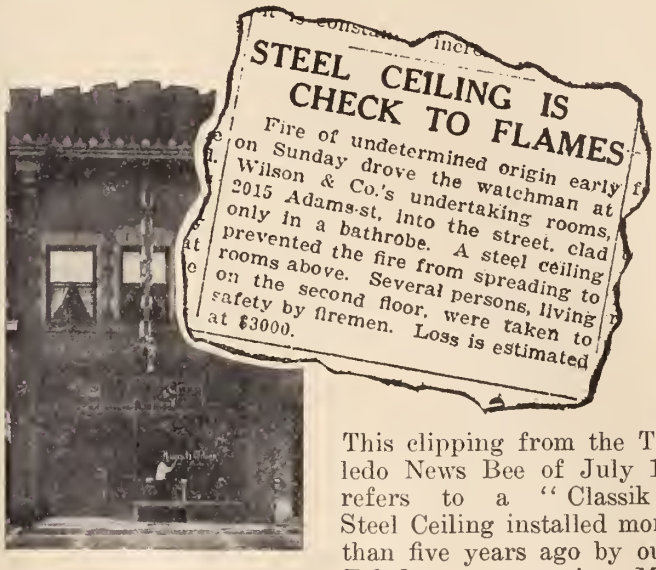
ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph Street **Chicago, Illinois**

Projection Music Laboratory Studio Theatre

Where the "Classik" Steel Ceiling checked the fire

More Proof That "Berger's Classik Steel Ceilings" Give Fire Protection



STEEL CEILING IS CHECK TO FLAMES

Fire of undetermined origin early on Sunday drove the watchman at Wilson & Co.'s undertaking rooms, 2015 Adams-st, into the street, clad only in a bathrobe. A steel ceiling prevented the fire from spreading to rooms above. Several persons, living on the second floor, were taken to safety by firemen. Loss is estimated at $3000.

This clipping from the Toledo News Bee of July 15 refers to a "Classik" Steel Ceiling installed more than five years ago by our Toledo representative, Mr. J. P. Weyant. This same Steel Ceiling having been cleaned and repainted forms an effective part of the repairs.

For Your Theatre

"Classik" Steel Ceilings offer beauty, permanence and security against falling plaster as well as added fire protection.

Write for design Catalog D-45

The Berger Mfg. Co., Canton, O.

Branches: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco
Export Dept. Berger Bldg., New York City, U. S. A.

BERGER

From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Essential Requirements
for

Improved Projection

are

SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

The Heart of the Theatre

IT is a peculiar thing that when a theatre man talks of his house he goes into every detail with great enthusiasm EXCEPT the PROJECTION ROOM.

They come into this office and sit and expatiate at length about the Bartola, the Seeberg, the Estey, the Austin or some other form of musical instrument of which they are the happy possessors. They will tell you how these instruments have increased their patronage and what a fine musician they have located or the difficulty they are having getting one, as the case may be.

They will go into the stage settings which they will diagram on a pad in order to show the arrangements. They will tell of the cost, etc., all of which we are most interested in and information on which we wish to obtain in full detail.

Some will ask questions as to how to improve their lobby decorations and how to display certain pictures which they have booked. These are the questions on which we are only too glad to give all the help possible at any and all times.

The questions of local advertising and its application to billboard and newspaper space is gone into, also the use of house to house work on "Specials" and "program pictures." These problems are taken up and discussed and if we can be of service or offer suggestions for improvement, that is our good fortune. We pride ourselves on having this ability.

BUT, and here is the catch, how often does that same theatre man ever take up the question of his PROJECTION ROOM?

How often does he ever inquire as to how he can improve the one thing which he sells to the public and the one thing which means bread and butter to him, "THE PICTURE ON THE SCREEN"?

This never seems to enter his head or if it does he hates to let it remain long enough to cause him any mental exertion. It is the heart of the house, but being the heart, it is hidden and being hidden he seems to think it does not need his supervision. Yet it is responsible for his existence.

It is the same old phase of human nature. The theatre man will pay a large sum for his general equipment but for his PROJECTION ROOM a second-hand rebuilt machine will do or a new one presented to him "because of the advertising possibilities to the manufacturer by having it installed in his house," or a discount from the dealer which is enough to discourage any man from further dealings with the theatre interests and all on the promise to the dealer of his future business in carbons, slides, etc.

A motor generator set? Why bother with that when the people come anyway and pay to see the picture which flickers along under the influence of alternating current?

Why bother to properly ventilate the Projection Room? Why not suck the foul air up from the theatre and let the Projectionist breathe it? None of the patrons can see what goes on up there where the machines are working to produce their entertainment. None of them know the hardships which have to be endured in so many houses by the man who is responsible for this entertainment.

Why are these details—or better, the necessities—of the Projection Room overlooked? Merely because the Theatre Owner or Manager does not care for anything except that which can be seen.

Some of them even go further in this respect, thinking that the inability to see is excuse enough, as we pointed out last week, for the elimination of the proper amount of cleaning. All theatres are not in this pitiable condition but there are enough of them to make the general condition appalling, for if the smaller houses continue to be blind to these things they will be forced out of business and pictures will be used elsewhere for the amusement of the people.

In advertising, how many houses feature cleanliness? What percentage of the whole dare? How many reflect upon the condition of their Projection Room by refering to the class of projection which they offer and the clearness of the picture which they sell.

It is not our desire to be alarmists or super-critical but merely to point out to the theatre men whose houses are in the condition described, what they may expect unless they are awake to conditions.

If theatre men in general were only awake to conditions they would not try to beat down the cost of their projection equipment but each one when he buys would go to the dealer who would give actual service with every article purchased. He would demand absolutely that every so often, in consideration of his purchases, that a repair and electrical man from the dealers should visit his house and see to it that the goods supplied are kept in the proper shape and do the work which they are guaranteed to do. This guarantee and service is worth more to the theatre men than all the price cutting which they could ever take advantage of.

In the one case they are assured of always having their equipment in proper working shape and in the other the dealer does not care whether it ever works or not after the sale is made.

Then there is another feature. We, here at the News, receive photographs and descriptions of houses, all of which we want and ask to have sent in, but how often do these theatre men include photographs of their Projection Rooms? Ever? Practically never. This is wrong and only to prove that these same men who are so progressive in many ways are either thoughtless or have neglected or overlooked that one feature which is responsible for "THE PICTURE ON THE SCREEN"—the one thing they have to sell the public. Let us hope that in future these photographs will be taken and sent in and also let us hope that the Theatre Managers and Owners themselves, as well as the Projectionists, will write in to us and ask us for all the help they need in outfitting or improving the equipment of their Projection Rooms or solving any problem which may arise.

We are conceited enough to think that we can be of help in this regard as well as giving valuable information on running the theatre in general.

E. K. Gillett.

Equipment Operating Projection Questions Answered

80

The Function of the Condenser in Projection Apparatus

By Dr. Hermann Kellner

[*A paper read at the meeting of the Society of Motion Picture Engineers, Cleveland, O., Nov. 20, 1918.*]

Introductory

THE following paper contains nothing with which the optical engineer is not familiar. I have, therefore, to apologize for repeating well - known facts. Most of the subject matter that I am able to present is given in a more or less connected form in other papers, printed in our *Transactions* and elsewhere. I undertook this review at the request of several members of our Society who felt that there was nowhere available a discussion in simple language of the optics of the condenser from the optical standpoint, and which brought out the possibilities and limitations of the subject. I have confined myself in the following strictly to conditions which are reproducible. Effects which may be traced to mistreatment of the apparatus had to be left out of consideration.

Fundamentals of Optical Projection

Light radiates from every point of a source in all directions. If we had a very intense and at the same time cold, point-shaped source, projection would be possible without any additional optical apparatus. Supposing we have such a source S separated by the distance d from a stencil T and at a distance d' from the projection screen. The size of the image on the screen would be $\frac{d'}{d}$ times the actual size of the stencil, or, differently expressed, the magnification $M = \frac{d'}{d}$. The magnification may be changed in two ways:

(a) By keeping the projection distance d' constant and varying the distance between source and stencil.

(b) By keeping the distance d the same and varying the projection distance.

The illumination on the screen is more favorable with the shorter projection distance, because a greater amount of the radiation from the source is utilized. The illumination in the center of the field is inversely proportional to the square of the distance d' of the screen from the source. For points outside of the center of the projection field the illumination is less than in the center. If a be the angle from the source to a point of the field distant the length b from the center, the illumination I at the point will be proportional to the cosine times the square of the sine of a and inversely proportional to the square of the distance from the center of the field to the point, *i. e.*,

$$I = \frac{cos\ a \times sin^2\ a}{b^2}$$

To utilize more of the radiation from the source, we apply a condensing system which takes in as large as possible a solid angle of the radiation from the source, and forms an image of this source at which the rays forming this image meet under a smaller angle, or, more generally speaking, under an angle which is more suitable to the particular conditions of the case than the large angle of radiation taken in by the condenser.

By combining an optically perfect condenser, *i. e.*, a condenser which forms a point-shaped image, with a point-shaped source of great intensity, a very simple and perfect projection apparatus could be realized, which would need no projection lens and which would utilize a greater percentage of the energy radiating from the source than the condenserless arrangement. For example: In Fig. 2, S may be a point-shaped source and the distance between S and the condenser C may be shorter than the distance from the image of the source S' to C, so that the aperture of the condenser appears under a greater solid angle from the light source than from its image. If we assume the geometrical conditions on the image side of the condenser (*location of stencil, angle under which the boundary rays meet at the image, projection distance, etc.*) the same as the conditions in Fig. 1, we will have a projected image of the same size, but with better illumination, because a greater solid angle of the radiation is intercepted by the condenser and made useful for the projection than is intercepted by the stencil in Fig. 1.

The image S' can be considered in its effects as a real light source, with the difference that it radiates only within a limited solid angle, the apex of which is S' and whose base is the surface of the condenser.

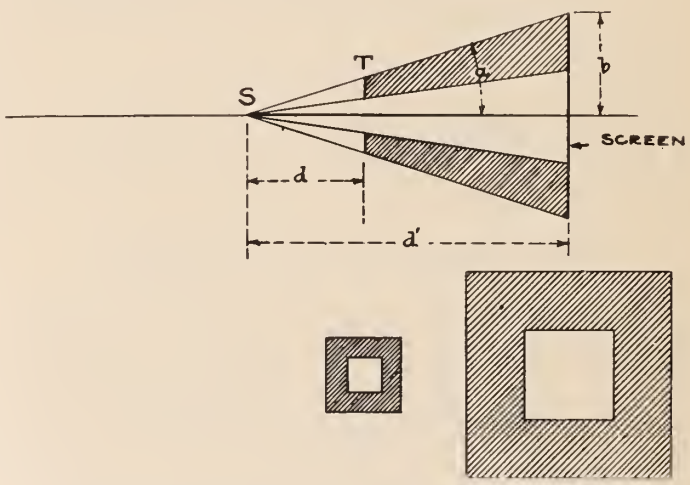


Fig. 1—Projection of the stencil, T, by means of a point-shaped source, S. The picture on the screen is the shadow of the stencil

The amount of radiation taken in by the condenser is proportional to the square of the sine of the angle a between the optical axis and the ray through the margin of the condenser (*which is half of the total angle taken in by the condenser*). If, for instance, the size of the stencil in Fig. 1 were 3 x 2¾ inches, the diagonal would be with close enough approximation equal to 4 inches. Assuming a magnification of 10 at a projection distance of 113.4 inches, the resulting useful angle of radiation at the source would be 20°. If, by using a condenser of suitable power, we intercept a larger angle of radiation, while keeping the angle at the image the same, we will have an increase of illumination proportional to the square of the sine of half the angle at the source. The amount of such possible increase may be seen from the following table:

Full angle, $2a$, at source	Half angle, a, at source	sin a	sin^2a
20°	10°	0.174	0.03
40°	20°	0.342	0.12
60°	30°	0.500	0.25
80°	40°	0.648	0.42
100°	50°	0.766	0.59
120°	60°	0.866	0.75

If we increase the angle a in our example from 10° to 20°, 30°, 40°, we shall have a relative illumination on the screen proportional to 0.12, 0.25, 0.42 against 0.03, or, taking the latter as unit, an increase of illumination of 4 times, 8.3 times, 14 times over the

original case. This consideration does not take into account the light lost by absorption and reflection in passing through the condenser.

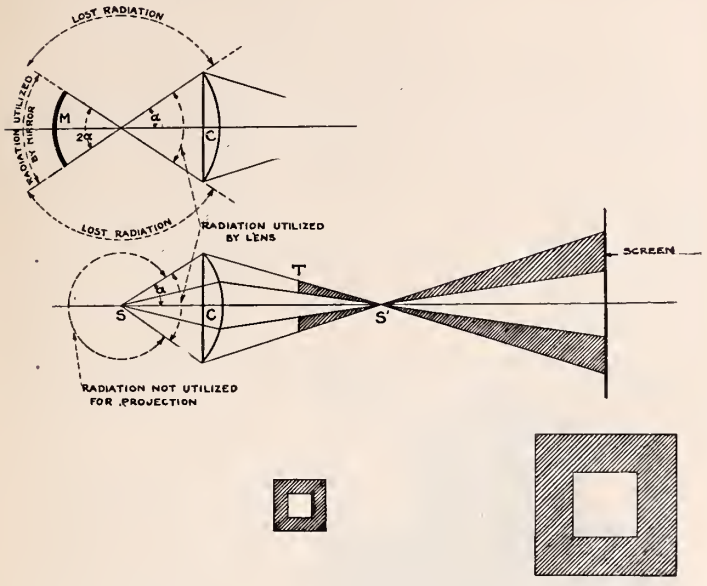


Fig. 2—Illumination on screen increased by interposing an optically perfect condenser, C, thereby utilizing a greater solid angle of the radiation from source, S, in projecting a picture of the same size as in Fig. 1. Upper figure shows quantity of light reaching condenser, C, at least doubled, theoretically, by placing a spherical mirror behind source, S, with its center of curvature coincident with source

Even though, by use of the condenser, we utilize a greater amount of radiation than without it, we must be aware of the fact that the greatest part of the radiation from the source is lost, as indicated in Fig. 2, because the radiation within the solid angle intercepted by the condenser is only a small portion of the total amount which the source sends out in all directions. For optical reasons it is impossible to increase the diameter of the condenser very much beyond a size which takes in an angle of about 90°.

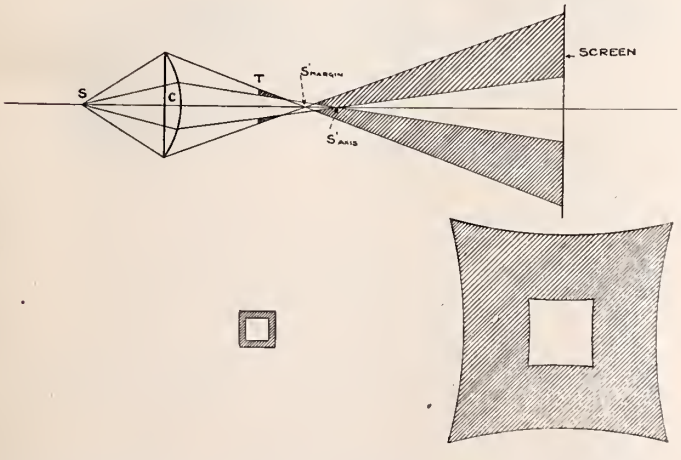


Fig. 3—Projection by means of point-shaped source and spherically uncorrected condenser. Rays passing through margin of condenser intersect axis at S^1 margin, nearer condenser and under greater angle than rays passing through condenser near axis, which latter intersect axis at S^1 axis. Parts near margin of object, T, are imaged with higher magnification than parts near the axis—the result being "cushion shaped" distortion of the projected picture

The radiation within this angle can be increased considerably by placing a cancave mirror *M* behind the source, so that its center of curvature lies in the source, Fig. 2. Assuming no loss of light by reflection on the mirror, or by passing through the source, the quantity of light reaching the condenser should be doubled by this expedient.

The conditions so far assumed do not exist in practice because neither the condenser is optically perfect nor the source point shaped. We shall consider:

(*A*) **An Imperfect Condenser in Combination with a Point Shaped Source,** and understand by the term imperfect nothing due to careless making of the condenser, but rather those imperfections in performance which are due to the nature of a simple lens system. These are spherical and chromatic aberrations. On account of the former, the different zones of the condenser will produce a series of images of the source; the nearer the zone to the margin, the nearer to the condenser the image produced by it: while with a spherically corrected condenser the rays from all the different zones of the condenser go through the same point, or the hollow cones of light formed by the circumference of the zone as base line have the same apex. These cones have different apices with a spherically uncorrected condenser, the apices lying the nearer the condenser lens the greater the diameter of the zone. The rays which pass through the margin of the condenser will, therefore, intersect the axis at *S' margin,* Fig. 3, under a greater angle than the corresponding rays in the arrangement with the perfect condenser. This increase of the angles will be small for rays passing near the center of the condenser, and will become greater the nearer the zone which produces the image lies to the margin of the lens. The effect is that the marginal parts of the field are imaged under a greater magnification than the center of the field. The image of a square object will therefore show what is termed cushion shaped distortion.

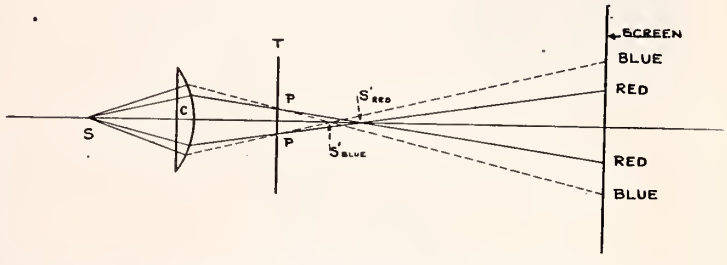


Fig. 4—Projection of transparent point, P, of stencil, T, by chromatically uncorrected condenser. Image of source, S, formed by blue ray passing through P lies nearer to condenser than image formed by red ray through P. Blue image on screen therefore lies farther from center of field than red image

On account of chromatic aberration, an uncorrected lens will produce images for the different colors composing the white light of the source at different distances from the condenser; the blue image being nearest to the lens, the green, yellow, red, etc., lying at greater distances in the sequence given. For each color, therefore, an image will be produced in the same way as shown in the previous paragraph, these images also having spherical aberration and lying at different distances from the lens. We have to imagine the blue rays forming a cone of the same general shape as just shown, the green ones another one, a little more pointed, because the green image lies farther away from the lens, the red rays forming a still more pointed cone, and so on. The precise shape of such a cone is later illustrated in Fig. 7. A point of a stencil interposed in this multitude of cones will be projected by the red, green, blue, etc., rays at different places on the screen, because these differently colored rays intersect the optical axis at different places and under different angles. Fig. 4 shows how the blue component of a white ray drawn to pass through the margin of the lens, and the red component of another white ray passing nearer to the axis, go through the transparent point *P* of the stencil. The red ray projects the object point at "red" and blue ray at "blue." The green and yellow images will lie between the red and blue ones, and in place of a white image we will have a series of colored ones forming a spectrum. The length of this spectrum is a minimum when the stencil is located near the condenser, and increases as the stencil moves towards the image of the source. The amount of this chromatic aberration depends

SWAAB'S MOTORS

for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. We are exclusive distributors of the *SIMPLEX* Machines. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB

1329 Vine Street, Phihladelphia, Pa.

PERFECTED PROJECTION

THE automatic self-adjustment of the DeVry Portable Motion Picture Projector is only one small feature of many which witness to its completeness. No detail has been overlooked in making the DeVry the strongest, the lightest, and the most compact self-contained projector on the market. It is without a single separate part.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-5

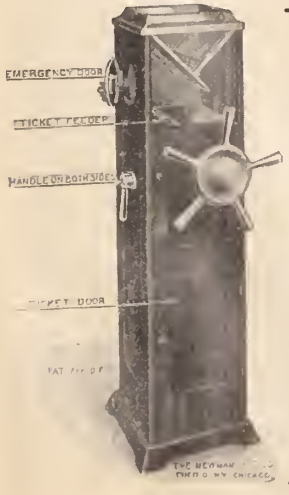
The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

ONCE MORE

We call your attention to our long experience and excellent facilities for serving you when it comes to doing your DEVELOPING and PRINTING.

We are sure EVANS can please you better—much better in quality of work. Remember it costs you nothing to investigate. Why not do so now?

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: Audubon 6881-2



"NEWMAN" Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

THE NEWMAN MFG. CO.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882
Coast Representative — G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Can.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing

only upon the power of the lens, its aperture, and the magnification under which the source is imaged; in other words, if the location of the source and its image with reference to the lens and the angle *a* are given, the amount of chromatic aberration is determined. The thickness of the lenses has no influence upon it.

(*To be continued*)

The "Fulco Four" for Projectionists

THROUGH the kindness of the E. E. Fulton Company, 3208 Carroll avenue, Chicago, Ill., manufacturers of the well-known line of Fulco Products for use in motion picture theatres and operating rooms, we have just received for inspection a new item of their manufacture, the "Fulco Four," a useful set of tools for the projectionist.

This special tool outfit was evolved as the result of suggestions from an experienced repair man, and comprises tools especially designed for the particular work of the projectionist. The "Fulco Four" will prove handy to the projectionist who takes pride in the quality of his performance, and useful in case of emergency.

The "Fulco Four"

As the accompanying illustration shows, the "Fulco Four" consists of a neat military canvas roll, which is taped around the edges and contains the following tools, each held in place by a separate loop (1) Oil-Ejector; (2) V-Block; (3) Set of Punches for Driving Taper Pins; (4) Split Screw Driver.

The Oil-Ejector is a sort of force-pump for forcing oil or grease into the intermittent casings of projecting machines, and it may also be used to advantage in cleaning out the bearings on the machines, as it will shoot a forceful stream of gasoline or kerosene. It is made entirely of brass and heavy brass tubing, and finished in polished nickel.

The V-Block is made of cold rolled steel, and is case-hardened, thus preventing it from becoming easily dented by hammer blows. It is used when removing, or driving, taper-pins in intermittent sprockets and other shafts, and prevents springing the parts when inserting or removing pins. The Set of Punches used with the V-Block comprises four punches of sizes corresponding to the various pins used on projector mechanisms. These punches are made of drill-rod, hardened, tempered and nickel plated, and have knurled hand grips.

The Split Screw Driver, which completes the set, is a mighty useful tool. It is a screw driver with a cleft blade, one side of which is spring-tempered, so that when the blade is applied to the slot of a screw head, the screw will be held in place on the end of the blade, and may be readily put into place no matter if the screw hole is in an inaccessible position. This split screw driver is also nickel plated and has a knurled grip.

The price of the "Fulco Four" tool outfit, as above described, is $5.00, and this neat tool kit will undoubtedly find favor with the projectionists. The tools contained in the set are all "Fulco" specialties, and any of them may be purchased separately by those not desirous of securing the "Fulco Four" complete. The tools are sold separately at the following prices: Oil-Ejector, $2.50; V-Block, $1.25; Set of Four Punches, 50 cents; Split Screw Driver, 75 cents.

Swaab Employs Novel Method of Promoting Simplex Sales

THE latest issue of the *Monthly Messenger* issued by Lewis M. Swaab, Philadelphia, exclusive distributor for the Simplex products in Pennsylvania, New Jersey and Delaware, is a particularly attractive number. One full page is devoted to a

prospectus of Mr. Swaab's new organization, which he humorously designates the "Simplex Beneficial Association." After the readers of his house-organ are told that they have been invited to join, the aim and objects of the Association are set forth as follows:

"To benefit the exhibitor by advocating the best machines and accessories for his theatre.

"To benefit the operator by giving him a machine that is at once fool-proof, fireproof, with perfect projection and maximum efficiency with a minimum of trouble.

"To benefit the public by giving them clear, steady, flickerless pictures, not occasionally, but all the time. In addition to the aforegoing:

"To benefit the exhibitor by cutting down his repair bills so as to almost make them nil. To avoid sudden breakdowns by the aid of gears cut out of hardened steel. To permit the operator to see every movement of his machine while in operation by the aid of the plate glass windows in the magazines and mechanism, the working parts of his machine made of tool steel, the non-breaking condenser system and the extraordinary advantages of the cooling system in the lamphouse, admitting the maximum ventilation, and other valuable points almost too numerous to mention.

"There are no dues and no assessments. The membership is unlimited and open to all.

"The Association invites every thinking person to investigate its mode of business procedure and refers to any bank and trust company as to its financial standing. It would require too much space to give a list of its membership. One of the principal members is the United States Government, which owns hundreds of Simplex machines."

Then follows a partial list of the principal Simplex installations on Government war vessels, army posts, federal departments, training camps, hospitals, and industrial organizations. After setting forth the declaration of principles of the benefit society and a very striking array of places where the Simplex Projectors are now in use, there appears this whimsical appeal, "Come on and belong."

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS

Prove Their Merit for Alternating Current Projection

White A. C. Special Carbons have made good the claims made for them from the very day they were placed on the market. Hundreds of voluntary letters from all parts of the country testify to that fact. These carbons have met the requirements so exactly that they are now the standard of alternating current carbons.

White A. C. Special Carbons give the penetrating, pure white, flickerless light so necessary for even screen illumination, and clear, sharply defined pictures. In using these carbons no new equipment is necessary. Simply put in a trim of the new carbons.

For Direct Current Projection

THE SILVERTIP IS THE STANDARD NEGATIVE CARBON. IT GIVES A STEADY ARC WITH MAXIMUM BRILLIANCY.

SEND TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

Camera Laboratory — Picture Making — Studio Technique

Tinting and Toning of Eastman Positive Motion Picture Film

[*Latest instructions issued by the Eastman Kodak Co.*]

PART II—TONING

(*Continued from last week*)

Equipment

THE equipment necessary for systematic tinting and toning is essentially the same as that required for development, consisting of the usual tanks and racks or small drums, only it is advisable that they should be used for this purpose exclusively, and, if possible, occupy a separate room to exclude any possibility of contaminating the developing solutions by the copper or sulphiding bath, which would cause development fog immediately.

The "drum" system, on account of the expense involved in apparatus and the larger space required for manipulation, is not to be recommended for tinting and toning operations, though for operation on a small scale, a small wooden drum revolving in a shallow wooden tank is most efficient and economical.

When the tank and rack system is employed, the tanks should be of slate or other resistive material, and should have an outlet at the bottom in the form of a hard-rubber stop-cock or a plain wooden plug. The racks or drums may be of wood, but if metal pegs are employed on the racks they should be coated with acid-resisting paint, such as asphalt, since the presence of any metallic surface in the toning baths will cause contamination and effect a precipitation of sludge. The frames should not be interchanged, but kept separate either for tinting or toning, to prevent contamination of one bath with racks previously employed in another. This also applies to the small drum system. For instance, a pink tint would be ruined by using a rack which had previously been immersed in a deep blue dye-bath, unless that particular rack had been thoroughly washed. In case of delicate tinting, however, no harm is done providing the racks have been previously coated with the following waterproof varnish:

	Avoirdupois	Metric
Hard Paraffin	3½ lbs.	1600 grams
Carbon tetrachloride	10 gals.	40 liters

Before treatment it is preferable to immerse the racks which have been previously used for developing, in a 1 per cent solution of hydrochloric acid for two or three minutes, wash for fifteen minutes and thoroughly dry. The well-dried racks are then dipped in the above solution and the excess liquid drained off, when the varnish dries almost immediately. The varnishing should be repeated at intervals.

Mixing Solutions

Developers, toning solutions and dyes should be mixed in crocks of glazed earthenware or enameled iron, using warm water where necessary and ensuring thorough solution by stirring with a wooden paddle, which should be thoroughly washed after each operation. Having thus dissolved the chemicals is as small a quantity of warm water as possible, filter through fine muslin and make up the bath with cold water, so that the final solution will be at approximately the correct temperature.

Troubles in Toning

Most difficulties met with in toning may be traced to one or more of the following causes:

Uneven Toning.

This may be due to:

a. Grease on the film. Never project film before tinting or toning.

b. Drying spots on untoned film. If possible always tint or tone film immediately after washing and before drying.

c. Examination of the film too frequently during toning causes an oxidation of the toning solution in places where the solution fails to drain from the film.

d. Insufficient or uneven washing of the film after bleaching and before toning (Tones F and G).

White Spots.

White spots are produced by particles of hypo or carbonate dust, or splashes of a solution of these, settling on the toned film. The toned image consists of silver together with more or less silver ferrocyanide and the ferrocyanides of uranium, iron and copper as the case may be. Silver ferrocyanides are soluble in a solution of sodium carbonate, strong ammonia, etc., so that the white spots indicate those parts where the toned image has been dissolved away.

Irregular white spots may also be formed if the film is imperfectly squeegeed after washing and before drying, especially if the wash water is slightly alkaline. When a spot of water on the toned film evaporates, the small amount of alkali present in the water becomes more concentrated and finally dissolves away more or less of the tone, leaving a white spot on the film.

White spots due to these causes may be prevented by immersing the film for a few seconds in a 5 per cent solution of glacial acetic acid after toning and before placing on the drying rack.

Stained Highlights.

Are caused by:

a. Traces of fog on the film before toning.

b. An improperly compounded toning bath. All solutions when new should be perfectly clear.

c. Premature exhaustion of the bath. This is due either to the action of light or to the presence of some metal in the tank on the shape of screw heads, faucets, pins, etc., which gather the tone and cause the formation of sludge.

It is important to keep all solutions containing potassium ferricyanide exposed as little as possible to daylight, to use only wooden racks with wooden pegs, and to cover all metal parts very carefully with acid resisting paint.

d. In dye-toning, stained highlights are due either to insufficient washing after toning with copper, too strong a dye-bath, or an incorrect amount of acid in the dye-bath.

Recent Patents of Interest to Cinematographers

AMONG the United States patents granted within recent months the following will probably be of interest to cinematographers and others interested in the technique of motion picture production.

No. 1,275,249—R. F. Hlavatay,
Finding and Focussing Means

Consists of a mirror in the form of a segment of a circle, which is mounted in a cine camera between lens and film, and inclined at 45° to the axis of the lens. The mirror is rotated by a train of gears and throws an image into a view-finder telescope. The scene and action being photographed may thus be observed while the camera is in operation.

No. 1,276,838—A. Wayditch,
Kinetoscope for Projecting Sterescopic Motion Pictures

Uses a film containing left-and right-eye images successively arranged, these being projected in pairs to the screen by a quadruple projection lens in combination with a shutter of special type which allows projection through alternate pairs of the projection lenses.

No. 1,279,276—J. I. Crabtree,
Tinting Process and Product Thereof

Describes a cheap and effective method of tinting films by the use of inorganic coloring matter in place of comparatively expensive organic dyes.

No. 1,282,829—A. Hernandez-Mejia,
Process of Making Photographic Stereoscopic Transparencies

This method is particularly adapted for us with double-coated positive film, and a plastic or bas-relief appearance is secured in the positive as a result of carrying into practice the effect noted when a negative, and a positive transparency printed therefrom, are superimposed and then shifted slightly out of register.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

Write for our list of Guaranteed Rebuilt Machines
AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Building
5 So. Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre.
WE SELL ON THE INSTALLMENT PLAN

The Estey Theatre Pipe Organ for interpretation of the pictures, overtures, and intermissions.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the January 4th issue of the MOTION PICTURE NEWS

Kodak Co. Erecting Factory for Production of Photographic Gelatine

A HUGE new factory for the manufacture of gelatine is under way by the Eastman Kodak Company near its Kodak Park plant in Rochester, N. Y. The new building will cover a site 600 by 400 in size, will be three stories in height and will turn out four times as much gelatine as the present facilities. The manufacture of this product was started only with the severance of commercial relations with Germany, from where most of the product had been obtained before the war. The new factory will be equipped to supply a much larger quantity than was ever available before. It is to be situated just west of Dewey avenue.

Other building activities of the company include the erection of a big warehouse for the storage of film. A new overflow office building also is under construction to house the medical and other offices of the company, which at present are not provided for. Although the Eastman company has not been a "war industry," its constantly growing business is attested by the frequency with which new manufacturing or storage facilities are made necessary.

Indianapolis Projectionists' License Fees Refunded

PROJECTIONISTS in Indianapolis have been notified to obtain the refund on their occupational license fees by application at the office of the city controller. Sixty projectionists who were taxed under a city ordinance appealed to the courts and had the ordinance declared invalid. Each is entitled to a refund of $2.25.

THE ACCESSORY DEPARTMENT
Welcomes Ideas from Projectionists

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO. N191
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
Addressing Multigraphing Printing Typewriting

Business Offerings

FOR SALE: 4 ponchrome twin arc-lights complete with stands, table, trunk and carbons. Perfect condition. Price $200.00. Clarendon Productions, Inc., 44 Court St., Brooklyn, N. Y.

OFFICE FOR RENT—16x16 feet, best business location in city, partition, air and light. References. Astor Trust Bldg., room 814, 42d St. and 5th Ave., N. Y.

WANTED—Film salesmen to furnish leads, as side line. Liberal remuneration. No samples to carry. No selling to do. Box 80, Motion Picture News, New York City.

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

Equipped with UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
BURKE & JAMES, Inc
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

LE FILM
The Greatest Weekly Trade Paper of
MOTION PICTURES AND THE STAGE PRINTED IN PARIS
1457 Broadway New York
Telephone Bryant 5602
26 RUE DU DELTA, PARIS
878 TALCAHUANO, BUENOS AIRES
Subscription, One Year, $6.00

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

Dramatic Music in Relation to the Motion Picture

THE film director unfortunately does not, as a rule, consider music in assembling his pictures. Hence it is all the more necessary for the musical director to consider the picture in adapting his music to interpret same. "Since the mountain does not come to Mohammed, Mohammed must go to the mountain."

Music, as we all know, can appropriately emphasize practically every human emotion portrayed in the photoplay, and it is the place of the orchestra leader to immediately recognize all dramatic musical possibilities of the pictures. Dramatic photoplay situations are in most cases either emotional without much action or physical in which emotion is expressed in movement. In a romantic situation where love, hatred or sorrow are shown in facial registration with little or no bodily movement, dramatic maestosos, lentos, adagios or andantes are employed, while in scenes of physical violence or agitation, agitatos, hurries and furiosos are the proper musical mediums of expression.

There is no doubt that the most important point for the orchestra leader is to acquire an appropriate musical library. We are aware of the fact that real dramatic compositions are hard to obtain. We also know that many publications are advertised as dramatic compositions, but turn out to be dramatic in name only and almost anything in character. Realizing this situation, we consider it our duty to call the attention of our readers to a list of dramatic compositions which I personally, as Musical Editor of these columns, have used to great advantage. Everyone of the following compositions are absolutely suitable to portray dramatic situations, and I earnestly suggest that every musician who aims to interpret the photoplay with appropriate music should avail himself, if not of the entire list, at least of a part of same.

As the first number of great dramatic value, I will mention a composition which is composed by Bach. It isn't the Bach born in Germany, but it is our American Bach, born in Milwaukee. The name of this number is "Ein Marchen," a composition opening with a dramatic maestoso for cello and bass, and finishing with a beautiful dramatic melodious movement for violins. The length of this composition is about eight minutes and the price of same is very reasonable.

"Bleeding Hearts" is a beautiful melodious composition of strong heart-interest in the first part, the second strain comprising an agitated movement of intensive dramatic character, same being composed by Sol. P. Levy.

"Schirmer's Photoplay Series," published in four volumes, is another collection of dramatic publications of exceptional merit and can be considered as a very valuable addition to the library of every earnest musician.

"Dramatic Suspense" is an extremely original dramatic composition which in its tonal construction as well as in its arrangement, gives it the distinction of being in a class by itself. This number is composed by M. Winkler and is obtainable for only 30 cents for small orchestra and piano.

The following list of compositions, which I will not describe in detail, can also be considered a very valuable asset in interpreting dramatic situations of the film:

Love Song, by Flegier.
Eva Prelude, by Massenet.
Tragic Theme, by Paul Vely.
Heartwounds, by Grieg.
Dramatic Tension No. 17, by Shepherd.
The Vampire, by Sol. P. Levy.
Rustle of Spring, by Sinding.
By the River, Romance, by Morse.
Symphonette Suite, by Irenee Berge.
Dawn of Hope, by Casella.
Dramatic Recitative, by Sol. P. Levy.
Largo from New World Symphony, by Dvorak.
Adagio Cantabile, from Sonata Pathetic, by Beethoven.
Tears, by J. S. Zamecnik.
Adoration, by Borowski.
Broken Melody, by Von Biene.
Andante Appassionato, by Castillo.
Last Spring, by Grieg.
Melody, by Friml.
Pathetic Andante, by Paul Vely.
Grave-Allegro Molto, from Sonata Pathetique, by Beethoven.
Melody, by Kretschmer.
Dramatic Andante, for suppressed emotion, by Borch.

The above mentioned compositions are only a very small part of real dramatic publications on the market, but the editor will at any time gladly give lists of any style of music to all those who will request him to do so.

THE EDITOR.

Review of Latest Compositions

1—"Valse Parisienne." A very popular waltz by Lee S. Roberts is owned and published by the man who made "Missouri Waltz" the world's most famous popular melody. (Forster Music Publishing Co., 736 S. Michigan avenue, Chicago, Ill.)

2—"Some Day They're Coming Home Again." One-step arrangement of the biggest soldier song success published. By Harry Hilbert. (Carl Fischer-Witmark Orchestra and Band Department, Cooper Square, New York.)

3—"Adoration." By Felix Borowski. An orchestra arrangement of this world-famous violin solo. A number which will immediately appeal to your audience. (Carl Fisher, Cooper Square, New York.)

4—"Jealous Moon." Fox-trot. Certainly J. S. Zamenik has never scored a bigger success than with this number. Bright and tuneful, it is indeed a tinkling fox-trot. (Sam Fox Publishing Co., Cleveland, Ohio.)

5—"My Paradise." Here is a waltz which is encored time and again. Dancer leaders are enthusiastic over it. A dreamy, bewitching melody which the crowd will always whistle. (Sam Fox.)

6—"National Emblem." A national standard composition of exceptional merit by E. E. Bagley. (Walter Jacobs, 8 Bosworth street, Boston, Mass.)

7—"Dramatic Suspense." A palpitating, dramatic, emotional composition, unique in its composition, by Max Winkler. (Belwin, Inc., 701 Seventh avenue, New York.)

8—"Our Director." The international march hit, by F. E. Bigelow. (Walter Jacobs.)

9—"Mountain Music Suite." By that famous composer of "classics for the masses," Gaston Borch. It comprises four separate compositions, entitled "Sunrise on the Mountain," "Mountaineers' March," "Mountain Song," and "Mountain Song." (Belwin, Inc.)

10—"Yankee Tars." By John Boulton. Dedicated to every one of those glorious boys who have upheld the freedom of the seas. It is a rousing nautical march, the very essence of life on the ocean wave. (Belwin, Inc.)

11—"Mysterious Nights." There will shortly be placed on the market a new and original valse dramatique. Musicians will find that in the construction and composition of this

(Continued on next page)

number every established custom of composition has been disregarded, but yet passionate melodies with weird appasionato interludes make together a waltz which will, we believe, when published, become an extraordinarily successful hit. (Belwin, Inc.)

12—Li'l Liza Jane." The song the soldiers are singing. The greatest one-step published. Hear Earl Fuller's Victor record of this and you will agree with us. (Sherman, Clay & Co., San Francisco, Cal.)

13—"A Rainbow from the U. S. A." The big hit of "Everything," the New York Hippodrome super-spectacle. (Feist Edition.)

14—"When I Get Back to My American Blighty." A new 6/8 number that is full of American "pep." (Feist Edition.)

LATEST MUSIC CUES

"A PERFECT LADY"

(Madge Kennedy-Goldwyn)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Intermezzo Capriccioso), by Vely

Important Note: During Cues No. 23 and 33, where scenes of moving pictures in ice cream parlor are depicted, piano only should burlesque the scenes, using old time popular airs very badly played in order to create the required atmosphere.

1—Theme (2 minutes and 55 seconds), until—T: "The Reverend David."
2—"Comedy Allegro" (Characteristic), by Berg (1 minute and 20 seconds), until—T: "The rise of the curtain."
3—"Balladora" (Pirouette Allegretto), by Tobani (55 seconds), until—S: Orchestra conductor in view.
4—"Hunkatin" (Half Tone One-step), by Levy (to tempo of dance) (1 minute and 55 seconds), until—T: "Ring down that curtain."
5—Continue ff (50 seconds), until—T: "Go git your money back."
6—Tacet (55 seconds), until—T: "I'm coming again, kid."
7—Repeat "Comedy Allegro" (45 seconds), until—T: "My dear young lady."
8—Theme (1 minute and 40 seconds), until—T: "And with the morning."
9—"Impish Elves" (Winsome Intermezzo), by Borch (35 seconds), until—T: "Not far from Sycamore"
10—Continue to action (2 minutes and 55 seconds), until—T: "After the bird."
11—"Babillage" (Allegretto Intermezzo), by Castillo (2 minutes), until—T: "The ladies' league holds."
12—"A La Mode" (Popular One-Step), by Rosey (2 minutes and 10 seconds), until—T: "And so life comes."
13—"Tickle Toe" (Popular Fox Trot) (1 minute and 20 seconds), until T: "Won't you have a soda?"
Note: To be played with Violin and Piano only.
14—Continue pp (30 seconds), until—T: "Don't you think I have."
15—Theme (3 minutes and 40 seconds), until—T: "The day was filled."
16—"Savannah" (One-Step), by Rosey (3 minutes and 35 seconds), until—S: Church trustee stops piano player.
Note: To be played with Violin and Piano only.
17—Tacet (40 seconds), until—S: Girl telling parson of the church trustee's presence.
18—"Frills and Furbelows (Rondo Rococo), by Crespi (2 minutes and 10 seconds), until—S: Piano and violin commence to play.
19—Popular Trot (1 minute and 15 seconds), until—T: "This is my sister."
20—"Dramatic Tension No. 36," by Andino (2 minutes and 5 seconds), until—T: "I did it all for you."
21—Continue pp (1 minute and 15 seconds), until—S: Girl picking up slip from floor.
22—Theme (1 minute and 5 seconds), until—T: "Every week business booms."
23—Piano improvise to action (2 minutes and 25 seconds), until—T: "A little home at last."
24—"Intermezzo" (Allegretto), by Pierne (3 minutes and 40 seconds), until—T: "Our people are jazzing."
25—"Humoreske" (Allegretto), by Tschaikowsky (2 minutes and 15 seconds), until—T: "Sunday morning."
26—Organ improvise to action, pp (church scene) (2 minutes and 15 seconds), until—T: "Flossie hears from an old friend."

(Continued in next column)

(Continued from preceding column)

27—"Sparklets" (Moderato), by Miles (2 minutes and 20 seconds), until—T: "And in Chicago Mabel."
28—Continue pp (1 minute and 5 seconds), until—T: "You never can tell."
29—Theme (1 minute and 15 seconds), until—T: "And that day."
30—Continue to action (1 minute and 50 seconds), until—T: "You've no right to interfere."
Note: Tympany roll when fence falls.
31—Continue ff (1 minute and 45 seconds), until—T: "When the chickens came home."
32—Tacet (1 minute and 5 seconds), until—T: "Animated weekly."
33—Piano improvise to action (1 minute and 55 seconds), until—T: "The show is over."
34—Theme (50 seconds)—until the END.

"THE ROAD THROUGH THE DARK"

(Clara Kimball Young-Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Silent Sorrows" (Andante Pathetique) by Gaston Borch

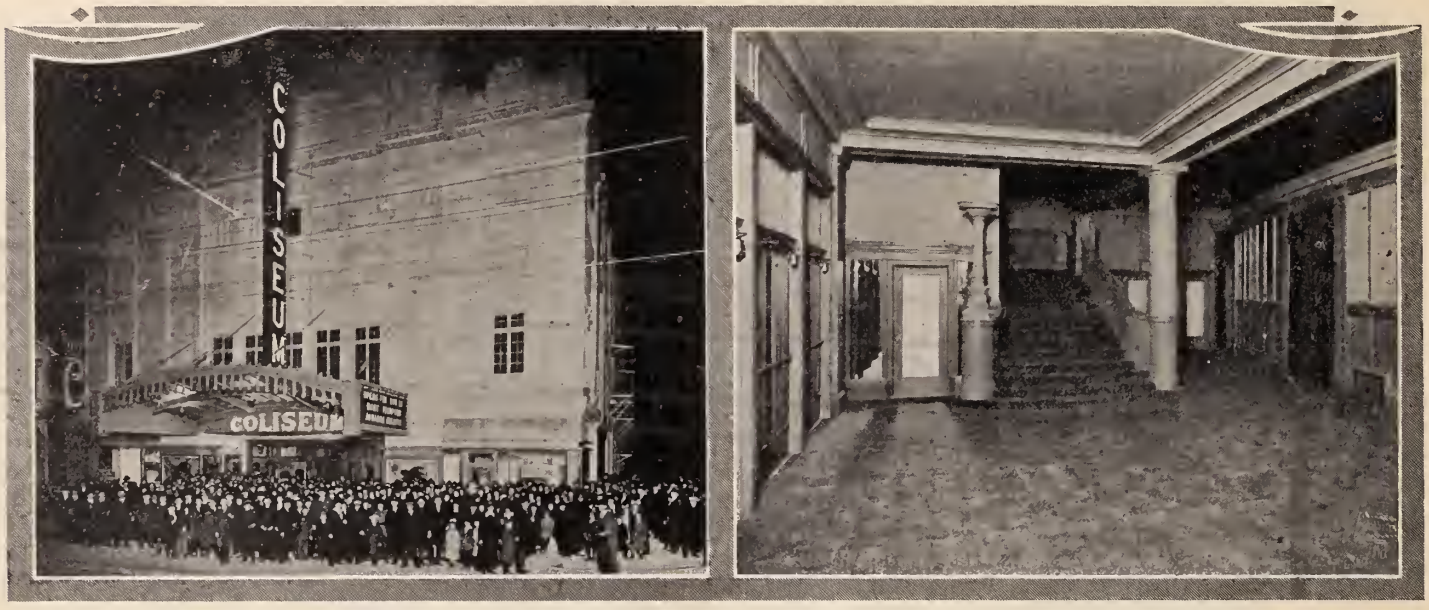
1—"A La Mode" (French One-Step), by Rosey (2 minutes and 30 seconds), until—T: "John Morgan, an American student."
2—"Valse Moderne" (French Waltz), by Rosey (3 minutes and 50 seconds), until—T: "Sacre Bon Dieu."
3—Continue to action (35 seconds), until—T: "Papa Jardee determines."
4—Theme ff (1 minute and 30 seconds), until—S: Gaberielle crying.
5—Continue pp. (30 seconds), until—T: "But that night."
6—Popular Song (1 minute and 40 seconds), until—T: "When the road of happiness."
7—Theme (3 minutes and 10 seconds), until—T: "The place of banishment."
Note.—Watch tower clock strike 12.
8—"Intermezzo Francaise" (Allegretto Melodious), by Franke (2 minutes and 50 seconds), until—T: "Even Gabrielle's independent."
9—Continue pp. (45 seconds), until—T: "Words between words."
10—"Love Theme," by Abbott Lee (1 minute and 25 seconds), until—T: "But while the somnolent."
11—"Turbulence" (Allegro Agitato), by Borch (50 seconds), until—T: "The Boches."
12—Continue ff. (55 seconds), until—T: "The Cure consults with."
13—"Intermezzo" (2/4 Presto), by Arenski (2 minutes and 35 seconds), until—T: "In God's name, spare our people."
14—Continue to action (50 seconds), until—T: "A week later."
15—Half Reel Hurry (for general use), by Levy (1 minute and 55 seconds), until—T: "You are a gentleman."
16—Continue pp (1 minute and 15 seconds), until—T: "That night the slumbering."
17—Half Reel Battle Hurry (for general use), by Levy (2 minutes and 55 seconds), until—T: "Even a beast will protect."
18—Tragic Theme, by Vely (3 minutes and 20 seconds), until—T: "It is the emperor's order."
19—Theme (3 minutes and 40 seconds), until—T: "Then the emperor's commands."
20—Love Song (Dramatic Pathetic), by Flegier (1 minute and 45 seconds), until—T: "A toast to Karl's little friend."
21—"Cavatine" (Dramatic Moderato), by Bohm (2 minutes and 10 seconds), until—S: Close up of music.
22—Popular Song (30 seconds), until—T: "With the vanishing weeks."
23—"At Sunset" (Melodious Moderato), by Brewer (2 minutes and 45 seconds), until—T: "Carrion mistress of a German."
24—Organ Solo improvise to action (church scene), (30 seconds), until—T: "After the Battle on the Marne."
25—"Dramatic Andante No. 32" (Characteristic), by Berge (1 minute and 25 seconds), until—T: "Gabrielle writes another letter."
26—Continue pp. (20 seconds), until—T: "During the convalescence."
27—Piano Solo improvise to action (direct cue), (1 minute and 35 seconds), until—S: Gabrielle stops playing piano.
28—"Petals" (Moderato Intermezzo), by Raymond (55 seconds), until—T: "The test of a woman's loyalty."
29—"Sinister Theme," by Vely (1 minute and 45 seconds), until—T: "Three years in Berlin."
30—"Girls of Baden" (Waltz), by Komzak (2 minutes and 50 seconds), until—S: Gabrielle looking at war map.
Note.—ff ad. lib. tympany rolls during short fight.
31—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "For France."
32—Four last bars of "Marseillaise" followed by
33—"Galop No. 7," by Minot (2 minutes and 5 seconds), until—T: "Headquarters of the Allies."
34—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "We were visiting."
35—Theme (3 minutes and 15 seconds), until T: "Let me help you."
36—Continue ff (25 seconds), until * * * * * END.

THE BARTOLA

Mr. Exhibitor:—Your patrons will unconditionally surrender to the music in your theatre if you have a Bartola.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Theatres Worth While



Crowds waiting to get into the new Coliseum theatre at San Francisco, and a view of the promenade on the main auditorium floor

Coliseum a Credit to San Francisco

SIGNIFICANT for two reasons, the dedication of the Coliseum theatre, Ninth avenue and Clement street, San Francisco, attracted a record attendance of film followers, both professional and popular, on Friday night, November 22.

First of all, the entire gross proceeds of the opening night were contributed by Samuel H. Levin, owner and manager, to the San Francisco chapter of the American Red Cross, which sponsored the dedication. Secondly, film men were particularly interested in the establishment of so substantial an amusement enterprise in such a remotely situated residential district of the city.

The Coliseum is one of the finest moving picture palaces in the country and brings the best in photoplay entertainment to the very doors of San Francisco's most exclusive residential district.

John A. Britton, chairman of the San Francisco Red Cross chapter, in making the dedicatory address heaped words of praise upon Manager Levin's head for the generous gift and wished him the fullest enjoyment of the success which a dedication in the name of so worthy a cause deserved. The various business clubs and merchants' associations of the district attended the opening, occupying loge and box sections, which they purchased at premium prices in order to swell the Red Cross receipts. Mayor James Rolph was present to represent the city.

The Coliseum is a huge pile, Gothic in architecture, occupying a prominent corner in the Park-Presidio residence district of the city. This location is several miles away from the nearest business district house of the size and character of the Coliseum supplying full orchestral and organ accompaniment for the best of film features.

Erected at a cost of over a quarter of a million dollars, the Coliseum represents the crowning achievement of Samuel H. Levin's career as a director of moving picture theatres in San Francisco. "I have sought to embody in the Coliseum every detail which from an experience of fifteen years before the moving picture public I know to be in demand," said Manager Levin in speaking of his latest project. "Many district picture houses have been in my hands," continued Mr. Levin, "but I have not been able to find an owner who would erect the distinctive kind of building which I wanted to house my ideal of a moving picture theatre—so I built it myself. This investment is unique, since the entire transaction represents the work of one man and is a monument to his faith in the industry. I have bought outright the land upon which the Coliseum is built, and have personally financed the deal in every detail."

The main facade of the Coliseum is severely simple in design, rather tending to accentuate the broad expanse of marquise and width of entrance than to elaboration of detail. The interior is suggestive of the same refinement and simplicity with the exception of the delicately traced design of the organ loft. The proscenium arch is somewhat more elaborate as is fitting for the frame of the silent stage upon which are to be enacted the masterpieces for which the theatre was built. A heavy plush curtain drapes the screen when the stage is utilized for musical acts which are a feature of every bill. The stage is given a dignified finishing touch by huge fern jars at either end and a mahogany baby grand piano at one side of the screen.

Twenty-two hundred seats constitute the capacity nf the Coliseum. Of this number 200 are loges and 100 are box seats. About 700 seats are located in the balcony.

Much of the luxury which typifies the furnishings of the Coliseum is centered on the mezzanine floor which is a spacious lounge and reception room extending across the entire front portion of the building. Comfortable divans, chairs and heavily upholstered seats are placed about the lounge which leads directly to the balcony and loge sections by means of a short incline. Here also are located the ladies' dressing and retiring rooms, free telephone booths, a miniature conservatory with playing fountain and the managerial offices.

Modern to the last detail, the Coliseum is equipped with elaborate heating, ventilating and vacuum system. In this respect the house affords the innovation of a parking station for baby, carriage and all, if the parent wishes. A nurse is in charge.

Music of a worth-while character is one of the chief attractions in the programme outlined by Mr. Levin. In addition to a full string orchestra, the Coliseum has a Robert-Morton organ, installed by the American Photo Player Company. This instrument is the latest organ built by the Photo Player people for the reproduction of symphonic orchestral tones.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 1, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7
"Not only entertainng but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1) (Six Parts).....NOV. 30
"Far below the regular William Russell standard."—M. P. News.

ANGEL CHILD (HODKINSON) CLIFFORD (SEPT. 9).....SEPT. 7
"Pleasing light entertainment in this picture."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT. 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH(OCT. 6).OCT. 19
"Story above average, plot lacks body; intelligent handling."—M. P. News."
Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right."
Consensus—"Fair picture with ordinary drawing powers."

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."——M. P. News.
Exhibitor Comment—"Good picture but business was poor." "Just ordinary. Title kills drawing power."
Consensus—"Good picture with fine drawing power."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5 (Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.
Exhibitor Comment—"Very heavy. Will require a good comedy to get this over."

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14 (Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BONNIE ANNIE LAURIE (FOX) HYLAND (SEPT. 1).....SEPT. 28
"This will please although story is pathetic."—M. P. News.
Exhibitor Comment—"Did not please." "Did not even get film rental. This star is a loser." "Picture satisfactory." "Better than average program picture but epidemic has made accurate estimate of business impossible. Best work star has done yet. "Don't want Scotch stuff."
Consesnus—"A satisfactory picture but with no great drawing power."

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6).....OCT. 5
"A winner for those who favor melodramas."—M. P. News.
Exhibitor Comment—"Fair Western."

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time."
Consensus—"Excellent picture with big drawing power."

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2 (Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.
Exhibitor Comment—"Very good picture. Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.

BRAZEN BEAUTY, THE (BLUEBIRD) DEAN (SEPT. 9)...SEPT. 21
"This is truly a splendid production."—M. P. News.
Exhibitor Comment—"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down Priscilla, there's a good girl." "Just an ordinary picture."
Consensus—"Excellent production with big drawing possibilities if properly exploited."

BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14
"Virginia Pearson in highly dramatic production."—M. P. News.

BURDEN OF PROOF, THE (SELECT) DAVIES (SEPT. 9).SEPT. 21
"A modernized 'Sardou's Diplomacy' of average value."—M. P. News.
Exhibitor Comment—"Very pretty, but weak." "Good drama, average business."
Consensus—"Good picture with ordinary drawing powers."

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News.

BY THE WORLD FORGOT (VITA.) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News.

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT. 19 (Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power." "Poor title. Star unknown but establishes herself."
Consensus—"Good picture with ordinary drawing powers."

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23).OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business." "Good."
Consensus—"A pleasing, entertaining picture with average drawing power."

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.
Exhibitor Comment—"Not much of a picture." "Average business." "Only fair picture to average bzusiness." "Weak production for Pauline Fredericks."
Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News."

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18)....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
Exhibitor Comment—"Good picture, big business two days. "Pleasing picture, big business third day."
Consesnus—"Excellent picture with very good drawing powers."

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
' Ace high for artistry and star is good."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.
Exhibitor Comment—"Good all around entertainment. Star does good work."

FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.

FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5).....DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts).....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days." "Splendid production. Star well liked. Big business four days." "Beautiful production. Wonderful acting. Strong story. Stood them in line at every show for three days." "Extra big business."
Consensus—"Fine production with big drawing power in most sections."

FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
"A clean offering that should appeal to all."—M. P. News.

GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14
(Six Parts)
"Billie Rhodes registers to advantage."—M. P. News.

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.
Exhibitor Comment—"Good picture, big business." "Average business."
Consensus—"Fine picture with good drawing powers."

GIRL WHO CAME BACK, THE (PARA) CLAYTON (SEPT. 8).SEPT. 7
"A clean, entertaining, crook play, with action and suspense."—M. P. News.
Exhibitor Comment—"Pleasing, with a few weak spots." "Fair picture." "Poor business three days." "Only fair picture. Believe Clayton can deliver if properly cast." "Fair picture, good star." "Very good, all pleased, big business." "Pleasing story. Holds interest. Don't help two days runs." "Very good picture. People come to see Clayton because they like her work." "Story only fair, big business."
Consensus—"A good picture with average drawing power."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days." "Drew big zut Stone did not come up to expectations."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.
Exhibitor Comment—"Poor picture to poor business."

GREEN GOD, THE (VITAGRAPH) MOREY (SEPT. 2).....SEPT. 7
"An ordinary idea handled in fine shape."—M. P. News.
Exhibitor Comment—"Very ordinary picture." "Fair program picture."
Consensus—"Fair picture with average drawing powers."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.
Exhibitor Comment—"Wonderful scenic effects."

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.
Exhibitor Comment—"Fair picture." "Very good." "'Gypsy Trail' was played in stock in the city and was unsatisfactory as a play." "Only fair."
Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days." "Typical Fairbanks picture. Doesn't please the way formerly did."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14
(Six Parts)
"Melodrama showing skillful treatment in every scene."—M. P. News.

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked." "People tired of war stuff."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.
Exhibitor Comment—"Mae Marsh's best characterization." "Best Marsh in a long time."
Consensus—"Excellent production with strong drawing powers."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2)...NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.
Exhibitor Comment—"Good picture. Business fair."

HUN WITHIN, THE (PARAMOUNT) D. GISH (SEPT. 8)..SEPT. 7
"A spy melodrama done in the usual manner."—M. P. News.
Exhibitor Comment—"A great picture." "Splendid big 100 per cent production." "Big money getter. Do not feature title." "Good, but too many German pictures are now being oqered." "Great picture. Holds interest. Fair business. Good acting." "Wonderful. Extra big business." "Picture pleased all."
Consensus—"Excellent production and big drawing power where theme has not been overdone."

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
(Six Parts)
"Has good possibilities in Gaby's name."—M. P. News.

ITALY'S FLAMING FRONT (FIRST NATIONAL) (SEPT. 1).SEPT. 7
(Six Parts)
"Exploit this right and you have a big winner."—M. P. News.
Exhibitor Comment—"Went big solid week." "Splendid picture. Went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture." "Big business for one week." "Good business at advanced prices. Remarkable picture."
Consensus—"Remarkable picture and big drawing power when properly exploited."

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business." "Big business two days." "Outside of settings, poor. Failed to please."
Consensus—"Excellent production with good drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary.!" "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised." "Star still big favorite and picture pleased." "Extra big card, pleased them all." "Stood up fine for a week and well liked." "Mary pleased her following."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed." "Very good." "Fair. Got a big opening night but dropped the second night. Tom Moore has done better than this." "Tom Moore coming strong. Ladies like him. "Fine picture." "Big business." "Very pleasing."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.
Exhibitor Comment—"Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.
Exhibitor Comment—"Excellent production."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14
(Six Parts)
"Human touches make this interesting."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days." "Fine picture and patrons liked it." "Big business." "Well liked." "Extra good. Big business with strong opposition."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.
Exhibitor Comment—"Only fair."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.
Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our ojcial 'O. K.' on her as a star."

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased." "Very good but drew poor." "Good title. Star not popular."
Consensus—"Satisfactory picture with very good drawing powers."

And Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.
Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."
Consensus—"Good picture with fair drawing power."

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission."
Consensus—"Fine production with very good drawing power."

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture." "Pleasant story with strong characteristics." "Sjlendid production but story did not please Ray's following."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (NOV. 17) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.
Exhibitor Comment—"Nice kid. Average business."

LOVE'S LAW (MUTUAL) GAIL KANE (SEPT. 15).....SEPT. 7
"Average because fine acting of star is handicapped by poor story."—M. P. News.
Exhibitor Comment—"Fair picture. Good bits throughout picture. Miss Kane liked here. Slowed up on third day." "Average business for two days." "Average business." "Very dark photography. Good story. Miss Kane clever in role."
Consensus—"Just a fair picture with average drawing powers."

LOVE'S PAY-DAY (Triangle) MORRISON-THEBL (DEC. 1)..DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News. Exhibitor Comment—"Average business two days."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.
Exhibitor Comment—"Average business five days."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.
Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot." "Very good picture."
Consensus—"Fair picture with ordinary drawing power."

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture." "Very fine picture to big business."
Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
Exhibitor Comment—"Very good picture."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business."
Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25)...NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.

MR. LOGAN, U. S. A. (FOX) TOM MIX (SEPT. 8)...:....SEPT. 28
"Picture will prove very satisfactory, especially to Mix fans."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Very good western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children but women were not interested. Good picture." "Some picture, Boys." "Mix is made if they give him productions like this. Broke house records." "On two-day run in good class suburban house the business much better second day."
Consensus—"Most excellent production with very strong drawing powers, sure to please."

MODERN LOVE (UNIVERSAL) MAE MURRAY (SEPT. 9).SEPT. 14
(Six Parts)
"A good picture that should entertain any kind of an audience."—M. P. News.
Exhibitor Comment—"Very good picture. Extra big business." "Fine picture. Average business."
Consensus—"Fine picture with good drawing power."

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

PICTURE BRAND STAR RELEASED PLAN BOOK

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....DEC. 7
"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories."
Consensus—Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.

MYSTIC FACES (TRIANGLE) JACK ABBE (SEPT. 8).....SEPT. 14
"Ranks among best Triangles. Clean, wholesome, and suitable for all." M. P. News.
Exhibitor Comment—"Average business."

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

NYMPH OF THE FOOTHILLS, A (VITA) LESLIE (SEPT. 9).SEPT. 14
"Well constructed melodrama that will appeal to all classes."—M. P. News.

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average."
Consensus—"A production of fast action and star that draws them in."

ONE WOMAN, THE (SELECT) (NOV. 16).....NOV. 30
(Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.
Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors."

OUT OF A CLEAR SKY (PARAMOUNT) CLARK (SEPT. 15).OCT. 5
"This attraction is worth an extended engagement."—M. P. News.
Exhibitor Comment—"Good." "Went good. Average business for three days." "Big business to average in four-day run." "The director had something else on his mind and the story was poor." "Average business seven days." "Good film and good star wasted in this production. 'Fatty' saved the day for us." "Good picture." "Clark a favorite, but picture not up to her usual standard." "Weak picture. Few more and no more Marguerite."
Consensus—"A good picture with drawing power better than average."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat."
Consensus—"Most excellent production with wonderful drawing power."

PECK'S BAD GIRL (GOLDWYN) NORMAND (SEPT. 9)....SEPT. 28
"Star appears in the kind of subject that exhibitors have demanded." M. P. News.
Exhibitor Comment—"Pleased. Drew better than her previous picture. Just the type of picture for her." "Star good. Support poor." "Well liked." "Average business for three days." "This is Mabel's type of picture but she needs a couple of more good ones to live down some of the others. 'Flu' hurt business." "Good, patrons pleased." "Good. Mabel Normand is sure fire in this class of features." "Fair picture. Average business."
Consensus—"Excellent production with good drawing powers."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14
"Star blends the tear and the smile delightfully."—M. P. News.

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRISONERS OF THE PINES (HOD) KERRIGAN (SEPT. 16).SEPT. 14
"This is just a clean average picture."—M. P. News.
Exhibitor Comment—"Poor picture. Receipts dropped each day on a four-day run."

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this."
Consensus—"Good production with good drawing powers."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.

PRUSSIAN CUR, THE (FOX) MIRIAM COOPER (SEPT. 1)..SEPT. 7
(Seven Parts)
"A good production that will please American audiences."—M. P. News.
Exhibitor Comment—"Admission increased from twenty-five to fifty cents. Turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen." "Good money getter under normal conditions. People still afraid of 'Flu.' Never heard more applause in house on any picture." "Poorly constructed. Lacks continuity." "Fairly good but didn't draw."
Consensus—"Good topical production with big drawing powers in most sections."

QUEEN OF HEARTS (FOX) VIRGINIA PEARSON (SEPT. 15).OCT. 5
"Murder gives basis for strong dramatic picture."—M. P. News.
Exhibitor Comment—"Very good program. Fair business." "Pearson is a dead one."
Consensus——"Good picture with average drawing power."

QUEEN OF THE SEA (FOX) KELLERMANN (SEPT. 1)...SEPT. 14
"Beauty—of form and nature—shown here aplenty."—M. P. News.
Exhibitor Comment—"Usual Kellermann stuff, same as her other two pictures. Fine photography, etc., that lets it out. Only average business." "What Foch did to Hindenburg we did to our opposition with 'Queen of the Sea.'" "Came good first day but did not hold up. Picture is a pretty thing. That's all."
Consensus—"Good production that draws big in most sections."

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.
Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production." "Average business."
Consensus—"Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days." "Pretty love story but May Allison will never make a star." "Very good." "Above average."
Consensus—"Just fair as a picture with just about average drawing powers."

RIDERS OF THE PURPLE SAGE (FOX) FARNUM (SEPT.1).SEPT. 21
(Seven Parts)
"This picture will surely appeal to those who like Western photoplays."—M. P. News.
Exhibitor Comment—"One of Farnum's best." "Extra big four days." "Great. Extra big four days. Going to have a return engagement." "Big Bill's best. It has everything; story, star, director, photography and punch. Wonderful." "Well liked." "Opened average and closed extra big in four days' run. Appeals to young and old." "Farnum is at his best and picture more than pleased. It was a great picture." "Excellent picture. Big business two days." "A very fine picture."
Consensus—"A most excellent and unusual production with wonderful drawing powers."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted."
Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Fair picture. Did not go as well as first 'Tarzan.'"
Consensus—"Excellent production with big drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) ..... OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business." "Fine picture. Poor business. 'Flu' scare."
Consensus—"Fine picture with good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SALOME (FOX) THEDA BARA (SEPT. 1).....OCT. 19
(Eight Parts)
"Spectacular and dramatic super-production."—M. P. News.
Exhibitor Comment—"Average business four days. Bara not drawing any more."

SECRET CODE, THE (TRIANGLE) SHERRY (SEPT. 8)....SEPT. 14
"Not a bad picture. It entertains under a handicap."—M. P. News.
Exhibitor Comment—"Average business."

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.
Exhibitor Comment—"A very pleasing and intensely interesting picture." "Good picture. Star is new. Business is bad." "Good program picture."
Consensus—"Fine picture with good drawing powers."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Extra big business for one week." "Extra big business." "Extra big."
Consensus—"Great picture with tremendous drawing powers"

SILENT WOMAN, THE (METRO) EDITH STOREY (SEPT.2).SEPT. 14
"Star gets good opportunity in strong drama."—M. P. News.
Exhibitor Comment—"Good picture. Poor business." "Average." "Excellent picture. Edith Storey at her best." "This picture made a lot of friends for Edith Storey." "Very good. Big business." "Star very popular. Picture good."
Consensus—"Most excellent production with strong drawing power."

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1)..DEC. 14
"Roy Stewart returns and scores again."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30) (Six Parts) .....SEPT. 28
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

PICTURE BRAND STAR RELEASED PLAN BOOK

SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.
Exhibitor Comment—"Dandy picture. Big after 'Flu'."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.
Exhibitor Comment—"Very satisfactory."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.
Exhibitor Comment—"Great. Extra big business."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)..OCT. 19
"Story on old theme not suited for star."—M. P. News.
Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones."

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run." "The Lee kiddies know how to make 'em laugh." "Pleased immensely." "Average business two days." "Good kid picture but Lee kids didn't draw."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV.) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture." "Very good." "Average to big business in seven days."
Consensus—"A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.
Exhibitor Comment—"Good for kids only."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
"A well built typical movie."—M. P. News.

THAT DEVIL BATEESE (BLUEBIRD) SALISBURY (SEP. 2).SEPT. 7
"Clean and strong and full of heart interest."—M. P. News.
Exhibitor Comment—"Big business. One of Salisbury's best." "A very good picture."
Consensus—"Strong picture with big drawing power."

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News
Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all."
Consensus—"Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TILL I COME BACK TO YOU (ARTCRAFT) WASHBURN (AUG. 26) .....SEPT. 7
"Bully. It's great. Will play on every emotion."—M. P. News.
Exhibitor Comment—"A great picture and one of Director De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made. Class this as a super-production." "Great." "Here is a dandy. Grab it." "Big picture. Very fine production." "Extra big on three-day run."
Consensus—"Remarkable production with tremendous drawing powers."

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.
Exhibitor Comment—"Average business."

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)..NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Average business."

T'OTHER DEAR CHARMER (WORLD) HUFF (SEPT. 16)...SEPT. 7
"A romantic drama that will surely please."—M. P. News.
Exhibitor Comment—"Very good picture. New star for our house." "Average." "Well liked by the ladies. A good picture. Extra big business."
Consensus—"Very pleasing picture, getting more than average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

In a Convenient, Compact Form

TURN OF THE WHEEL, THE (GOLDWYN) FARRAR (SEPT. 2)
.....SEPT. 14
"A thrilling murder mystery with good settings, etc."—M. P. News.
Exhibitor Comment—"Held out very well for long run." "Excellent picture, should go big." "A splendid production of a commonplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high-class down town house." "A piece of cheese." "Good picture, didn't draw." "Very good picture." "This is the kind of a picture the people look to see Farrar in. Very well done. Business O. K. No kick coming at all." "Great play. Star good. Fair business." Good drama."
Consensus—"A strong production with big drawing powers in most sections."

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).DEC. 14
"Bessie Barriscale pleases in a 'Diffcrent' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON (DEC. 1).....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.
Exhibitor Comment—"Pleased unusually." "Fine picture pleased patrons."
Consensus—"Satisfactory picture with good drawing powers."

UNTAMED (TRIANGLE) ROY STEWART (SEPT. 1).....SEPT. 7
"Star's pleasing personality puts ordinary Western story over."—M. P. News.

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.
Exhibitor Comment—"Great picture to big business."

VELVET HAND, THE (BLUEBIRD) BRUNETTE (SEPT. 10).OCT. 5
"This picture, based on revenge, will hardly have a universal appeal." M. P. News.
Exhibitor Comment—"Average picture to average business."

VIVE LA FRANCE (PARAMOUNT) DALTON (SEPT. 15)....OCT. 5
"A well constructed appeal to your patron's patriotism."—M. P. News.
Exhibitor Comment—"This is a dandy picture and pleased them all." "Patriotic drama fairly well liked." "A war picture that would have gone big a year ago." "Good picture." "Thrilling, well liked."
Consensus—"Excellent picture and good drawing card generally everywhere."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)...OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13).NOV. 9
"A pleasing little picture that is clean."—M. P. News.
Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one."
Consensus—"Ordinary picture with ordinary drawing powers."

WHEN A WOMAN SINS (FOX) THEDA BARA (SEPT. 1)..SEPT. 28
(Seven Parts)
"Star in 'vamp' role that her followers want. Poor story."—M. P. News.
Exhibitor Comment—"Good picture. Average business two days." "Picture went over big."
Consensus—"Good picture with good drawing powers."

WHY AMERICA WILL WIN (FOX) BIG CAST (SEPT. 8)..SEPT. 21
(Seven Parts)
"Purely biographic, based on life of Pershing."—M. P. News.
Exhibitor Comment—"Poor business four days. People tired of war stuff." "Big business first day, average second and big business third day."
Consensus—"Fair picture with fair drawing power in some sections."

WHY I WOULD NOT MARRY (FOX) NOV. 24.....DEC. 14
(Six Parts)
"Very entertaining and not so spicy as title would lead you to think." —M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)...DEC. 14
"One of the star's best yet."—M. P. News.

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)..OCT. 26
(Two-Reel Episodes)
"First two episodes show sensationalism both physical and mental." —M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)
"Surely artistic, but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29).SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair." "Artistic but draggy. Worst Saturday in many a day."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.
Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business."
Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"The Vamp" (Paramount)—"Average business."

"We Can't Have Everything"—"Big to extra big business."

"The Savage Woman" (Clara Kimball Young)—"Star did remarkably good work but we don't think it's just the sort of play the public likes. Stick to 'sassiety' stuff, Clara."

"A Pair of Silk Stockings" (Select)—"Dandy picture and Constance Talmadge demonstrated she is one of the best comediennes on the screen."

"Petticoats and Politics" (Anita King)—"Only drew fair. Rain. And star not well known or played up here.

"Tempered Steel" (First National-Petrova)—"Average business."

"Empty Pockets" (First National)—"Average."

"Eyes of the World"—"Swell picture. Real production." "Real picture."

"On the Quiet" (Paramount)—"Rotten. Barrymore always a loser."

"Lawless Love" (Fox)—"Good picture to average business."

"The Girl from Bohemia" (Pathe)—"Castle draws well."

"The Source" (Paramount)—"Fairly good picture. Star well liked."

"True Blue" (Fox)—"Good Farnum picture. People seem to like his style of work."

"Blindness of Divorce" (Fox)—"Patrons say 'one of best.' Good picture."

"Cruise of the Make-Believe" (Paramount)—"Star would make hit with meaty story. Give her a chance. She's a good looker."

"Her Man" (Pathe)—"Poor drawing card."

"Golden Wall" (World)—"Not so good."

"How Could You, Jean?" (Paramount)—"Did not please so well. Could have been better."

"The Yellow Ticket" (Pathe)—"Had booked for two days but only ran one."

"In Pursuit of Polly" (Paramount)—"Had booked for two days. So weak we only ran it one day. Paramount go easy on stories, bigger prices and worse pictures."

"Crucible of Life"—"Fair picture, average business."

"Her Body in Bond" (Universal)—"Good picture to average business."

"The Service Star" (Goldwyn)—"Old stuff, poor business."

"Soul For Sale" (Universal)—"Phillips is good."

"Road Through the Dark" (Select)—"Extra big business."

"Mrs. Leffingwell's Boots"—"Big business."

"Carmen of the Klondike"—"Big business on this picture."

"Eyes of Julia Deep" (American)—"Good business."

"In Pursuit of Polly" (Paramount)—"Very well liked. One of Burke's best."

"The Mysterious Client" (Pathe)—"A better picture than we expected."

"Let's Get a Divorce" (Paramount)—"Picture ordinary. Star good."

"Over the Top" (Vitagraph)—"Went big. Audience well pleased."

"Jules of the Strong Heart"—"Good satisfaction. Star does not draw."

"Inn of the Blue Moon"—"Audience delighted with star and story."

"Mickey"—"Mack Sennett deserves a medal. Best entertainment made in years. Broke all records. Exhibitors grab it."

"Cruise of the Make-Believe" (Paramount)—"Lila Lee great personality. Did not draw. Couldn't get them out.

"Our Mrs. McChesney" (Metro)—"This picture pleased the people. Star is popular." "Well liked."

"First Law" (Pathe)—"People didn't rave over it. Very ordinary."

"At the Mercy of Men"—"Return engagement."

"Lest We Forget" (Metro)—"A wonderful picture. Pleased immensely."

"When a Woman Sins."—"Same old story in the same old way."

"Million Dollar Dollies" (Screen Classics-Metro—"A freak picture booked n a hurry as a fill-in date. Did not draw much as stars are not known enough. Elaborate settings."

"Forbidden City" (Select)—"Norma Talmadge to extra big business."

"With Hoops of Steel" (Paralta)—"Fair picture to average business."

"Inn of the Blue Moon"—"Excellent picture."

"Fifty-Fifty"—"No question of Norma Talmadge's great popularity."

"Our Mrs. McChesney"—"This is certainly a good picture but drew poor as influenza is still holding them out."

"Annexing Bill" (Pathe)—"Very good."

"Revelation" (Metro)—"Just wonderful."

"Safety Curtain" (Select)—"Pleased."

"More Trouble" (American)—"Fine Pict. Poor Bus. 'Flu' scare."

"Mrs. Slacker" (Pathe)—"Fair picture. Business poor."

"Golden Fleece" (Triangle)—"Poor business."

"Love Swindle" (Bluebird)—"Fair picture, fair business."

"Good Night Paul" (Select)—"Just a pleasing little comedy."

"Money Mad" (Goldwyn)—"Fair picture to big business."

"Soul for Sale" (Jewel)—"Extra big business."

"The Vamp" (Paramount)—"Average business."

"The First Law" (Pathe)—"Castle draws but poor story. Certainly not worth a two-day run."

"Scandal Mongers" (Bluebird)—"Good, but re-issues should not be put over as new pictures."

"The Knife"—"Return engagement. Just satisfied."

"Up the Road With Sally"—"Star growing more popular every day. Picture Class A-1."

"Garden of Allah" (Selig-State Rights)—"Great picture. Wonderful."

"Blindfolded" (Paralta)—"Fair picture to average business."

"Hell Bent" (Universal)—"Good western feature. Five reels would have been just as good as six."

"THE ROAD THROUGH THE DARK"—SELECT

Moral Question Raised in Story That Looks Worthy

THE main object of this story is to show that, in order to save women and children from massacre, the heroine, a young French girl, delivers herself to a German Commander; later, taking advantage of her privileged position, she transmits to the Allies valuable information.

Owing to the nature of the theme and its manner of presentation, you can readily see that the spectator is placed in a rather tight corner; he has to do one of two things, either to sanction the heroine's conduct on patriotic grounds, or else condemn it and run the risk of being thought of as unpatriotic.

Worthy as the object of the story is, it will fail, I fear, to win universal sympathy on account of the moral question involved. It is true, in the past, such themes have been successfully embodied in pictures. Almost invariably, however, the heroine was shown as having been forced into such a predicament; while, in this case, it is put up for her to decide, her refusal, of course, meaning torture to innocent human beings.

Perhaps such incidents have occurred in real life during this war—no one may dispute that. And he is a heartless man who would condemn a woman for, under similar circumstances, taking the same action. But in pictures is different; everybody knows that the characters obey the author's bidding.

The logic of the story in many of the situations is not such that we would become exultant over it. —Length, 5 reels.—*P. S. Harrison.*

THE CAST

Gabrielle Jardee.....Clara Kimball Young
His Highness, Duke Karl of Streilitz..Jack Holt
John Morgan.....Henry Woodward
Marie-Louise.....Eleanor Fair
Georges.....Bobby Connolly
Antoine Jardee.....John Steppling
Louise Jardee.....Lillian Leighton
Private Schultz.....Elmo Lincoln
Father Alphonse.....Edward M. Kimball
Aunt Julie.....Eugenie Besserer
From Story by Mary Radford Warren.
Scenario by Kathryn Stuart.
Directed by Edmund Mortimer.

THE STORY

Gabrielle Jardee, a French girl, has fallen in love with John Morgan, an American. Her father wishes her to marry a Frenchman, and, with her brother and sister, sends her away from Paris to break up the affair. They go to visit their aunt, Madame Le Coutier, in a little village on the Meuse.

The war comes. The village is invaded by the Germans. Gabrielle's brother, sister and aunt are shot by the drunken soldiers. She is offered shelter in the personal quarters of the Kommandant, Prince Karl of Streilitz. Prince Karl tells her that if she will give herself to him he will punish the rioters and save the town. To save the people of the town, Gabrielle becomes the French mistress of the German prince, scorned by all the villagers, for whom she has killed her soul to save.

In time Karl is transferred to the Intelligence Department in Berlin. He takes Gabrielle with him, at her request. One night he gives a formal banquet. Gabrielle excuses herself, searches his room, and confiscates some strategic papers. Karl learns of her duplicity and in the ensuing struggle she kills him. She escapes to France, where she gives valuable information to the council of Allied Intelligence who are meeting in Paris, and where she again meets John, who tells her he still loves her.

AD TALK

Clara Kimball Young, who will be seen at the ——— theatre, on ———, in "The Road Through the Dark," does not depart from her superb type of emotional acting in this picture. In fact, if possible, she is better.

In it she takes the part of a young French girl who falls in love with an American. In order to keep them from marrying, her father sends her to the home of her aunt, who lives in a little village on the Meuse. The first few months of the war, which comes soon after her removal to the home of her aunt, finds her a captive. She has become the companion of a German officer in order to save the lives of a townful of people. It is the girl's associations with the officer, and the events which follow, with her as a spy for France, that furnish the plot for the story. It is a thrilling tale, and one in which Miss Young appears to great advantage.

Miss Young's dark beauty and exquisite form are especially adapted for the role of the vivacious and beautiful French girl which she portrays. Her superb emotions carry you with her throughout the picture.

CATCH LINES

The absorbing tale of a French girl who became the mistress of a German prince to serve her native land.

Just how much would the preservation of your country's honor be worth to you? Gabrielle Jardee gave her most priceless possession to preserve the glorious name of France.

She gave herself to a German prince that she might the better serve France.

Clara Kimball Young is brilliantly emotional in the leading role, while two of the cleverest leading men on the screen, Jack Holt and Henry Woodward, are in her support.

Gabrielle Jardee's road led through the dark—through the blackest depths—but the end of her journey held a wonderful reward.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; all scenes of production.

CUTS (ELECTROS):—Two one-column (production); two two-column (production); one three-column (production); one half-column (star); one one-column (star); one two-column (star).

LOBBY DISPLAY:—Ten 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 colored horizontal flats; one 22 x 28 upright colored star portrait.

SLIDE AND MUSIC CUE SHEET.

Both the production and star cuts on this production may be used for dressing advertisements as well as with news stories. The smaller star cuts are, however, better suited to newspaper advertising purposes.

SUGGESTIONS

While this is a war picture, its story is so strong and wholly different from the average war picture—being personal in character—you may safely advertise it strongly. Try to get an idea of the story into your advertising that your patrons may know it is not the usual war stuff. It might be better, however, to forget about the fact that it is a war picture and merely advertise the star's name and title. Certainly Miss Young is a big drawing card, while there can be little doubt as to the effectiveness of the picture's name.

Two Column Scene Cut

"THE BELOVED IMPOSTOR"—VITAGRAPH

Light One with Fine Photography and Good Scenes

"THE BELOVED IMPOSTOR" belongs to the light class of attractions, pleasing the esthetic senses, in which pretty and handsome faces and nice women's dresses abound, and in which fine photography and real scenic beauty are more or less the predominating features. Pleasure seekers who hunt for the more virile sort of photoplays, in which rapid action of plot and strong suspense must be the chief elements, may not find in it just what they want. It is better suited, however, for the more tender-hearted kind of audiences, who abhor fights and shootings and the like.

The heroine is introduced as a dainty looking young lady, admired by many young men. She loves none of them, however. Her aunt receives a telegram that the hero, known as a woman hater because his wife had deserted him, later being killed in an accident, is to visit her. The heroine enters a wager with one of her admirers that she will win him. The bet is accepted and she sets out to accomplish the task. In the end, she wins the bet and the hero for a husband.

The heroine portrays the role of a child successfully; but whether picture goers will be convinced that she actually fools the hero or not, it is another question.

Released December 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Betty.....Gladys Leslie
Dick Mentor.....Huntley Gordon
Hugh.....Denton Vane
Aunt Jessie.....Mrs. Hurley
Mammy.....Frances Grant
Gertrude.....Gwen Williams

By Mrs. Elizabeth J. Mariani.
Directed by Joseph Gleason.

THE STORY

Betty lives with her Aunt Jessie and is having her first lawn party when she hears that Dick Mentor, a confirmed woman-hater, owing to the fact that his wife deserted him with their child and shortly afterwards died, is returning to civilization from his hunting trip in Africa. Betty has never encountered a woman-hater in her life and she makes a wager—a kiss against a horse—with Hugh, an admirer, that she will win Dick's heart. And with the arrival of Dick she lays out her plan.

Instead of as a girl eighteen years old she appears as a little miss of twelve and by reason of her sweetness and naivette completely captivates the woman-hater. He resolves that some day he will make her love him. But Betty has already learned to love Dick, much to her consternation be it said, and Hugh being a wide awake young man, realizes it also. As a consequence he prepares to pay his bet and one day leads a horse up to her, bearing the words: "To Betty, for winning her bet and Dick Mentor," inscribed on its blanket. And it is on this very day that Betty has decided to tell Dick the truth about herself.

Dick, waiting for her, sees the horse and immediately realizes what has happened. He pours scorn on Betty when she appears before him attired as a girl of her own age and announces that she is going to pay a debt to him. With that, he mounts the horse and swings her to the saddle, galloping away to the house that he has not entered since his wife deserted him. But Betty's punishment is bitter but brief. Dick struggles against the love he has for the girl, but it is too great for him, and it finally triumphs, as it does in all good romances.

AD TALK

Masquerading as a girl of twelve summers, Betty, by her childish sympathy, wins the heart of Dick Mentor, embittered against all women since his wife left him with their baby years before. This remarkable masquerade is delightfully pictured in "The Beloved Impostor," the Vitagraph Blue Ribbon Feature, which will be seen in the ——— theatre on ——— of ——— week. Gladys Leslie, Vitagraph's irresistible "Sunshine" star, has the role of Betty, who plays this game of hearts on a wager of a kiss against a thoroughbred horse.

Betty wins her way to this strong man's affection and trust as a child and in so doing, loses her woman's heart. She fears to tell Dick lest she lose him, but he finally learns the truth and the powerful climax is where Betty, white-faced and fearful, bows to the punishment he metes out to her.

The feature was directed by Joseph Gleason, and in the supporting cast are Huntley Gordon, Denton Vane, Mrs. Hurley, Frances Grant, and Gwen Williams.

CATCH LINES

She won his heart by a masquerade. What should her punishment be?

She won both his heart and her wager but lost her own heart in so doing. See Betty in "The Beloved Impostor."

In which a society girl is kidnapped by a man whose heart she won on a wager.

She masqueraded as a child of twelve to win the heart of a woman-hater, but lost her own.

Betty wagered a kiss against a thoroughbred that she could win the love of a confirmed woman-hater—she won—but lost her own heart.

In which a society debutante becomes the midnight bride of a woman-hater whose heart she won on a wager by masquerading.

In which a woman-hater loses in a pretty game of hearts.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

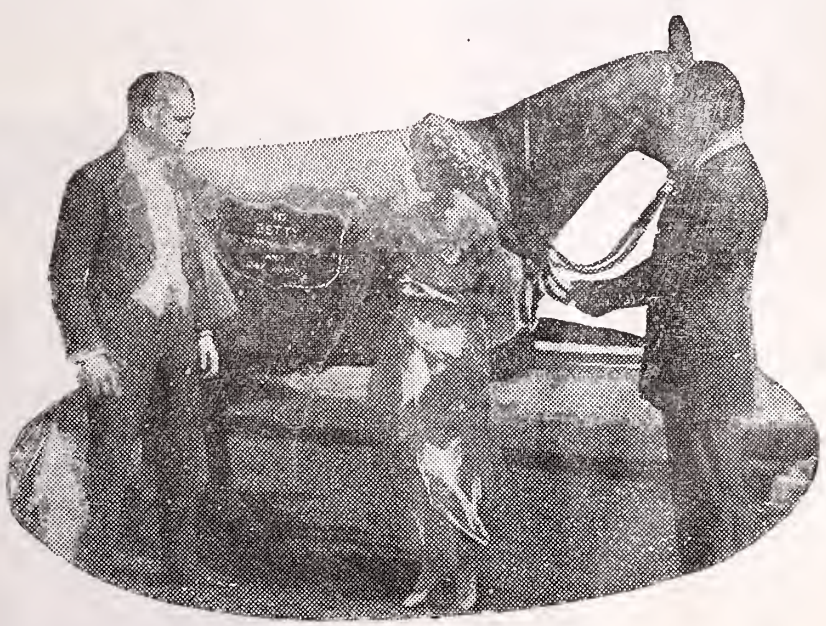
LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card; 8 x 10 portraits of star are also supplied for lobby framing or for use in the making of special cuts; 5 x 7 black and white photos are also furnished for the exhibitor who desires to have special cuts made for his newspaper or program advertising.

CUTS:—Line cuts are furnished of star in one and two-column sizes. There is a one-column electro (love scene) and a two-column (reproduced on this page), one of the drama scenes of production.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

You have a really delightful little star to boost in this feature. Her recent appearances on the Vitagraph program have gained for her great popularity and the role she plays in this picture is one of the best she has ever been awarded. The story, too, is somewhat out of the ordinary. It is a romance with several tense moments and very pretty from start to finish. Bring out the quality of the story and the star in all advertising you undertake.



GLADYS LESLIE
in Vitagraph Blue Ribbon Feature
"THE BELOVED IMPOSTER"
Two Column Scene Cut

"WILD HONEY"—DE LUXE

A Different Sort of Western with a Striking Star

FOR comparison's sake "Wild Honey" ranks considerably above "The Street of Seven Stars," one of Doris Kenyon's previous pictures. It presents a western melodrama of a sort not to be seen often. It features not the usual bad man or the usual romance, but a truly unusual clash of character between a vain girl of the dance halls and a minister who comes to a western town bent on reforming it.

Miss Kenyon's youth and beauty are particularly well offset in this character. She appears to fit the part admirably well and is constantly the center of attention.

The picture has been attractively produced and the director has well succeeded in bringing out the contrast of the two principal characters. The result is a picture that remains interesting from beginning to end. The story also has a number of original twists which give the film a distinctive flavor and serve to lift it considerably from the usual sort of western feature.

Miss Kenyon receives adequate support from a large cast headed by Frank Mills.—Length, 5,675 feet. —*Peter Milne.*

THE CAST

Mrs. Holbrook.. } "Wild Honey". } ..... Doris Kenyon
Pastor Holbrook. } Rev. Jim Brown. } ..... Frank Mills
Dick Hadding ..... Edgar Jones
Joe Stacey ..... John Hopkins
Jim Belcher ..... Joseph W. Mack
"Doc" Bliss ..... Howard Kyle
Ed Southern ..... H. J. Hebert
Rev. David Warwick ..... Herbert Standing
Minnie Lou ..... Nellie King
Trixanita ..... Vinnie Burns
Gold Hill Ida ..... Ruth Taylor
Letty Noon ..... Mildred Leary

By Vingie E. Roe.
Scenario by Louis Joseph Vance.
Directed by Francis J. Grandon.
Technical Director: Joseph I. Clement.
Photographed by Ned Van Buren and J. A. Badaracco.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Stills for lobby display are furnished in 8 x 10 black and white; 11 x 14 sepia; 22 x 28 colored.
CUTS:—Two one-column and two two-column advertising cuts are furnished while one one and one two news column cuts are available at the Sherry exchanges.
MUSIC CUE SHEET, PUBLICITY PHOTOS and press sheet also procurable.

AD TALK

Doris Kenyon will be the star at the ——— theatre on ——— of ——— week in her latest De Luxe photoplay, "Wild Honey," an adaptation from the magazine story by Vingie E. Roe made by Louis Joseph Vance. Miss Kenyon scored distinctly in the first two pictures made by this, her own company, namely, "The Street of Seven Stars" and "The Inn of the Blue Moon," but it is more than likely, according to advance report, that "Wild Honey" will quite overshadow these former successes.

In this picture Miss Kenyon appears as a western dance hall girl—frivolous, vain, without thought of anything but the worldly. Into the roaring hell of the western camp comes a minister, bent on conquering new fields. He proves a fighting preacher and gains the respect of the camp little by little, but Wild Honey (Miss Kenyon) delights to smirk and smile at him, disregarding his position and his mission there. The clash of these two characters forms the basis of the photoplay and the story builds to a climax of real power when the girl at last confesses her real love for the man she formerly shamed in public places.

Miss Kenyon's rare beauty, her refreshing personality, fit her admirably well in this role. And never before, it may truthfully be said, has she shown such real dramatic ability as in this picture. The story is swift moving and in its essentials differs widely from the usual type of western photoplay on which audiences of today have been "fed up." A strong supporting cast headed by Frank Mills surrounds Miss Kenyon, while the direction is of a superior order throughout.

SUGGESTIONS

Taken from the standpoint of originality, "Wild Honey" is a picture that will offer you a number of advertising possibilities, chief of which is the fact that the film is based on a clash of character—a dance hall girl on the one hand and a minister on the other. Play this situation up big and you should attract patronage. It is an angle quite different from that provided you in the usual western pictures, so make the most of it.

Miss Kenyon is admirably well suited to portray the leading part of this feature. Both in appearance and actions she fits the role to a "t." You can spread yourself on Miss Kenyon, therefore. Let them know that she gives the best performance of her career before the camera in this picture and, another point, don't fail to mention her beauty. She is, without doubt, one of the prettiest girls on the screen today. Use her pictures as profusely as possible.

Louis Joseph Vance, who made the scenario of the Roe story, is a well-known author himself, so mention his name. Frank Mills, the leading man, has also done much work before the camera and should be featured if adequate returns would be guaranteed.

CATCH LINES

Doris Kenyon appears here in the third picture made by her own company—a western story of a sort that is "different."

The thrilling clash of two characters—on the one side a vain dance hall girl of the olden West—on the other a minister of the highest ideals—a clash that is dramatic from first to last.

Would it hurt a minister's career to marry an actress? See "Wild Honey" and learn for yourself.

Doris Kenyon is one of the most beautiful girls in pictures today. See her in "Wild Honey," in which her beauty is laid in a setting equally rare.

A strong cast supports the star headed by Frank Mills, one of the best actors in the profession.

Which would it be? The dance hall or the church? The Rev. Jim Brown took his life in his hands when he ventured into the western community that laughed at religion. But he won out.

THE STORY

In the prologue of the picture Pastor Holbrook, a clergyman in a New England town, resides with his wife. They are a couple well advanced in years and live together in perfect happiness. There come to them on an afternoon, a young clergyman and an actress, who is loathe to marry the man if by so doing she will ruin his career. And so Holbrook sits down and tells them the story.

It is laid in a western mining community. To this place comes Jim Brown, a clergyman, whose aim it is to reform the rough element that constitutes the village. It is a hard road that he has to travel. The saloon and dance hall does the biggest business of the place but gradually Jim begins to make an impression and not the least does this take effect on Wild Honey, a dancing girl of the saloon. She is loved by three other men of the town. They are all jealous of each other and jealous of the minister also. Wild Honey plays with him and later, her wrath roused against him by his constant admonition to reform her scarlet ways, she does her best to humiliate him on every occasion.

(Continued on page 3773)

Two Column Ad Cut

"THE SEA FLOWER"—BLUEBIRD

A Wild Romance of South Sea Isles

SOME Sea Flower! When I was a child, my grandmother used to tell me some pretty good stories—and she was some story teller!—but she never pulled anything on me to equal this one.

The picture opens somewhere in the South Seas. The first thing that strikes your eyes is the "beautiful" sight of a drunk. He is having a fuss with a native woman over the fact that, although the bottle was full before he took his regulation daylight nap, he now finds it empty.

From this point on, things commence to happen. Leaving the natives and their gin on the island, we go to San Francisco. Our purpose is to bring the hero, a U. S. Secret Service man, on the island, so that he can meet the heroine. He happens to be discovered eavesdropping on board of the ship by some German spies and is thrown overboard. The water being chilly, he swims ashore, is found by the heroine and dragged into a cave. She thus gets her book-knight, although somewhat with a heavy crop of beard. But lo! The very next day he comes out of the cave with a face smoother than I ever possessed. (Where in Heavens did he get the razor?)

To cut the story short, he goes back to America, gets some help, returns to the island, captures some Germans, saves the heroine and again goes back to America to round up the rest of the spies (I wonder whether it was a safety razor or a straight?)

In the end, it develops that the heroine is none other than the daughter of the Chief of the Secret Service, stolen from him when a baby. (It puzzles me to this day though—where did he get the razor?)

If you happen to cater to children, big ones and little ones, this is the picture to book. But beware! Don't tell them anything about the razor.—Released Dec. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Lurline.....Juanita Hansen
Truxton Darnley.....Al. Whitman
"Brandy" Cain.....Fred Huntley
Kealani.....Eugenia Besserrer
Dane Larsen.....Frederick Starr
Gun Fowler.....Wilton Taylor
Von Linterman.....George Pearce

CATCH LINES

A romance laid in those garden spots of the southern Pacific, the South Sea Isles, and in the golden spot of the western coast, San Francisco.

How a girl of today was sold into marriage by a miserable ne'er-do-well.

A picture teeming with adventure and romance, laid in part in those adventurous spots of the southern Pacific, the South Sea Islands.

Juanita Hansen, the delightful heroine of "The Brass Bullet," in one of the most adorable characterizations of her career.

AD TALK

Juanita Hansen, the lovely actress who recently scored such a success in the serial "The Brass Bullet," and who has been seen in many comedies and dramas of the past, will be the star at the ——— theatre on ——— of ——— week in the Bluebird photoplay, "The Sea Flower." Juanita is, in truth, one of the most adorable flowers to be found, whether one look on sea or land, and her handling of the role of the adopted daughter of the South Sea Islands in this picture is one of the best things that she has yet done in her exceedingly successful career before the camera lens.

She appears as Lurline, a white girl, supposedly daughter of "Brandy" Cain, a drunken old beach comber of the South Sea Isles. Fate, and a very kind fate at that, decrees that her path shall cross that of Truxton Darnley, government secret service operative, who is cast up in a boat on the island after German spies have discovered him peeking into their innermost secrets aboard an old tramp schooner. Love springs up between the two at first sight, as it does in all good romances, but their pretty affair is rudely interrupted when Darnley recalls the fact that he must be back in San Francisco within eight days in order to prevent the spies from carrying out a serious threat against the government of the United States.

How the romance is concluded, how Lurline finds her real father and how Darnley succeeds on his perilous mission against the spies are events which unite to form a climax of three-fold power, one which caps the story of "The Sea Flower" with a finale more thrilling even than the many events which transpire within the body of the picture itself.

THE STORY

Lurline, a beautiful white girl, daughter of "Brandy" Cain, beach comber and "Ne'er-do-well," grows up, imbued with all the poetry of the South Seas and the fairy tales she has gleaned from Father John, a missionary. In San Francisco, Von Linterman, a German agent, has been successfully smuggling ammunition and arms to a Hun raider in the Pacific. He has employed "The Scullion," a schooner owned by burly Dane Larson, for his purpose. Truxton Darnley, one of the cleverest operatives of the government, is trailing the band. He ships aboard the "Scullion" as a seaman and discovers the hold loaded with munitions. He learns that on the 30th, the National Munition Plant in San Francisco, is to be blown up by Von Linterman's men.

Darnley is detected spying and put adrift in a small boat. He is cast up on an island and found by Lurline. She secretes him in her cave. A romance develops, but is halted when Darnley realizes he has only eight days in which to get to San Francisco to foil the plotters. He bids farewell to Lurline, promising to return to her. That night, Lurline is sold into marriage by her supposed parent, to Larsen. The parent has really stolen Lurline in her infancy. At dawn, the "Scullion" is abreast of the steamer, bearing Darnley. Lurline dives overboard and is rescued. In San Francisco, Lurline makes her home with Mrs. Mercer, a friend to Darnley. Lurline is found by Larsen and forced to work at "The Elite" as a Kanaka dancer. President Jordan, of the National Plant, calls at the Mercer home and discovers that Lurline is his long lost daughter.

That night Jordan goes to the "Elite" and witnesses a raid by Darnley and his agents. Lurline is rescued and Jordan reveals that he is her father. Larsen is shot and killed in a desperate fracas with Darnley, and Von Linterman and Fowler are taken into custody. With the union of Lurline and Darnley, the girl's fairy book dreams come true.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one an attractive portrait of Juanita Hansen; two three-sheets and two six-sheets on this production. All paper is printed in attractive colors on the same general scheme of past Bluebird subjects.

LOBBY DISPLAY:—There is a selection of scene and star stills in the usual standard sizes for lobby framing or for use in making your own special cuts for newspaper or program use.

CUTS:—Scene cuts are provided on this production in one and two-column sizes. There is also a selection of star cuts.

SLIDE, MUSIC CUE SHEET:—Window card and press sheet are among the other accessories provided on this production.

"WILD HONEY"

(Continued from page 3768)

And she succeeds finally in dragging Jim Brown from his exalted pedestal, but not for long. Her real love for him shows itself when she rides to warn him of the vigilantes' approach. One of Wild Honey's admirers has killed another, throwing suspicion on Jim Brown. He is caught, but a witness of the crime frees him. Later Jim Brown returns to claim Wild Honey. A bullet directed against him strikes her and he rides off with her in his arms. She regains consciousness slowly but recovers and the two return East to begin a new life.

His story finished, Holbrook reveals himself as Jim Brown and his wife as Wild Honey. The younger people, on hearing this tale, decide that the only course is to obey the dictates of their hearts.

Juanita Hansen in "The Sea Flower"

Star Cut

"HITTING THE HIGH SPOTS"—METRO

Comedy Near the End Saves Lytell Picture

THE comedy element which occurs towards the end will, I believe, save this picture, because it furnishes enough amusement to satisfy, especially the star's friends.

The story, being illogical, fails to convince. It shows two young men in love with the heroine. The one is poor, while the other, rich. The heroine is in love with the hero, the poor one, but the mother favors the rich one.

The father of the girl has sunk all his money in a mining enterprise in Mexico. The revolution stops work on the mines, and they are about to be forfeited to the government, unless, according to the Mexican law, a certain amount of work is done.

In order to save the property, the two men agree to work the mine. After being there a short time, the rich young man gets so terror stricken from the bandits that he gives up further efforts, returns to the United States and gives out a report that the hero has been killed. He is about to marry the girl when the hero, having completed the work and secured title to the property, returns. After giving the villain a good beating for the false report, he marries the girl.

The picture is clean.—Released Dec. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bob Durland.....Bert Lytell
Alice Randolph.....Eileen Percy
Morgan Randolph, Alice's father....Winter Hall
Mrs. Randolph.....Helen Dunbar
Jack Randolph.....Gordon Griffith
Harold Blake.....Fred Goodwins
Tonia.....Ilean Hume
Von Holke.....Stanton Heck
Lopez.....Al Edmundson
Jose.....William Eagle Eye
Felipe.....William Courtright

By Bert Lytell.
Scenario by Bert Lytell and George Baker.
Directed by Charles Swickard.
Photographed by Robert Kurrle.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. All paper is in attractive colors and star is prominently displayed.

LOBBY DISPLAY:—8x10 sepia; 11x14 sepia and 22x28 colored. These include star photographs and scenes from the production. To complete this display title and synopsis card are also provided.

CUTS AND MATS:—One and two-column cuts of star in different depths are provided with which to exploit this production. These cuts are the same furnished on all Lytell pictures and may be used in either newspaper text columns, advertising columns or in dressing up program announcements.

AD TALK

Bert Lytell, the young Metro star, who has risen to such prominence during his short career of a year before the camera, returns to the ———— theatre on ———— of ———— week in his latest comedy-drama entitled "Hitting the High Spots." It is interesting to note that Mr. Lytell is also the author of this picture. There are stars and stars but not many of them who venture to try their hands at scenario writing. But with the case of Mr. Lytell an exception is to be recorded. Not only has he tried, but he has succeeded, and proves himself every bit as good an author as an actor which, believe us, is saying something quite considerable.

"Hitting the High Spots" tells of an ambitious young engineer who undertook to develop oil wells in Mexico—oil wells that were constantly menaced by the insurrectos of the southern country who were in league with agents of Germany. How he succeeded in this perilous mission, only saved his life by a hair's breadth time and time again and how he finally returned to the United States just in time to prevent the girl he loved from being forced into a marriage with a man she loathed, makes one of the most interesting and exciting pictures ever thrown on the screen of the ———— theatre.

Mr. Lytell is supported by Eileen Percy, formerly leading woman for Douglas Fairbanks, by Winter Hall, Fred Goodwins, Gordon Griffith, Helen Dunbar and others. The picture was made under the direction of Charles Swickard and is without doubt the best piece of work ever turned out by this skilled director. Other pictures on the bill for the same day as "Hitting the High Spots" are ————————.

THE STORY

Bob Durland, in love with Alice, the daughter of Randolph, president of the Balboa Oil Company, accepts the job of going to Tropico, Mexico, to work the corporation's oil wells there. The previous superintendent has been driven out by Mexican rebels who, in league with German agents, plan to secure the wells for the German government. Harold Blake, Bob's rival in love and more favored by Alice's mother because of his great wealth, accompanies Bob as his assistant because the other man dared him to. They arrive in Tropico, and likewise in trouble. The Mexicans are very ferocious, to say nothing of Von Holke, the leader of the Germans. Bob is warned to get out and stop working the wells but refuses to budge.

The work goes on and is finished on schedule time, making the corporation's hold on the land secure. Harold, however, deserts, and returning to the Randolphs, says that Bob has been killed by the Mexicans and that he himself only escaped after having slaughtered a great number of the enemy. Alice refuses to believe this story.

The Mexican rebels having gained the upper hand in the district, things start for Bob—really start this time. There follows a series of adventures of the most exciting sort during his various attempts to escape the Mexicans and Germans and his ultimate success is only accomplished after he has risked his life time and again. In the meantime Alice has come to the conclusion that Bob really must be dead and has consented to marry Harold in order to save her father's finances. But Bob arrives just in time to be the leading man at the wedding, to give Harold a sound thrashing and to make good the claim of the Balboa Company to the oil wells.

SUGGESTIONS

This is the type of story—the story of an adventure-loving, fearless young fellow—that the public seems to take to. Advertise it strongly. Use a little slang. You can drive home the character of the story if you "pack a wallop" in your ad copy, and a little well selected slang is by no means amiss. This certainly is the type of picture which justifies the use of it, which in passing is no knock to the picture.

You can also make much out of the fact that Bert Lytell, the star, is also author of the production. Such a coincidence doesn't happen very often. Here you have a chance to have special stories regarding the star written for your paper. You might also use a line in announcing the picture such as "By and Starring Bert Lytell." Don't forget that Eileen Percy was leading woman for Fairbanks in a number of features and that she gained quite a following while holding this enviable position. You might use her name below Lytell's in all advertising that you do.

CATCH LINES

Bert Lytell again in a fine, comedy-drama of thrilling adventure—written by none other than Bert Lytell!

In which one American engineer puts a roving hand of Mexican greasers and German spies to rout—some job!

It's not every star who can write a photoplay to suit the director—and himself. But Bert Lytell did it in "Hitting the High Spots." He's both the star and the author—sort of hogging the whole show, isn't he?

A picture that goes along on all five (reels) and hits only the high spots of the road—and there aren't any low spots.

BERT LYTELL
Star Cut

"AND A STILL SMALL VOICE"—ROBERTSON-COLE

Walthall Satisfactory in Drama Built on Old Lines

WHILE the story is not new or novel in theme, this is a very satisfactory dramatic production. Mr. Walthall appears in his familiar role of the young Southern gentleman, develops into an embezzler, and finally evolutes into a professional burglar of the Raffles type. Although the central heroic figure is an embezzler and crook, apparently with no great extenuating circumstances, and as such will probably not appeal to a great many; events follow one another in rapid sequence and hold the interest to the end.

Desiring to secure the wealth he feels is essential to permit him to freely woo the girl he loves, he is tempted to embezzle by the scapegrace son of his employer. The son uses the money to pay a gambling debt instead of investing it in a certain stock and when the theft is detected the star assumes all the blame instead of only his share in order to save disgrace from visiting the girl he loves, who has just eloped with the same scheming son.

Later they are all in New York, where Walthall, now grown affluent through a series of successful burglaries, gave his first love a check for $30,000 to save her stock-gambling husband. This is soon frittered away and her husband, the renegade son of his former employer, is shot and killed while appropriating the contents of a safe. Sitting alone in her apartment the young widow finds that she really loves Walthall and prays for him, basing her prayer on a passage of Scripture referring to "the still small voice."

He is evidently reached and swayed through the telepathy or efficiency of this prayer and refrains from stealing from a safe which he had already opened. He enlists in the army and before going "over there" he promises the girl that he will redeem himself and return to her.

A few hundred more feet of film showing him as returned (now that the war is over) would have made a more appealing finish. Fritzie Brunette is the girl in the case, and although she has a hard part, she registers well in all necessary expressions. The settings are all in keeping, the cast is good, and the photography is all that could be desired.—Length, 6 reels.—*Tom Hamlin.*

THE CAST

Col. Robert Singleton.....Joseph Dowling
Mary Singleton.....Fritzi Brunette
Clay Randolph.....Henry B. Walthall
Richard Dunlap.....George Fisher
Directed by Bertram Bracken.

AD TALK

Henry Walthall, whose wonderful performance as the Little Colonel in Griffith's "The Birth of a Nation" still stands as the most delightful characterization ever given to the screen, will be the star at the ——— theatre on ——— of ———week in his latest picture, "And a Still Small Voice." Strangely enough, Mr. Walthall again takes the role of a southern gentleman in this feature, although a gentleman of the present day.

As Clay Randolph he gives a remarkable characterization of this gentleman of the South, a man with whom honor comes before all else. But because he sees that the girl he loves admires another man and because he knows that this man has embezzled funds, he himself takes the blame that no stain may fall on her name. Subsequently he goes to New York, where, with the shadow of a prison term ever haunting him, he becomes a gentleman crook.

And to New York also comes the girl and the man, now married. He turns out to be worthless and it is not long before Mary discovers this. But Randolph again comes to their aid. How the story ends, how Randolph finally gives heed to the Still Small Voice of Conscience and gives up his career of crime in order to serve his country, puts a thrilling climax on this tale of unrequited love and sacrifice.

Mr. Walthall is supported by an exceptional cast which includes Fritzi Brunette, George Fisher and Joseph J. Dowling.

THE STORY

In a prosperous southern town, Clay Randolph has grown up honoring the traditions of his forefathers whose honesty was never questioned. Mary Singleton, the daughter of one of his father's best friends is admired by him as well as by Richard Dunlap, the banker's son. Dunlap, however, has become a heavy gambler and when the payment of his debts become pressing he approaches Randolph with a scheme for making a fortune on the investment of a large amount of money in copper. Randolph resists the temptation until Dunlap visits him at the bank. When the theft is discovered Dunlap denies the guilt. In the meantime Richard and Mary have eloped and when Randolph discovers their marriage he assumes all guilt of the crime. His disgrace compels him to leave the town.

Dunlap, indolent and lazy, is made to shift for himself and with an inheritance from his mother he goes to New York to play in Wall Street. He soon finds that he cannot cope with the big game, but it appears to him to be the only means at his command to secure money. Randolph, also stationed in New York, has become a gentleman crook. Welcomed in the best homes in the city, his operations are made very easy. Dunlap, desperately in need of money, accepts the invitation of Steele to a week-end party. Randolph is also present at this party. Dunlap endeavors to make a loan from Steele, but is not successful, so requests his wife to approach him. Steele attempts to compromise Mrs. Dunlap by making it appear that she has stolen a famous diamond which he owns. Randolph, aware of his scheme, frustrates it by placing the diamond in the safe and himself loans Mary the money Dunlap is in need of.

This money soon goes the way of the rest and Dunlap again wants Mary to ask Randolph for another loan. Although Clay's funds are exhausted he promises to get the money for her. When he advises her that he is going to steal it she pours her young heart out in prayer that he might not do it. The efficacy of her prayer is demonstrated when Randolph, about to take the money from the club safe, feels the "Still Small Voice of Conscience." He goes away, leaving the safe open. Dunlap, seeing his chance, attempts to take the money and is shot. In his process of redemption, Randolph joins the army and Mary promises to wait his return.

ADVERTISING AIDS

PAPER:—Two one-sheets; one three-sheet; one six-sheet; one twenty-four-sheet.
LOBBY DISPLAY:—Set of eight 11 x 14 photographs; set of two 22 x 28 photographs.
CUTS AND MATS:—One thumb-nail cut of star to be used in either text pages or for dressing advertisements. Scene cuts will also be supplied in one and two-column sizes (electros and mats). A series of advertising cuts will also be supplied the exhibitor through all exchanges handling the product. These will be in one and two-column sizes.
PRESS BOOK, ART SLIDE, and complete orchestration for ten pieces also available.

CATCH LINES

Henry Walthall appears as a southern gentleman forced to turn outlaw and later gentleman crook to save the name of the girl he loves—a truly absorbing tale.

Henry Walthall, hero of "The Birth of a Nation," in a story of love and sacrifice that is full of unexpected turns and surprises.

Henry Walthall supported by an exceptional cast including Fritzi Brunette, George Fisher and Joseph J. Dowling.

As a southern gentleman Randolph held honor of name and family above all else. But circumstances forced him to become a Raffles that the name of the girl he loved might not be smirched.

How the Still Small Voice of Conscience worked the reformation of a gentleman burglar.

SUGGESTIONS

Naturally, Henry Walthall is the strong card in connection with this production. Play his name up with reference to his great performance in "The Birth of a Nation." His work has not been as noteworthy in later pictures, so concentrate on the Griffith picture.

Then, also, you have an exciting crook story to advertise, and as the public has always showed itself ready to accept this sort of picture, don't fail to bring out the fact. Hint at the story in your advertisements. This is always a good way to awaken interest in a picture. Tell the tale up to some exciting point and then stop. This type of advertising is employed by publishers of books and is considered one of the most effective methods. If you have not been in the habit of doing it, try it on this picture for it offers you the proper chance.

"CODE OF THE YUKON"—SELECT

Outdoor Scenery Saves This One—Plot Built on Revenge

BARRING the beautiful outdoor scenery, one can hardly find one other single point in this picture to praise.

To begin with, the story is unsympathetic. It is based on revenge—the villain wrongs the hero's sister. The hero goes through life seeking the villain to take revenge upon him; secondly, it is illogical, and thirdly, it introduces situations that are anything but pleasing to critical audiences.

The story introduces the hero as a French Canadian, seeking gold in the creeks of the Canadian forests. Once he saves the life of a prospector whose foot is caught in a trap. He takes him into his cabin and doctors him, eventually making him half partner to his claims. As this man is a crook, he works against the hero on the quiet. He even attempts to alienate the affections of the hero's newly made wife, the daughter of a poor prospector who has just died.

The crook allies himself with the villain, the Bully of that section of the country, and schemes to rob the hero of his mining claims.

When informed by a girl dancer that the villain is the man who had wronged his sister, the hero rushes to find him. A struggle ensues, but convenient lightning kills the villain.—Length, 6 reels—*P. S. Harrison.*

THE CAST

Jean Dubois.....Mitchell Lewis
Dan Cregan.....Tom Santschi
"Faro" Telford.....Arthur Morrison
Father Paul.....William Effee
Justice Breen.....Jack McDonald
Dave Crawford.....Franklyn Hall
Lola Crawford.....Vivian Rich
Dorothy Nolan.....Margaret Landis
"Goldie".....Goldie Caldwell
"Prince".....by Himself

By Anthony Paul Kelly.
Scenario by Bertram Bracken.
Directed by Bertram Bracken.
Photographed by Joseph Brotherton.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet (all scenes of production).

CUTS (ELECTROS):—Two one-column; two two-column; one three-column. The ones are poses of Lewis alone in character. One of the twos shows Lewis with dog while the others are appropriate scenes from production.

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 colored horizontal flats scenes.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Mitchell Lewis, the only male star of Select Pictures Corporation, will appear in his first picture of that company's at the ——— theatre on ——— of ——— week. It is entitled "Code of the Yukon" and is one of those virile Alaskan stories that fairly teem with strong interest from beginning to end. Mr. Lewis will be remembered for his masterly characterization of 'Poleon Doret in the picturization of Rex Beach's "The Barrier." It is said that in "Code of the Yukon" he has a role, in appealing qualities, quite similar to his first great part. At any rate suffice it that in the part of Jean Dubois, the miner, he creates a character distinctly human and one which touches the heart string time and again.

That the picture was written by Anthony Paul Kelly is yet further proof that it promises something extraordinary to ——— patrons. Mr. Kelly started in writing photoplays many years ago when he was in his late teens—and not so late either. Today he ranks at the very top of his art. His work has gained for him such a reputation that he is constantly sought after by a variety of producing companies. And inasmuch as he is also author of "Three Faces East," one of the few successful war plays of this season, it can be seen that he is a man of no average accomplishments.

The story is laid in Alaska and tells of the trials of Jean Dubois, whose mine is stolen from him by a crooked gang. How he retrieves it and, when seeking revenge for his sister who has been wronged, suddenly learns that there is a higher power than mere man's, makes engrossing entertainment. Tom Santschi as the heavy, heads a particularly good supporting cast.

THE STORY

Jean Dubois, a French Canadian prospector, has discovered a gold mine. Jean is quietly storing away what dust he is able to wash each day in the hope that he will soon have enough to leave the Northwoods on a long journey. He is anxious to start on his hunt for the man who wronged his sister. This is his main object in life.

Suddenly his calm is broken. A horde of gold seekers come into his part of the land. A village soon springs up. "Faro" Telford, a renegade gambler, whom Jean had befriended, is the cause. He has informed his friends that Jean has discovered a gold mine. A gang of mining crooks try to steal the mine. They persuade his wife to leave him. She runs away with one of the members of the gang. Jean is heart-broken but decides to leave the village and devote all his energy to discovering the man who wronged his sister.

Just as he is about to leave the village a girl who is in the employ of Cregan, the leader of the gang of crooks, and who is in love with Jean, informs him that she knows the man who harmed his sister. She tells him that it is Cregan, the same man who has ruined her life. Eventually Cregan and Jean meet. Just as Jean is about to crush his life out a Higher Power intervenes and Cregan is punished in God's way.

Jean's wife returns to him and convinces him that she has not really done anything wrong. He forgives her and sunshine again enters his life.

CATCH LINES

Mitchell Lewis, hero of "The Barrier" and "The Bar Sinister" in another powerful characterization—that of a French-Canadian miner of Alaska.

Written by Anthony Paul Kelly, author of "My Own United States," "The Bar Sinister" and other elaborate photoplays, as well as the stage production, "Three Faces East."

Mitchell Lewis follows up his big hit as the 'Poleon Doret of "The Barrier" by a wonderfully moving and human performance as Jean Dubois in "Code of the Yukon."

The story of a man who harbored a revenge until he realized that there was a greater power than man's.

Mitchell Lewis is a star who does not pose to show a pretty profile or patent leather hair. He is the strong, virile man of the great outdoors—an actor able to interpret a human character in a human way.

(Continued on page 3779)

Two Column Scene Cut

"STRING BEANS"—PARAMOUNT

Ray Fans Will Welcome This Interesting One

"STRING BEANS" will please the majority of Ray fans, as it possesses some human element and good action of plot, while the suspense is well maintained. The story, on the other hand, will hold their interest to the close.

The role given the star is that of a country boy. It is the sort that he has most successfully portrayed in the past, making himself popular. In this instance, he is introduced also as a successful young poet. Due to his mistreatment he receives in the hands of his father, he runs away from home, goes to a little town and obtains a position with the town newspaper. He meets her and falls in love with her. Although she is the mayor's daughter, she reciprocates.

Once he succeeds in rescuing her father from the dangerous attack of a man who later proves to be a crook. During the attack, his sweetheart calls the editor to the assistance. This brings a reconcilliation between the mayor and the editor, who have been bitter enemies. In the end, the hero gets the girl.

The situation showing the hero trying to make a speech in order to spoil the plans of the crook for a string bean factory is highly comical, because of his failure to utter a word.

The picture is clean and should entertain fairly well.—Released Dec. 22.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Toby Watkins.....Charles Ray
Jean Morris.....Jane Novak
Zachary Bartrum.....John P. Lockney
Kendall Reeves.....Donald MacDonald
Lott Morris.....Al Filson
Joe Farley.....Otto Hoffman

By Julien Josephson
Directed by Victor L. Schertzinger.
Photographed by Chester Lyons.

CATCH LINES

Charles Ray, creator of the only human "hick" character that the screen has ever known, gives another splendid performance in this, his latest Paramount picture.

String Beans? Sure you can, which leads us to remark that two crooks attempt to string the inhabitants of a country town with a fake bean canning establishment in this picture—but they fail ingloriously because of the activities of Charles Ray.

Charles Ray goes back to his farmer boy part in "String Beans." He hasn't an equal in portraying such a role.

And you can't blame Charlie for falling in love, either—not when Jane Novak is the girl.

AD TALK

Toby Watkins is the all-around drudge on his uncle's farm—a twenty-acre patch of black mud entirely surrounded by mortgages. This is the opening sentence from Julien Josephson's scenario, "String Beans," which serves to introduce Charles Ray in his next Paramount picture which will be shown at the ———— theatre next ————. In highly condensed form it presents a vivid picture of the story's opening scenes.

Toby Watkins is the sort of country boy, brave, humorous and thoroughly human, that all Charles Ray's admirers like to see him portray. It is the sort of character that has made the Ray pictures sure-fire offerings from the exhibitor's point of view. But Toby Watkins is no ordinary boy. He is imaginative and somewhat dreamy, and every night when his day's work is done he goes to his room and takes out a book that he has bought by mail, "What Every Young Poet Ought to Know." For Toby is ambitious to be a writer.

The scenes of the story change to a country newspaper office where Toby goes in search of opportunity. This part of the story is developed with realism and charm by the author, Julien Josephson, who was formerly a country editor himself, and who writes of that life with delightful sympathy.

It is stated, that Ray's handling of the role of Toby Watkins will rank as one of the best screen portraits. Excellent support is provided by Jane Novak, John P. Lockney, Donald MacDonald, Al Filson and Otto Hoffman. Victor Schertzinger directed and Chester Lyons was the photographer.

THE STORY

Toby Watkins is a young farmer whose penchant for writing poems rouses the ire of his narrow-minded uncle, the result being that he quits the farm and accepts a position as subscription solicitor on the Sawbert Weekly Clarion. He meets and loves Jean Morris, daughter of the mayor of Sawbert, and she returns his love. Kendall Reeves, a crook known to the police as Harry Morgan, comes to Sawbert to work a fake bean cannery scheme and Toby, at the request of Zachary Bartrum, editor of the Clarion, attends a mass meeting to speak in opposition to the project. When Toby sees Jean Morris in the audience, his courage deserts him and he flees ignominiously from the hall. He overhears Reeves talking to a former pal, who is now employed on the Clarion, and the man's criminal character is revealed. Reeves learns that exposure is inevitable and he seeks to force Mayor Morris to pay him five thousand dollars for a majority interest in the fake cannery, and then decamp. Toby goes to the Morris home and finds Jean struggling with Reeves. He rescues her and after a desperate battle, masters the crook. Bartrum and Morris, who long have been enemies, are reconciled and through them the love affair of Toby and Jean reaches a happy denouement.

SUGGESTIONS

You have Charles Ray back in a farmer boy role in this production, and such being the case you have little else to worry about, inasmuch as he goes through the transition that fans love to see him go through—from boob to hero. Play Ray's name up big and announce the fact that the type of role he plays is of the sort that made him famous. The title also offers you a number of chances to play on words in your advertising and also for the decoration of your lobby with either special drawings or material accessories.

ADVERTISING AIDS

PAPER:—Two one-sheets; one rotogravure one-sheet; two three-sheets; one six-sheet. Paper on this subject is unusually good. The one shows eccentric love scenes, the other portrait of star. The three's are poses of star in character, one showing him in farmer's togs, staring vacantly into space and draped over with beans being particularly good. The six is fight scene.

LOBBY DISPLAY:—Eight 8x10 black and white; eight 11x14 sepia; one 22x28 sepia; and 8x10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. Two twos and one of the threes are fight scenes, the rest of the cuts both in character poses and scenes serving to bring out the eccentrically humorous character of the production.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column display advertisements that Paramount provides on all its productions are attainable on this picture.

SLIDE AND MUSIC CUE SHEET.

"LITTLE ORPHANT ANNIE"

(Continued from page 3770)

reaching this clientele. You might procure a copy of the author's poems from your library and make a copy of the verses dealing with Little Orphant Annie. These could be displayed to advantage in the lobby. There are other popular poems bearing this author's name that you might copy and display in your lobby.

A children's matinee would be appropriate with respect to this feature. If you arrange one of these get the co-operation of your local school board and you might even go as far as to have one of the children recite some of the verses from the stage before the showing of the picture. You will create additional interest in the picture by so doing and will doubtless receive space in the newspapers. All newspapers will be willing to give extra stories to this picture if you invite them to an advance showing for such classics don't come along every day in the year. Do your best to let the whole town and particularly the more intelligent citizens know about the picture. The author's name will carry you a long way.

ADVERTISING AIDS

PAPER:—Posters are in work on this production and will be turned out in the usual standard sizes, i. e., ones, threes and sixes.

LOBBY DISPLAY:—Stills for lobby framing will be supplied in 8 x 10, 11 x 14 and 22 x 28 sizes with a title card to complete the display.

CUTS:—One, two and three-column cuts, both text and advertising, are also in work for this production.

"IRISH EYES"—TRIANGLE

Opinion May Vary in Regard to This One as Entertainment

AS a production, "Irish Eyes" may be considered above the average. The action of plot is fairly speedy and the interest is held well. As an entertainment, however, opinion will vary. Those of picture goers who are not critical may find no fault with it. The critical ones, on the other hand, may revolt at the idea of having a brother act as a villain against his own brother.

The story introduces the heroine as a young orphan girl. Her father is killed over a card game by being struck on the head with a bottle by one of the participants. A stranger, who happens to be a kind-hearted lord, takes her under his protection. Eventually they fall in love. The lord's brother, however, a young dissolute, is fascinated with the girl. By foul means and lies he tries to cause an estrangement between them, so that he may make her his own mistress. But he does not succeed.

The picture could be improved upon by cutting out some of the close ups showing blood running from the face of the heroine's father. The death-bed scene, showing the coffin and two candles burning on each side of it, will hardly prove entertaining to a picture goer. It could be eliminated without injuring the story.

The picture is a little suggestive.—Released Dec. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Pegeen.....Pauline Starke
O'Barry.....Ward Caulfield
Moll.....Virginia Ware
Jerry O'Flynn.....Gus Saville
Sir Arthur Ormsby.....Joe King
Guy Ormsby.....Eugene Burr
Kitty Brice.....Rae Godfrey

By Catherine Carr and Dr. Daniel Carson Goodman.
Directed by William Dowlan.
Photographed by Elgin Lesley.

CATCH LINES

Pauline Starke, the charming young Triangle star, in a tale of old Ireland.

An innocent little Irish lass attempts to win the man she loves by imitating the ways of a vampire! But she wasn't a very good actress, so she won him anyway!

Pauline Starke, the young actress who scored such personal successes in "Until They Get Me" and "Alias Mary Brown," is seen to even greater advantage in "Irish Eyes," her latest production.

Pegeen thought that to win the man she loved she must practice the ways of a siren. Her efforts are both amusing and pathetic as pictured in Pauline Starke's latest Triangle picture, "Irish Eyes."

Written by Catherine Carr and Dr. Daniel Carson Goodman, two of the best known authors of the screen.

Becoming enraged at the way Moll treats Pegeen, her father leaves his wife, taking his daughter with him, and promising to take her along on his next fishing trip. But O'Barry is killed in a drunken brawl.

Moll tries to take Pegeen back, but she runs away to the rocks on the seashore and hides. While she is crying for her father, Sir Arthur Ormsby, cruising along the coast in his yacht, finds her. He hears her story and decides to help the beautiful little waif. He takes her to his estate along with her blind friend, Jerry, his parrot and dog.

When Sir Arthur's brother Guy visits the castle to obtain money and to escape from Kitty Price, a chorus girl, he meets Pegeen and falls in love with her. But she loves her benefactor, Sir Arthur.

Kitty has followed Guy to the little village and it becomes necessary for Arthur to visit her in his attempt to prevent her from annoying his brother.

Guy, to kill Pegeen's love for his brother, takes her to the inn where she sees Kitty and Arthur together. Arthur is unable to understand her anger when Pegeen confronts them. Like a primitive child, she springs upon Kitty. Then she runs from the room. In her flight she is overtaken by Arthur. She learns that his visit was for his brother's welfare, that Arthur really thought Pegeen was in love with Guy. But when Pegeen realizes that the man she loves is innocent, she acknowledges her love for him and they find happiness.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheets; one six-sheet.

CUTS AND MATS:—There are three scene cuts on this production, one two-column and two one-column. The two-column is a dramatic scene, one a love scene, other homely scene with star and father. The two-column which is reproduced on this page is suitable for either text or advertising columns of your newspaper. The single-columns are bordered and are designed with the purpose of accompanying news stories or for use in house programs.

LOBBY DISPLAY:—Photographs in sepia are provided in 11x14 and 22x28 sizes. The same sets are available in attractive tints at a price slightly in advance of the others.

SUGGESTIONS

You have a really clever little actress to play up in this feature. She is one of the youngest and at the same time, most competent in the art. Cash in on her winning personality by playing her up to the limit in advertisements and news stories, mentioning her previous successes "Until They Get Me" and "Alias Mary Brown." If attractive photographs are furnished of her make good use of these also.

PAULINE STARKE IN SCENE FROM TRIANGLE PLAY "IRISH EYES"
Two-Column Scene Cut

"DANGER—GO SLOW"—UNIVERSAL SPECIAL

Heart Interest and Suspense Plentiful in This One

PLENTY of heart interest and suspense are the predominating elements in this attraction. They more than make up for the slowness of plot-action after the first reel.

It has been often stated in these reviews that crook plays have a more or less wide appeal. The element of mystery as well as that of danger connected with such subjects seem to possess pleasing qualities. Being a crook play, "Danger—Go Slow" should entertain a great number of picture goers.

Immediately after the unfolding of the preliminary titles, the combination of a safe is flashed on the screen. This strongly suggests the nature of the picture, thus making a more forceful impression upon the spectator than could all the explanations by subtitles or otherwise.

The heroine's sticking to the mother of the hero and helping her, eventually becoming the cause of her boy's home-coming, will win your sympathy. The scene showing the heroine, who had come East for the purpose of inducing the hero, just out of jail, to quit that life and go home with her to his mother, is very touching. It will dig deeply.

The picture is not free from faults. Although the heroine rides from New York to a Western direction only two days, she is shown among Eucalyptus trees and the finest orange orchards in the United States.

It is a clean offering.—Released Dec. 9.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Muggsy Mulane.....Mae Murray
Jimmy.....Jack Mulhall
"Bud".....Lon Chaney
The Judge.....Joseph Girard
Written by Robert Leonard and Mae Murray.
Directed by Robert Leonard.

ADVERTISING AIDS

PAPER:—Two one-sheets; one half-sheet; two three-sheets; one six-sheet; one twenty-four-sheet. Twenty-four contains head of star at one end of stand in boy's cap. She is turning combination of safe. The picture is effectively lighted and should attract. The same style is used for the six-sheet.

LOBBY DISPLAY:—Set of black and white stills 8 x 10, set of gelatines 11 x 14 and 22 x 28 of star.

ADVERTISING CUTS:—These come in one, two and three-column sizes.

SCENE CUTS:—These also in one, two and three-column sizes. Star cuts also procurable.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

You have a good title to work with in this picture. The prominent display of it in theatre and newspaper advertising will, no doubt, attract considerable attention. Full exploitation ideas were given on this picture, particularly with respect to the title, in last week's issue of MOTION PICTURE NEWS in the Special Service Section. Reference should be made to this section in order to get the full benefit of the picture.

Reference was also made as to the cast, its individual accomplishments and the star's popularity.

AD TALK

Mae Murray, who has starred in a number of very successful Universal Special attractions, will be seen at the ———— theatre on ———— of ———— week in her latest picture, entitled "Danger—Go Slow." The story for this production was prepared by Robert Leonard and Miss Murray and directed by Mr. Leonard. Here, for once, was perfect harmony secured between author, scenario writer, star and director! The story of "Danger—Go Slow" is a fascinating crook tale in which Miss Murray appears first as housekeeper for a gang of operatives of the underworld. Their haunt is raided and Muggsy (Miss Murray) is obliged to hop a freight train. She alights in a country town.

Here she takes shelter with a kindly old woman, generally known as Aunt Sarah. It is not long before Muggsy discovers that the man she loves, Jimmy, a member of the gang who has been caught by the police, is Aunt Sarah's son. So she determines to serve the old lady until the boy's term of one year has expired. This she does, and cleverly. So cleverly, in fact, that it would be a shame to relate the manner in detail on these pages. Suffice it to say that the body of "Danger—Go Slow" is filled with surprises and that its dramatic crises are many.

Miss Murray is seen to attractive advantage in the principal role while her support includes a number of well known Universal players. Other pictures on the bill for the same day will be ————————.

THE STORY

Muggsy Mulane is the housekeeper for a band of safe-crackers and on occasions is called upon to help in operations. Finally "Jimmy the Eel," the newest member of the band, takes her part and demands that she be given a fair share of the loot. That starts a quarrel and in the midst of it the police come. All escape but Jimmy, Muggsy making her way to a freight train. After a long journey she is left in a country town.

Night comes and she is attracted to the home of Aunt Sarah. There Muggsy is befriended, and it is only after she has seen a picture of Aunt Sarah's son and has recognized that it is none other than her champion, Jimmy, that she reveals that she is a girl. She admits that she knows the son and explains that he is a "police judge" in New York.

But Jimmy has refused to "squeal" on his companions and Muggsy determines to repay his loyalty and the goodness of Aunt Sarah by caring for the old lady's interest. Judge Cotton, the richest and meanest man in town, has a mortgage on her home and when the interest comes due Muggsy tries to help out. And she does when the judge tries to kiss her in his office and she tells him that the town gossip is just outside and that she is going to reveal all unless he gives her $300, the amount of the interest. The hypocrite comes across.

All is not well, however, for "Bud," the second richest man in town, editor of the local paper and quite the town "sport," overhears, and to throw him off the track Muggsy tells him that she has really come to Cottonville as a representative of the oil company that is willing to pay big money for twenty acres Aunt Sarah owns. And Bud's greed for money causes him to rush to Aunt Sarah to offer her $10,000 for the property, much to her astonishment. Then Muggsy slips the money from the clock where the old lady has hidden it and settles up the mortgage. The end of Jimmy's year in prison comes and Muggsy is waiting to take him home to his mother, and eventually we see that she is to be his bride. And everything works out all right for everyone except the judge, because the oil company really does want the land and the property she has left. makes Aunt Sarah rich, while Bud cleans up for himself.

CATCH LINES

An epic of a country village and the "sweetest girl."

"The Old Homestead" of the Screen.

A story for the heart, with a laugh and a thrill.

A girl burglar becomes the village belle and hearts are her easy prey.

She was only a debutante safe-cracker in the city, but in Cottonville she queened them all and won them all and had all that her heart desired, for what she sought was to bring happiness to others. And she'll bring the sunshine of happiness to you.

You'll laugh with "Muggsy" and still sob a little with her, but you will see in the end that she was just the rightest sort of a sweet little girl.

"CODE OF THE YUKON"

(Continued from page 3776)

SUGGESTIONS

Cash-in on the record made by Mitchell Lewis in "The Barrier" and "The Bar Sinister," in showing this production. Advertise him as the 'Poleon Doret of the former picture, as this was one of Rex Beach's stories and 'Poleon was the important character. Moreover, Mr. Beach has just written another book playing up this character to still greater advantage. As his works have a wide circulation, be sure then, to mention this former appearance of Lewis'. Use one of the star cuts in your advertising also, as this will serve to distinguish him from the "matinee" type of leading man.

Anthony Paul Kelly, the author, is one of the best known photoplaywrights of the day and he has become more well known during the last season, from his play, "Three Faces East," which is having extensive runs in various of the big cities in the country. As many people have seen it, and doubtless not a few from your locality, advertise his name and the name of the play.

"THE MAN OF BRONZE"—WORLD

Another Lewis Stone Picture Presenting an Appealing Story

THE producers have relied almost wholly on the fundamental note of heart interest that is struck time and again in the story presented here rather than on action dramatic or physical. Happily their judgment served them in good stead in this instance for the romance of John Adams, westerner, and Mary Lawton, a childhood sweetheart whom he sends to the city to study art, is full of appealing moments in which the two leads appear to advantage.

In particular does Lewis Stone, the star, seem unusually effective in the many scenes in which he makes his bid for the sympathies of the audience. As the lonely man, deserted by all save his dog, he holds the center of attention constantly by reason of his poise and sureness of expression. And the dog, by the by, is another implement employed by the director to strike one of the "heart strings."

The western scenes, taken in the real arid land of the west, present a background full of atmosphere for the story. While this story is particularly coincidental at times, those who will enjoy it for its qualities of human interest will more than likely excuse it for its only partially apparent constructive shortcomings.—Length, 5 reels.—Dec. 9.—*Peter Milne.*

THE CAST

John Adams.....Lewis S. Stone
Mary Lawton.....Marguerite Clayton
Mark Lawton.....Richard Cummings
Trovio Valdez.....Harry Von Meter
Polly.....May Gaston
Story by Karl K. Coolidge.
Directed by David M. Hartford.

CATCH LINES

Lewis Stone, whose first World picture, "Inside the Lines," instantly established him as a star of the first magnitude, makes his appearance in "The Man of Bronze," as a strong-minded cattleman of the West.

John Adams was deserted by all save his dog. The sympathetic animal stood by through thick and thin and thereby proved that the humans who turned against him were false.

A romance that is interrupted by misunderstanding—foolishness—frailty. One of those stories that is so human it's real. See it and enjoy a real treat.

Lewis S. Stone and Marguerite Clayton supported by one of the cleverest little dogs that ever frollicked before a camera.

Pegeen thought that to win the man she lo she must practice the ways of a siren. Her forts are both amusing and pathetic as pictu in Pauline Starke's latest Triangle picture, "Ir Eyes."

Written by Catherine Carr and Dr. Daniel C son Goodman, two of the best known authors the screen.

THE STORY

John Adams, an Arizona cattle man, is in love with Mary Lawton, a girl who has a desire to study art. She is so anxious to go to New York to take up her studies that Adams at last gives her father his savings that he may send her. Mary is overjoyed and promises to marry Adams on her return. He looks forward to her homecoming with enthusiasm, builds a new home for her and furnishes it with great glee. Men representing an oil company discover a vein on Adams' land and offer him five hundred dollars for an option on it. This he accepts and with the money, decides to visit Mary in New York.

Mary has changed somewhat since her departure from the West. Though reluctant to do so she gradually drifts in with a fast set of art students and it is while she is entertaining a number of these friends that Adams makes his appearance. He realizes right away that a change has come over her, and when he discovers that she is trying to hide her guests from him he leaves her home without a word and returns to the West. There he discovers that Mary's father has died. His only friend now is his dog. In a rage he burns down the new home which he had taken such pains to build.

In the city, Mary comes to her senses, leaves her fast companions and gets the job of governess to the daughter of an oil magnate. The oil brokers of the West attempt to cheat Adams of his land. The magnate is summoned to help. At the same time Mary returns West, hearing of her father's death. The magnate tells her that he will not molest Adams if she will consent to a marriage with him. This, Mary agrees to do out of her love for Adams. But the magnate is only playing a little trick and the lovers, united once more, find themselves unmolested.

SUGGESTIONS

There is a good title to advertise in connection with this production, as "The Man of Bronze" seems singularly appropriate for a western picture. This is not, however, the usual type of western, as it presents a story of a much interrupted romance that has real heart appeal. Make your advertising appeal through a good display of the title, the star's name, together with the fact that he did such good work in "Inside the Lines," a previous World picture.

"ONCE TO EVERY MAN"

(Continued from page 3771)

ring—then you're going to like "Once to Every Man"—it's got more punch in it than half a dozen average features combined!

"What's holdin' him up?" asked the amazed Sutton as Denny Boulton from the north woods took blow after blow from the famous pugilist and never fell. Yes, what was holdin' him up? Grit, a grimness of purpose, the burning desire to make good, to grasp the opportunity that only comes "Once to Every Man."

"THE CHALLENGE ACCEPTED"—HODKINSON

Reviewer Sees Nothing to Coax Laugh or Cause Tear

ALTHOUGH there is nothing in this that will coax a laugh or cause a tear, and no swift action that could possibly thrill any of the blase picture fans, it is a clean little home spun drama based on the draft law.

The small but efficient cast moves like clockwork and the simple story pursues the even tenor of its way through five reels of celluloid to an abrupt ending, leaving nothing to be remembered.

Photography and laboratory work on this are excellent and the three locations, so often repeated, show scenery which compares favorably with our best scenic travelogues. But the story is so very slight and the sharp propaganda edge planned has been dulled in its possible effect as a human appeal by the fact that it arrives twelve months too late to develop any keen interest.

One glaring inconsistency is shown when the men who own the whiskey-still try to avoid the draft by leaving this logical secret hiding place to occupy an open point near a public road. Another impossible occurrence is where the director evidently tried to inject a little punch in the picture and showed a dozen mountaineers, generally recognized as sharpshooters, fire shotguns and rifles at each other across a few yards of space with no casualties. The old tobacco-spitting character did get shot in the wrist and showed the red grease paint to prove it. But a moment afterwards he is seen manhandling with apparent ease and careless abandon a 160 pound desperado with the same hand.

As a fair feature program offering this will do nicely.—Length, 5 reels.—Distributed for Hodkinson service by Pathe Exchanges.—*Tom Hamlin.*

THE CAST

Sally Haston.....Zena Keefe
John Haston.....Charles Eldridge
Uncle Zeke Sawyer.....Russell Simpson
Steve Carey.....Chester Barnett
Tom Carey.....Joel Day
Billy Murphy.....Sidney D'Albrook
James Grogan.....John Hopkins
Capt. Roderick Brooke.....Warren Cook
By Donald Gordon Reid.
Directed by Edwin L. Hollywood.
Photographed by Charles W. Hoffman.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. Paper gives scenes from production and poses of star. These obtainable at all Pathe exchanges handling the Hodkinson product.
LOBBY DISPLAY:—Stills, both scene and star, are provided in two sizes, 11x14 and 22x28.
CUTS AND MATS:—Two style of one and two-column cuts suitable for reproduction in newspapers or house organs are furnished.
SLIDE AND MUSIC CUE SHEET.

AD TALK

A picture of war time—not the Kaiser type of picture—but one dealing with the making of Americans in the training camps will be shown at the ———— theatre on ———— of ———— week when "The Challenge Accepted" is presented for the first time in this city. It shows the transition undergone by a lad from the mountains of North Carolina, a young chap who hardly knew there was a war in Europe until the Draft Act went into effect. And when he receives his call and is ordered to report to camp he resents it. Why should he give up his personal liberties to fight in a quarrel about which he knew nothing? So reasoned Steve Carey. And he went away to camp with revolt smouldering in his bosom.

How Steve was made into a real soldier and how he came to understand the meaning of the colossal struggle that was shaking the world makes a photoplay that the management of the ———— theatre feels confident that all its patrons will enjoy. Interwoven between the character study of the boy there is a pretty love story and not a little drama that sustains the whole five reels and makes every scene interesting.

The company journeyed to Camp Dix, at Wrightstown, N. J., one of the largest camps in the East, for the making of some of the scenes of the picture. It is interesting to note now that they only got out in time to avoid being quarantined because of the influenza epidemic! These scenes of Dix show many entertaining details in the rookies' lives.

Zeena Keefe is starred in "The Challenge Accepted," while the part of the young man is played by Chester Barnett, one of the best known juvenile leads in pictures.

THE STORY

The town of Sparhook, N. C., secreted in the Blue Ridge Mountains, is not much concerned over the war until the Selective Draft goes into effect. Then it wakes up and wonders what it is all about. More particularly does Steve Carey, a rough mountaineer, come to the realization that the draft is interfering with his personal life. He resents it. Sally Haston, his sweetheart, the daughter of the village postmaster and keeper of the general store, urges him to accept his call as a man and to go forth and do his country's bidding. And Steve goes.

But he doesn't get along well in camp. Strangers irritate him, as he has lived all his life among friends. Billy Murphy, another soldier, becomes his mortal enemy. Billy enjoys the pastime of "kidding" Steve. Steve retorts with his fists and is as a consequence sent to the guardhouse. When Sally comes to see him with a basket of goodies for his delectation she is stung to the quick at seeing him paying the penalty for his misdeeds.

Steve is finally released from his imprisonment and, when Billy Murphy makes a slighting remark about Sally, he sneaks away from camp under cover of the falling darkness and makes his way to Sparhook. He goes straight to Sally, whose patriotism is thoroughly aroused over his desertion. The mountain folk must not be thought cowards by the world! She impresses upon him the necessity of returning immediately and rides with him to camp, but they are too late to get in before taps. The captain takes Steve in charge and Sally is sent back home to cry over Billy Murphy's unkind remark that Steve would be shot for desertion. But the captain knew what Steve most needed, and, summoning Murphy, arouses their latent patriotism by recounting some of the horrors committed by the enemy. From that time forth Steve and Billy are not only enthusiastic soldiers, but good friends.

Time passes and Steve prepares to leave for France. On leave he arrives in Sparhook to find the whole town searching the hills for James Grogan, who is hiding to evade his call in the draft. Sally, who the day before had accidentally stumbled on the hiding-place of James and his pals, has acted as leader for the posse. Steve, who has come to aid in the search, comes up from behind and the two engage in a fight, in which Steve is the victor. The posse starts for the village with the prisoners, leaving Steve, who had at last accepted the challenge, to say good-bye to Sally.

SUGGESTIONS

While this is a picture of war time—in that its principal male character undergoes a change from a thoughtless attitude toward the war to one of real patriotism—it is not the usual war picture in the accepted sense of the word. Advertise the picture for what it really is. "The story of a young mountaineer who went to a training camp with a grudge and came out with a purpose" would be a good line to use in any advertising that you do.

Make sure that you mention the fact that the picture is a drama. The synopsis might suggest the idea that the five reels contained merely a series of scenes concerning the soldier's life at a training camp. Bring out the fact that there is a considerable drama in the picture as well.

Zeena Keefe and Chester Barnett are the stars you have to feature.

CATCH LINES

A dramatic offering showing the making of an American at one of the large army camps—not just a topical—a character study and a romance—with interesting scenes of camp life as backgrounds to the action.

Steve Carey knew little or nothing about the war—and cared less. He paid no attention to it until one day it paid attention to him. He was called in the draft. Steve resented it. Why should a war in Europe call him from his carefree life in the mountains of North Carolina. But he went. His girl saw to that. And it wasn't long before Steve discovered what the world was fighting for.

Zeena Keefe, a startling dark beauty, takes the lead in this picture, while opposite her appears Chester Barnett.

FULL SERVICE ON ONE PAGE

THE complete plan book is the ultimate in service to the exhibitor.

Service was inaugurated when the First review on a motion picture was printed.

Later advertising suggestions and various aids were printed.

These suggestions and aids, elaborated upon and combined with the review on one page, form a compact, valuable service that no showman who cares to get the most from his purchase should overlook.

It is the aim in these pages to help the exhibitor—

Not to show him.

This help is put before you in the best possible style that we know of—

And all in the same place.

Pictures Reviewed In Advance

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Lightning Raider"

(Pathe Serial—First Three Episodes)

WITHOUT a doubt it is our personal opinion that "The Lightning Raider," featuring Pearl White, is the best serial that Pathe has ever turned out, of course judging by the content and promise of the first three episodes. And this, in passing, is giving the serial the highest recommendation possible. Just recollect a few of the former Pathe successes in this line!

The authors of this, Bertram Milhauser and George Seitz, have taken a simple struggle between two factions for a mysterious ebony block for the basis of the photoplay. The mysterious character is done away with, therefore giving cause for thanks. But the fight over this little piece of ebony is one of the most sustaining little wars that has ever been put into a serial. On the one side there is The Lightning Raider, struggling to regain it for one Thomas Babbington North, who promised his dying father that he would guard it with his life. On the other side there is Wu Fang, a wily Chinaman, leader of a notorious band of denizens of the underworld.

The endeavors of each side to procure and retain this block form the action of the first three episodes of the serial and will probably form the nucleus of the action for all the remaining numbers. And if the authors can keep up the excellent pace set for themselves in these opening chapters Pathe may well sit back and claim that it has produced the best serial of the day and of the past day. The scenarios of Milhauser and the direction of Seitz are also highly commendable. There is not a foot of wasted film. Each scene has its place. And the interplay between the two opposing factions is clever and sustaining to the last degree.

Pearl White presents a stunning appearance in the title part and plays her role in her very best style. Warner Oland appears in a wonderful makeup as Wu Fang, and Henry Gsell as the hero is possessed of a nice personality and a sincerity of purpose in everything he undertakes that will soon stamp him as a popular serial hero.

There are thrills in the first three episodes—excellent ones, and they come at the correct moment—at the end of each installment. But it is not the thrills that make "The Lightning Raider" the fine piece of work it is. It is not any one element, or any one personality connected with the production. This excellent serial is the result of years of specialized work by a company. Pathe, that has always lead the field in serial production. And the accumulative result of these years of specialization is "The Lightning Raider."—*Peter Milne.*

Tom Mix-Selig Two-Reel Dramas

(Controlled by Exclusive Features, Inc., for State Rights Distribution)

Two subjects of William N. Selig's two-reel western dramas, featuring Tom Mix, were shown for review in the projection room of Exclusive Features, Inc., and it is amazing to recall just how much story, punch and action were crowded into these two-reelers some four or more years ago.

An idea that many exhibitors may appreciate is that they appear under their original titles and are therefore not misleading in any way. Another thing in their favor is that the styles in western costumes have not changed as in society dramas, and consequently the settings and atmosphere can be considered as topical as if they had been produced today.

"Twisted Trails" is the first subject and shows the young ranchman (Mix) campaigning to oust the rustlers, who are aided by a crooked sheriff. Much shooting and daring riding is shown in a quick moving drama, which carries the human appeal through its romance when the young ranchman marries the girl he loves only to discover that she is his own sister. The old housekeeper then tells the secret of the changed babies, which shows that they are not related at all, and thus provides the happy ending.

These two-reel western dramas could acceptably fit in on almost any program, but would be particularly appropriate with a five-reel comedy or light comedy feature.—*Tom Hamlin.*

"The Price of Victory"

(British War Films. Arrow Film Corp. 7 reels)

We like to give credit where it belongs. Do you remember what Admiral Sims, in a spirit of chivalry, said to our boys in passing through England on their way to the front? "Don't stick out your chests and say we've done it all. Remember that the British and the French have been fighting for four years."

Since then the British cannot be made to talk about themselves. Let us do it for them. This set of pictures has been brought over for the purpose of giving a fraction of an idea what England and her colonies have done in this war, how much the Union Jack has suffered.

In booking these pictures don't have it in your mind that you are doing it as a charity or that you ought to book them as a matter of patriotic duty; they are worth every bit other pictures are. Your patrons will be treated to some real stuff—actual battle scenes. The Hindu cavalry, in battle and at play, is worth seeing. The "Over the Top" scene of the Hindu infantry, brandishing their famous daggers, the ones that planted terror in the brave (?) heart of the Germans, is another scene that your patrons would like to see. The Scotch with their kilts and other Britishers are also shown at war and at play.

These pictures have been taken by Captain H. D. Girtwood, a Canadian in the British Army, at the risk of his life. Length, seven reels.—*P. S. Harrison.*

SALM LIMITED

141 Broadway New York

Sole representative in America of the

Companhia Cinematographica De Portugal

In the market for

Spain and Portugal rights

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

PALMER PHOTOPLAY CORPORATION

596 I. W. Hellman Building Los Angeles, Cal.

In and Out of West Coast Studios

By J. C. Jessen

Coast Units Again Move Forward

ALTHOUGH production work at Universal City is going forward with six units at work, there is little news to be gleaned at the big plant, for the reason that all organizations have been on subjects for several weeks. This week saw the serial company directed by J. P. McGowan begin work on the military serial "The Fifth Ace" which will star Marie Walcamp. Hope Loring is the author of this continuity.

The company under the direction of Douglas Gerrard will within a few days finish the filming of "Sealed Orders" or "The Sentimental Burglar," the making of which was started more than two months ago. Within two days after the first scenes were taken, ten members of the company including Director Douglas Gerrard, were taken ill with influenza. All have now recovered with the exception of Edward Cochran, who had been especially engaged for a type role in this picture. The subject is the first of a series of crook pictures in which William Sherr is featured with Fritzi Brunette.

The Star Comedy organization of Lyons and Moran have added a new scenario writer in the person of Tom Geraghty, who with J. Grubb Alexander will prepare scripts for this company.

William Pigott, formerly staff writer of the American at Santa Barbara, has been added to the Universal organization now conducted under the management of Eliot Clawson.

The new Universal City Laboratories, built under the direction of John M. Nicholaus, are now completed, and occupy a building 60 x 100 feet. They have a capacity of 40,000 feet of negative, and 50,000 feet of positive daily.

Metro Uses New Stages

The new Metro studio stages are to be christened with production work on December 9, when the present plant of the Metro will be turned over almost entirely to the organization making Nazimova productions. This will be just fifteen days from the time that the ground was turned for the new plant. The work of building the dressing rooms, mammoth carpenter shop and electrical departments has been progressing very satisfactorily, and foundation is now laid for the new administration building.

But one organization is now at work, that under the direction of George D. Baker who has May Allison as star. Mr. Baker adapted the magazine story, "Peggy Does Her Darndest," and is now filming this. Robert Ellis, who has been leading man at principal coast theatres for the past two years, and played opposite Miss Allison in her last production, is continuing as leading man in this film. Another important player is Augustus Phillips.

Gaby Deslys, Starred in Pathe's "Infatuation"

Mme. Nazimova will begin work on December 9 under the direction of Albert Capellani in the Chinese story, "The Red Lantern." Nazimova will take the part of an Eurasian girl, and the play hinges upon the battle between the two classes. Charles Bryant, who has appeared opposite Nazimova in many subjects, will continue as her leading man. The actress with Mr. Bryant arrived in Los Angeles December 3.

Bert Lytell has returned to the Metro studio after being mustered out of the training station. He attended Hollywood officers training camp for seven months where he rose to the office of lieutenant. He then qualified in an examination in Los Angeles and was sent to Waco, Texas, after he had made all arrangements for the welfare of Mrs. Lytell.

National Makes Progress

Very satisfactory progress is being made on the building of the National Film Corporation studios in Hollywood, and the company will within the next two weeks move in their new office building which is being built on Lodi street. The new office building is very complete, and will have elaborate quarters for President William Parsons, Vice-President Isadore Bernstein, Secretary William Le Plante, who is attorney for the company as well as A. W. Aaronson, manager of Henry B. Walthall.

Arrangements have been completed for an around the world tour to be made by William Parsons, and complete producing organization, which will leave Los Angeles early in 1919. It is planned to make a comedy in each different country visited amid conditions as they exist, and thus combine comedy with scenic subjects. Plans provide that laboratory equipment will be taken so that all film may be developed the day it is taken, and the rushes shown the following morning, thus making possible the retaking of any scenes regardless of where the company is working.

This combining of scenic wonders of the world with comedy is an innovation for the screen, and prior to the departure Mr. Parsons plans that his entire route shall be made for the trip and all places of interest so indexed that the most prominent as well as the out of the way places may be visited and scenes secured.

Milton Sinaberg, member of the National Film Corporation scenario staff, who has been writing comedies for William Parsons Goldwyn release, died Sunday, December 1, of influenza-pneumonia. Sinaberg has been associated with several coast companies, and was to be wed January 1 to Miss Bernstein, daughter of Isadore Bernstein at the home of President William Parsons of the National.

Goldfish Goes to Coast

Executives of the Goldwyn studios have been advised of the coming of Samuel Goldfish, president of the company, who is now scheduled to arrive in Los Angeles on Saturday, December 14. He will be accompanied West by S. L. Rothapfel of the Rialto and Rivoli theatres of New York. Mr. Goldfish, it is understood, will spend several weeks on the coast while the trip of Mr. Rothapfel is more in the nature of a pleasure one, and he will be here but a short time. Norbert Lusk, who has been a member of the Goldwyn publicity staff at the New York office for some time, has been sent to the Coast and is now organizing a publicity department at the studio which will be conducted in connection with the eastern publicity department of the company. There will probably not be any additional producing activities started at the Goldwyn plant until the arrival of Mr. Goldfish, but preparations are going forward for the making of subjects here.

Madge Kennedy will be here within a few days, and by that time it is expected Reginald Barker will be at work on a Rex Beach subject; the Tom Moore organization will be at work, and very probably Mae Marsh will be able to resume her work.

The entire technical staff has been at work for several weeks, as has also the scenario organization in charge of J. G. Hawks, and the preliminary work of preparing for intensive production has been taken care of.

Jose Arrives on Coast

Edward Jose, who established a reputation as a director when he produced a num-

(*Continued on page* 3784)

In and Out of West Coast Studios

(Continued from page 3783)

ber of subjects for Pathe, and who gained much fame when he appeared in "The Fool There Was" with Theda Bara, a William Fox picture, has arrived at the Lasky studios to direct a Salvation Army picture.

Bryant Washburn's latest picture, "Venice in the East," will be finished this week. He will begin work on a new subject next week, it is announced, which is yet unnamed. Playing with him in "Venice in the East" were Margery Wilson and Anna Q. Nilsson.

Ethel Clayton is in the middle of "Private Pettigrew's Girl," under the direction of George Melford. It is expected the production will be completed late next month.

The Lasky Home Guards, now known as the Fifty-first Company, California Reserves, held their weekly drill Wednesday night. Captain Milton Hoffman and Captain Henry Woodward were in command. The company is now expecting a "demobilization" order any day.

Peggy Hyland Begins One

Peggy Hyland this week began work on a new picture entitled "The Haunted Heart," with Harry Millarde as director. It is a crook play, in which the sister of the heroine and the sister's husband take prominent parts. The complete cast of the production has not been announced.

Ed Le Saint, director for Tom Mix, was stricken this week with the influenza. He is not critically ill.

Madelaine Traverse will begin work on a new William Fox production next week, the title of which has not been made public. It has not been determined who will direct the picture, neither has her leading man been selected, it was announced at the Fox studios this week.

Henry Lehrman this week signed Charley Parrott and Reggie Morris as new Sunshine comedy directors.

Bessie Love, Vitagraph star, was this week stricken with influenza, but it is announced from the studios that she will doubtless be able to resume work next week. David Smith, her director, arranged to film a number of scenes in which the star does not appear, and thus production of the picture continued almost uninterruptedly.

Joe Ryan, who is playing the heavy in William Duncan's serial, "A Man of Might," is recovering from an attack of influenza.

Earl Williams will this week complete his latest vehicle, "The Aviator's Honeymoon," establishing a record in production, it is claimed. His leading lady is Grace Darmond.

The William Duncan Company returned this week from San Francisco, where a number of scenes in Duncan's serial, "A Man of Might," were filmed. Clara Holloway and Antonio Moreno are completing the final episodes in "The Iron Test," another Vitagraph serial, and this week a number of scenes were taken in an underground mine in Southern California.

Hampton Production Completed

The Jesse D. Hampton production, "The End of the Game," by F. McGrew Willis and G. E. Jenks, has been completed, and this company is taking a short vacation while a new story is being prepared. Mr. Hampton was the director of this story which stars J. Warren Kerrigan, and a very peculiar feature concerning it is that practically every part except that of the lead and leading woman, is more or less in the nature of a heavy. The different roles were taken by Walter Perry, Jack Richardson, George Fields, Bert Apling and Joe Franz. The juvenile role was taken by Alfred Whitman, and the ingenue by Elinor Field. The next story to be filmed will be "Uncharted Channels," story and continuity of which is by Kenneth B. Clark.

The second Hampton Company producing for Robertson-Cole and affiliated Mutual are working on "Life's a Funny Proposition." William Desmond is the star of this, and the direction is by Thomas N. Heffron. Louise Lovely takes the role opposite Desmond, and a very important person in the cast is the seven months' old Ernest Marion. Others playing in this picture are Jay Balesco, John de Vall, Vera Doria, Lillian Sylvester, Aggie Herring and John Steppling. The story and continuity for this production was written by William Parker who is staff author of the Hampton organization.

Ince Works on New One

It was announced at the Ince studios this week that Victor Schertzinger, who wrote "The Nine O'Clock Town" for Charles Ray, is working on a new feature story for Dorothy Dalton, whom he is now directing.

Among the stars who will begin new plays in Thomas H. Ince's palatial studios at Culver City, now almost completed and which from the exterior resemble the popular conception of an old colonial, or Southern mansion, will be be Dorothy Dalton, Charles Ray and Enid Bennett.

Thomas H. Ince has arranged to film thousands of Los Angeles people next Sunday at Lincoln Park, the scenes to become a part of a government picture in which the lads over there will be given an opportunity to see the "folks from home." A special stand has been erected in the park for the battery of cameras.

Hollywood Hookum

DEC. 21, 1918 NEWS MORE NEWS

Chet Withey's gone east.

Viola Dana's here. Welcome back.

Bill Keefe's going east for Wark Griffith.

Jack Pickford Film Corporation is the latest.

Jerry Storm is a director who never uses a megaphone.

J. A. Berst and Milton Goldsmith are coming to the coast.

Limasito is the name of J. P. McGowan's dog. The name means "little lemon."

Jim Kirkwood is back in town as blonde as ever. Yes, and curly hair, too.

Reg. Barker got busy at the Goldwyn lot, or at least he had his coat off this week.

Monte Katterjohn is going down and give Broadway a treat. He plans to stay several days.

Dorothy Dalton is becoming proficient (that's a good word) in the art of fairy story telling, so a P. A. tells us.

Bill Desmond has a baby girl for his leading woman, and his biggest problem is how he's going to put over the love-making scene.

Mister E. D. Hammons was in town this week, and being accosted by a HOOKUM representative, he advised he was here on business.

It was rumored this week that Jack Kerrigan is again dissatisfied with his starring position, which seems to be a habit with Jack.

Douglas Gerrard, whose full name would fill a book, grew a full beard during his recent Flu illness, and his mustache still clings to him.

Frank Keenan's in town, and hung up his shingle at the Brunton studios. It reads: "Frank Keenan Productions, Inc." Welcome to our city.

Millard K. Webb, familiarly known as the best dressed assistant director in the business, is going east to be assistant director to Chet Withey.

Bill Sherr, juvenile crook actor, is sleuthing about to discover who it is that wears out the Gideon Bible in his suite at the Alexandria Hotel.

Doug. Fairbanks is airing the moth ball smell out of his dinner jacket preparatory to appearing on the stage at the opening of the New California Theatre.

Joy note: Bill Parsons has added an electric player Chickering grand piano to the collection of phonographs and musical instruments in his home, "Laughing Hall."

This has been a gay and festive week for many of our set. Everyone is overjoyed that the Flu ban was lifted, and they all went to see themselves flicker and flicker and flit on the silver screens.

Charley Chaplin is said to have considered making another scene this week for a fillum. Sid Chaplin being a very efficient general manager, sees to it that a new scene is made each week, or at least some weeks.

Bill Parker reports his full recovery from the Flu incognito. He claims to have written three good stories, and from other sources we learn they came to him while he had a fever hovering around one hundred and five.

Bert Lennon's home from New York, and reports a quiet time with not a single attempt to take his pocket book. He made a memo of the height of every building that he counted, and gives a graphic description of what the Bowery looks like today.

Henry Walthall and bride have arrived in our town, and some of the papers have been mean enough to say that Hank is not legally wed, simply because he did not wait a year after a certain court proceeding in Chicago, but slipped right off to Indiana and said "I do."

Diplomatic relations between Rupert Julian and Wid Gunning have been called off. Rupe is said to have sent a stinging telegram in which he said something about black and mail, and then chewed his English mustache. Rupe claims he makes "critic proof" pictures, which we claim is a new one.

San Francisco makes the claim that every location in Los Angeles has been shot and re-shot, but from a "dick" at the Alexandria Hotel, we learn there are a half dozen marble columns that have never had a camera pointed at them, and at least a half dozen more that have had one side shot.

It is hinted Tom Ince and C. Gardner Sullivan will write a story for the screen that will rival Hugo's "93," or "Toilers of the Sea," for on a recent Sunday they were out on the briny in Tom's yacht when that horrible wind storm came along that laid everything flat at many of the studios. They report the wind blew, and blew and blew and there were wild waves.

Now that the Flu is over, many at the Metro studio have been affected by the gasoline germ. New cars were purchased by almost everyone in sight. Albert Capellani, Edwin Carew, Viola Dana and May Allison, Cadillac; Fred Warren a Buick and Finis Fox a Nash. Next we'll hear about Max Karger and Joe Ingle rolling about in a Rolls-Royce.

VITAL STATISTICS

Born to Mr. and Mrs. Lee Moran, a girl. The daughter has been named Leah. Many have said "thank you" to the proud father, referring to a big cigar. Godfather Eddie Lyons is still smiling.

Born to W. Sistrom and wife, a girl. This is the third in the family, and the U City executive's face is wreathed in smiles.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Katterjohn Gives Enlightening Views on Presenting a Story

THE opinions of Monte M. Katterjohn on any of the various phases of motion picture production are always of interest and the fresh viewpoint which he brings to bear on the problems of the industry is invariably productive of valuable, constructive criticism. Indeed, it is his enthusiastic radicalism and his keen analytical grasp of the essentials of entertainment which have been largely instrumental in elevating him from the position of author to that of a producer in his own right, as the active production head of Katterjohn Films.

For this reason it is interesting to note that Mr. Katterjohn lays particular stress upon a point which has been largely overlooked by producers of motion pictures, but which might conceivably have a very decided effect upon the screen quality of a given photoplay.

"It will be admitted," says Mr. Katterjohn, "that while the story is of paramount importance in any motion picture, the manner and spirit of the production deserves every consideration. Those who are associated with the making of the play must all be thoroughly in the spirit of the story if the completed production is to show its value to the fullest extent.

"Not only must the players feel that their acts and emotions are actually those of the characters being portrayed, but the director himself must approach the filming of the story in the same spirit that actuated the author in creating it. A full understanding of the author's frame of mind must extend to the cutting room as well to insure an accurate reflection of his ideas, and the inclusion of just those scenes and bits of business which perfectly carry out the spirit of the story.

"This quality has a decided effect on the minds of theatregoers and has much to do with the reception accorded a picture. Get your audience into the spirit of the story in the first two hundred feet of film and their attention and sympathy from that point is assured. They feel and live and laugh and cry with the characters of the story, looking upon life through the eyes of those characters rather than through their own.

"But the antagonistic mind in any important stage of the picture's development may so alter the feeling and spirit of the story that its value is lost upon the spectator, with the subsequent result of a poor box-office attraction.

"Enthusiastic minds which sympathize with the trend of the story are worth their weight in gold at the box office which fact producers seem to have overlooked until very recently, and even now their numbers are too few."

Pettijohn Outlines Affiliated Plans to San Francisco Film Circles

CHARLES C. PETTIJOHN, general counsel of the Affiliated, has been visiting the Pacific Coast on business and stopped over in San Francisco on November 2 to meet with representative exhibitors and outline the plans of both the Affiliated and the United Booking Corporation. Among those present at the meeting, which was held in the office of the Mutual Film Corporation, 177 Golden Gate avenue, were: Eugene Roth of the California theatre; Howard J. Sheehan and George Mann of the Rialto; C. W. Midgeley of the American, Oakland, and the Alameda, Alameda; James Beatty of the Liberty, Fresno, and Liberty, San Jose; Charles Goddard of the Goddard, Sacramento; Louis Greenfield of the New Mission, New Fillmore, and Progress, San Francisco; Charles Frohman of the Queen, San Francisco; Frank Levy of the Royal and Polk, San Francisco; L. E. Lund of the Broadway, Oakland; Aaron Goldberg of the Apollo and Peerless, San Francisco; S. H. Levin of the Coliseum and Elite, San Francisco; L. Leven of the Regent, San Mateo; Joe Bauer of the Wigwam, San Francisco. The meeting was held at 10 o'clock in the morning and lasted several hours. It was devoted exclusively to the discussion of plans, and one of the remarkable features of the meeting was that all of the out-of-town exhibitors came to San Francisco especially to meet Mr. Pettijohn and hear what he had to say.

After the meeting Mr. Pettijohn expressed his pleasure in being in San Francisco. This is his first visit to the Coast and his main regret was that he could not stay longer. However, he expressed the hope that he would be able to return at an early date, when he might have an opportunity to see more of the sights in this section of the country. Notwithstanding his brief stay, he stated that all the impressions he had gathered from reports had been more than confirmed. He found that the men in the industry fully lived up to their reputation as live wires, up to the minute in all respects and in every respect the very highest type of business men. The theatres he visited, both in the downtown and the resident districts, he found far above the average of other cities. However, he added with a smile, these things did not astonish him as it merely confirmed the reports of the city which he had previously gathered.

The only matter which did really astonish Mr. Pettijohn was the perfect weather which prevailed during his brief stay. "It's more like spring than winter," he remarked as he inhaled a deep breath of ozone after the meeting.

THE WEST COAST

Hugh Fay Is One of the Central Figures in a Forthcoming Henry Lehrman-William Fox Sunshine Comedy that Is Expected to "Knock 'Em Off the Seats"

Lehrman Adds Fourth Company at Hollywood

HENRY LEHRMAN, vice-president and general producer of Sunshine Comedies, has added a fourth company to his personnel at his studios in Hollywood, California, to meet the ever-increasing demand for Sunshine Comedies since this brand of pictures were first presented by the Fox Film Corporation.

When, over a year ago, Henry Lehrman sold his interests in L-Ko to start producing Sunshine Comedies, he was considered one of the foremost producers of comedies in the industry. The larger, more modern studios which he erected for his Sunshine Comedies allowed him much wider scope than he had before, and surrounded by a staff of exceptional directors and comedians, most of whom were already familiar with Mr. Lehrman's methods, his productions soon became known as second to none in the comic interpretation and superb mounting.

During the past year the demand for Sunshine Comedies has been steadily increasing until, in many instances, Fox exchanges have reached the point where they cannot supply the demand, it is claimed.

To make comedies of the proportions which Mr. Lehrman has been making requires much more time than the average comedy. In order to release one production every other week, three companies have been working unceasingly. But now Mr. Lehrman has decided to build comedies of still greater magnitude, and to allow time for their production has added another company to his personnel, making four companies in place of three. Mack Swain and Gertrude Selby are still working under the direction of Fred Fishback, who joined the Lehrman forces a few months ago. Lloyd ("Ham") Hamilton will still work under the direction of Jack White, but has a new leading lady in Virginia Rappe, who was recently engaged by Mr. Lehrman after having successfully appeared in a number of Metro features.

Jack Blystone, who is a Lehrman product, having been associated with Mr. Lehrman for a number of years, has resigned the general supervision of L-Ko comedies to become a member of the staff of directors at the Sunshine studios, and in future will have charge of the productions in which Billie Ritchie, Hugh Fay and Betty Carpenter will appear.

The fourth company will be directed by Reggie Morris and Charles Parrett, with Jack Cooper, Leo White and Ethel Teare appearing in the leading roles.

Lasky Guards Resume Activities

THE LOS ANGELES HEALTH DEPARTMENT having been removed, the drills of the 51st Company, Military Reserve of California, formerly known as the Lasky Guards, will be resumed at Hollywood. The boys are getting restive and are anxious to execute their evolutions once again.

The minstrel show planned by the Lasky folk was again put into rehearsal last week and again Kenneth McGaffey is sending up loud and energetic demands for his four milk-white horses to be used in his act with Jack Mulhall. If the steeds are unobtainable a quartet of goats may be substituted.

Meanwhile Mr. McGaffey has distinguished himself by appearing in C. B. De Mille's picture as a "wayfarer." He swears it is not as a hobo and insists that it is a heavy acting part which required much careful study and rehearsal on his part. He admits there is now good and sufficient reason for designating this an all-star cast.

Roscoe Arbuckle and his genial manager, Lou Anger, are still away, somewhere in the South, resting and vacationing, and, in the case of the former, putting on weight.

Lila Lee is expected back sometime this month. Her smiling and cheery presence has been sadly missed.

Vivian Martin starts work in about two weeks, it is announced. Meantime the little star is at home enjoying a vacation after some strenuous work during the past summer.

Fred Kley emulated Milton E. Hoffman the other day and went out before breakfast to shoot quail. He got three, but declares that he shot many more which were lost in the brush. "If I only had had a dog," he sighs.

Bennie Zeidman, since returning from New York, declared there is no reason for him to alter his earnest conviction that the industry is still in its infancy, although he has some doubts about the surface having been scratched.

Influenza Lid Clamped Down on Butte

THE influenza lid was clamped on Butte with a bang November 30, all non-essential lines of business being ordered closed by the county board of health. Thus the city is closed tighter than ever and the length of the probable closedown is indefinite.

On the previous day a modified closing order was adopted, the theaters, cabarets, churches and dance halls being affected. This lead to a storm of protest from those interests and the following day the health officials decided to "go the limit."

The drastic action of the county board resulted in a tempest centered at the city hall. Mayor Maloney called a special meeting of the city council and by a vote of six to five the city officials decided that people within the corporate limits need pay no attention to the county board's orders, claiming that the board exceeded its jurisdiction when attempting to regulate affairs within the city limits. The city health board passed resolutions permitting business houses, including theaters and all amusements to run wide open, but stipulated the wearing of gauze masks. Saloons and other places reopened. The chief of police was instructed to make no arrests. However the county officials ordered the sheriff's office to make arrests and both sides appealed to the governor, with the threat of calling out the soldiers.

A truce was finally declared and the city, not admitting the county board's jurisdiction, finally acquiesced and agreed to permit the regulations to be enforced until the state board of health meeting scheduled for Wednesday, December 4, gives the final word.

The show business was badly demoralized by the constant agitation and under such conditions the theatre men prefer to remain closed. In fact the sentiment seems to be that no premature reopening is desired. About 50 new cases a day and 10 deaths appear to be the average in Butte at present. It is confidently expected that two weeks will bring about sufficient improvement to permit resumption of "business as usual."

Missoula theatres closed also and Helena is still closed. Other large Montana towns are open at this time.

What They Do in Seattle

THE influenza cases have not entirely disappeared in the Northwest, and while 70 per cent of the towns are open only 50 per cent of the picture houses opened, as in some cases the people were averse to going to them. The "flu" revisited some of the cities in a light form. This caused the closing of the houses for a couple of days in Everett, Great Falls, Lynden and other places. Since the influenza cases in Seattle and the larger cities were instantly checked by quarantining of the family, drastic measures were not necessary.

THE STAR THEATRE, Bellingham, was recently purchased by Mr. Quimby from Mr. Arnold.

THE PARALTA AGENCY is now occupying offices together with the Pathe agency.

H. G. ROSEBAUM of the Famous Players-Lasky Corporation, recently returned from a swing around a section of his territory.

A. J. KENNEDY, publicity manager for the Famous Players-Lasky Corporation in the Northwest, has recently been praised for the excellent quality of work he has produced. Many a moving picture owner has been helped by his advice.

F. M. BROCKELL of St. Louis has assumed temporary charge of the Northwest Goldwyn exchange since Mr. Hill has resigned to devote all his time to private interests. A permanent manager will soon be installed.

J. M. DUNN, formerly connected with the Paramount-Artcraft Pictures, is now booker and assistant manager of the General Exchange office in Seattle.

A. M. HOGLE has taken a spin to Spokane for the Vitagraph. His reports show that business is picking up with great force.

R. STONE has been appointed shipping clerk for the General's Seattle office.

THE LIBERTY, Seattle, has recently made great hits with the following films produced by the General Film Company: "Tobin's Palm," "Rambles in Asphasia," "Allied Heroes in Switzerland" and "O. Henry and Birmingham Travels."

MESSRS. W. C. GOWEN AND CODE have hit the trail for the General, the Kleine System and the Sherry productions.

MANAGER W. A. MEAD of the Universal exchange in Seattle announces that he has employed a cameraman to be stationed in Seattle who will take pictures which will be shown on the "International News" film. This film will now carry 300 feet of Pacific Coast news on each screen which will be shown three times a week at each house. Consequently these weeklies are now 100 per cent weeklies.

EDDIE POLO, now bing featured in the Universal's "Lure of the Circus," will appear in person at any house which will display this film.

FRANK COFFINBERRY, formerly manager of the Orpheum in Portland, is in Seattle representing the Government in the Division of Films, Bureau of Public Information.

THE NORM THEATRE, Monmouth, is open for an occasional show.

BEN SMITH, manager of the theatre in Brewster, Wash., has closed his place and moved out of town.

THE WHEATON, Weiser, Idaho, has been closed.

A FIRE in the Liberty, Salt Lake, recently was fought and extinguished without any of the thousand people in the audience realizing anything was wrong. The fire was in the operator's booth. No serious damage was done.

ALEX PANTAGES is contemplating building a show house in Salt Lake City.

THE WILKES THEATRE will soon be opened in Salt Lake.

THE EDISON THEATRE management will soon build a new theatre in New Westminster, Wash.

THE AMERICAN THEATRE, recently completed at Sunnyside, has had its formal opening and proceeded in full blast after the "flu" ban was lifted. It seats 700 and was erected at a cost of approximately $20,000.

MANAGER BOSWORTH of the motion picture theatre in Ketchikan and Manager Spickert of the Palace, Juneau, Alaska, were recent visitors on Seattle's Film Row.

TARKINGTON BAKER, in charge of the new Universal publicity service, has been touring the Pacific Coast. Mr. Baker is studying the needs of the different territories. He has installed a newspaper service campaign which will be found very comprehensive.

Partial Closing Protested in Butte

RESOLUTIONS were passed by the theatre men of Butte at a meeting held Thursday evening, November 28, protesting against a partial closing of the city on account of the influenza epidemic. Such action was characterized as "class legislation" by some of the exhibitors present.

The "Committee of Three Hundred" presented the resolutions to the County Board of Health and the resultant action was to close all non-essential places of business. Banks, drug stores, food stores, coal houses, laundries, garages and but a few other enterprises were permitted to remain open. Those signing the resolution were the following: E. W. Keeler, People Hip; W. H. Belmond, Empress; H. W. Berry, Liberty; Frank T. Bailey, American, and William Woolfall, Harrison Avenue theatre.

The resolutions follow:

"Whereas, The county board of health did, on this 28th day of November, 1918, enact an order closing all theatres of this city for an indefinite period; and

"Whereas, Since the 10th day of October, when the first closing order went into effect, the influenza has increased, demonstrating the fallacy of a partial closing order; and

"Whereas, Since the 10th day of October nothing of any consequence has been done towards stamping out the influenza epidemic; and

"Whereas, Crowds are permitted to assemble in stores, parks, cafeterias, cafes, street cars and other places; and

"Whereas, The excuse given out by the health department for closing the theatres was that the influenza was distributed by personal contact of one person with another; and

"Whereas, We believe that if the public are permitted and encouraged to congregate in all places other than theatres and places of amusement, the value of the order first mentioned is made nil; and

"Whereas, We believe that the closing of all places of business, worship, education, amusement and other places where people congregate will quickly stamp out the epidemic, save many lives and restore our city to normal conditions; and

"Whereas, We are emphatically opposed to our health board unjustly discriminating against the theatres and other places of amusement of our city.

"Now, Therefore, First in the interest of humanity and second in the interest of fair play, equity and justice, we, the undersigned citizens and theatre managers of the city of Butte, do hereby petition to at once have the city of Butte and the county of Silver Bow enact an emergency ordinance providing for the closing of all places of business, worship, education, amusement and other places where people congregate, except drug stores, grocery stores and meat markets, with a regulation limiting the number of persons to congregate therein at any one time, and all such places be patrolled by members of the military, city police or members of the sheriff's office."

We wish to thank the many friends in the trade for their kind expressions of sympathy in our recent bereavement, and for the beautiful floral offerings.

Mrs. Olive Grogg
Miss Sylvia Grogg

Los Angeles Exchanges & Supply Houses

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building
643 S. Olive Street

WANTED Used Theatre Chairs, Motion Picture Projectors, and everything pertaining to motion pictures. Buying from us saves you 25 to 50 per cent.
MOVIE EMPORIUM
Calmy Brothers, 752 So. Olive St.

J. SLIPPER & COMPANY
PICTURE MACHINES
Simplex, Motiograph, Baird
Minusa Screens
Hertner Transverters
Theatre Supplies
728 So. Olive Street
Send for Catalog

All the News of Portland

A. H. McDONALD of the Rex theatre of Eugene, Oregon, was in town recently booking Mildred Harris in "For Husbands Only," with which he reopened his theatre. "I am going into every newspaper in the country," he said, for he grabbed immediately the advertising possibilities in the name of Mildred Harris as the newly-married Mrs. Charlie Chaplin.

J. C. UGLOW, manager of the Orpheum theatre of Dallas, Oregon, was in Portland more than a week ago. He booked "Crashing Through to Berlin" as the feature that is hitting the psychological moment just right at this time. Mr. Uglow has been strong for the news reels from the Universal also, for his clientele is one that follows eagerly every bit of news from the boys across the pond, for they have lots of them over there in the army.

F. C. WESKIL, manager of the Bungalow, North Powder, is circulating that district making a canvas of the moving picture shows. He was in Portland the other day picking up the best shows he could find. "The Kaiser" will be shown in North Powder, and after it will follow "The Geezer of Berlin," "How Charlie Captured the Kaiser," and the big drama of the war, "Crashing Through to Berlin."

CHARLEY SCHRAM of the Grand theatre of Oregon City is showing two Jewel features in succession. The first was "A Soul for Sale" and the second "Crashing Through to Berlin."

AN innovation was introduced at the Globe theatre last week with the appearance of the Countess of Kingston three nights speaking in the interest of the Shamrock Fund for Disabled Irish Soldiers. Some pictures, the property of the Countess, were shown, including picture of the Blarney stone and the kissing of that stone. During intermission pretty Irish colleens sold shamrocks.

THE LATIN QUARTER, where real Bohemianism is reputed to hold sway, would welcome as its own the five girl ushers at the Majestic theatre, for the quintet of smiling maids now appear in the niftiest of artists' costumes. White trousers, black smocks, flowing ties and jaunty black caps that slouch most becomingly comprise their novel habiliments. After a day or so, when they blushed for the masculinity of their apparel, the girls became accustomed to the surprised and admiring glances of the Majestic patrons and are now accepting their tributes with perfect equanimity.

Flickers on the Screens of Butte

UPON the return of Albert Hyneke, his brother, William Hyneke, has resigned the management of the Judith theatre at Lewistown. The retiring manager has several good offers but is as yet undecided as to which to accept. "Bill" made good during his tenure and had to contend with probably the most serious obstacles that the exhibitor has yet been called upon to grapple with. This condition was general over the entire country. Decreased attendance due to so many theatre-goers being called into the army, heavy war taxes and the "flu" shutdown were threefold problems to be overcome.

GEORGE BOURKE of the Universal has been spending several days in eastern Montana looking after bookings. He reports nearly all the big houses in the state now open, although a second shutdown has come in Butte and Missoula. Helena is still closed.

THE influenza situation in Great Falls is reported to be "shaky" with chances for a second shutdown.

NOVEMBER 30 the lid went on again in Butte. The closing presentation at the American was Norma Talmadge in "Her Only Way."

DOUGLAS FAIRBANKS was welcomed by the faithful at the Rialto for the closing bill. He appeared in "Come On In." An added attraction, in addition to the usual comedy, was "With Burton Holmes to the South Seas of Fiji." The animated news review rounded out a nifty program at Manager Ralph Ruffner's amusement emporium.

A COMMITTEE of Three Hundred appeared before the Board of Health of Silver Bow County Friday to protest against the "discriminatory" action taken the previous day when orders were issued closing only theatres, schools and churches. "All or none" was their motto and so the following day resolutions were passed closing all non-essential places of business in Butte and the county. The committee represented not only the theatre managers, but every branch of labor connected therewith.

MADGE KENNEDY in "The Service Star" and Mae Marsh in "Hidden Fires" starred at the Ansonia and Orpheum respectively for the closing programs.

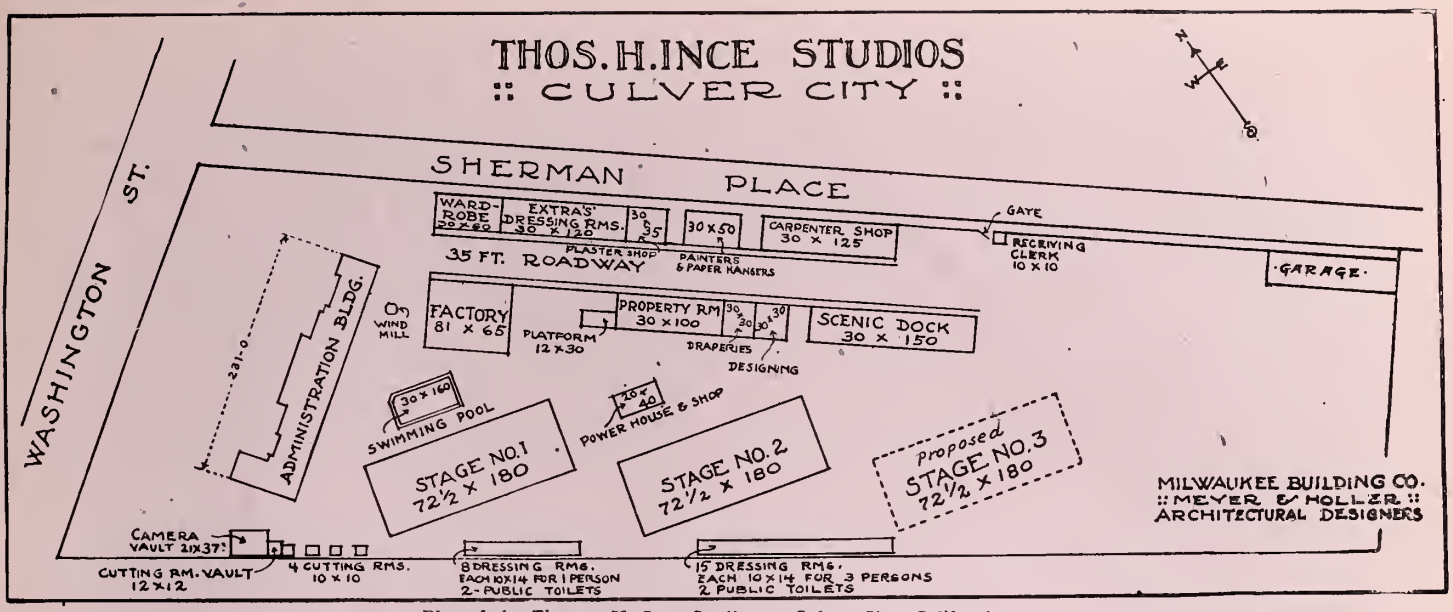
WITH reports from the state Board of Health at Helena not at all favorable as regards the influenza situation in Montana road men for the various film companies have but little to do in this territory.

"OVER THE TOP" is still playing in the smaller towns of the state to good business. Manager Moore of the Harlowton theatre packed 'em in on Thanksgiving day at 50 cents a throw. It pleased.

Spokane Bars Children Below Age of Twelve

ALL children below the age of 12 years in Spokane, Wash., are ordered by the board of health to keep away from motion picture shows.

So rapid was the spread of influenza among the school children in Spokane after the six weeks' closing ban was lifted November 18, when schools resumed activities, that the board of education last week decided to close the schools indefinitely and enforce a drastic quarantine on pictures so far as children are concerned.


THOS. H. INCE STUDIOS
:: CULVER CITY ::
SHERMAN PLACE
WASHINGTON ST.
WARD-ROBE 20 X 60
EXTRA'S DRESSING RMS. 30 X 120
30 X 35
30 X 50
CARPENTER SHOP 30 X 125
GATE
RECEIVING CLERK 10 X 10
GARAGE
35 FT. ROADWAY
PLASTER SHOP
PAINTERS & PAPER HANGERS
ADMINISTRATION BLDG.
231-0
OIL WIND MILL
FACTORY 81 X 65
PLATFORM 12 X 30
PROPERTY RM 30 X 100
SCENIC DOCK 30 X 150
DRAPERIES
DESIGNING
30 X 160
SWIMMING POOL
10 X 40
POWER HOUSE & SHOP
STAGE NO. 1 72½ X 180
STAGE NO. 2 72½ X 180
Proposed STAGE NO. 3 72½ X 180
MILWAUKEE BUILDING CO.
:: MEYER & HOLLER ::
ARCHITECTURAL DESIGNERS
CAMERA VAULT 2 IX 37
CUTTING RM. VAULT 12 X 12
4 CUTTING RMS. 10 X 10
8 DRESSING RMS. EACH 10 X 14 FOR 1 PERSON 2-PUBLIC TOILETS
15 DRESSING RMS. EACH 10 X 14 FOR 3 PERSONS 2 PUBLIC TOILETS

Plot of the Thomas H. Ince Studios at Culver City, California

Spokane News Condensed

THE countenance of her soldier son, now dead, smiling as he partook of doughnuts at a Salvation Army hut back of the lines in France greeted his mother Mrs. Caroline Hansen of Spokane, from the Liberty theatre screen Thanksgiving eve. The unusual experience was reported by William Houck, manager of the Liberty. Mrs. Hansen remained in the theatre all evening after recognizing her dead son when he appeared in the war scenes of the Pathe weekly, witnessing the picture numerous times. Manager Houck presented Mrs. Hansen with a section of the film and she will have it enlarged.

"FOOL'S GOLD," the only product of the Washington Motion Picture corporation of Spokane, will be sold for a sum not less than $70,000, according to the New York agent, who has undertaken to prepare it for the market. Of this amount $21,473 will be left for distribution among the stockholders after all the debts are paid, according to F. K. McBroom, receiver for the company. The picture has been viewed by Reginald Warde, one of the leading agents of New York, who readily agreed to undertake the sale of the picture. He was enthusiastic over it, according to Mr.. McBroom. The picture as shown in New York ran about 8,000 feet. It will be cut down to 6,500 feet by Mr. Warde, who will write a prologue and insert new titles throughout the picture.

CHARLIE CHAPLIN and "The Hun Within" were counter attractions offered by the Liberty, playing to packed houses the first of the week. Charlie was greeted with gales of laughter in the three-reel comedy, "Shoulder Arms."

THE Clemmer presented a Pickford film, little Mary starring in "Johanna Enlists."

PEGGY HYLAND in "Marriages are Made," and Margarita Fisher in "The Mantle of Charity" were the two programs at the Class A.

MARY MILES WINTER opened the week at the Casino with "Rosemary Climbs the Heights" and Olive Tell in a new Metro picture, "Secret Strings" was the offering the latter part of the week.

Los Angeles Items

RALPH PROCTOR has been made western division manager for Pathe, with offices in Los Angeles. He was formerly in the Middle Western territory. He arrived in Los Angeles last week and immediately gave out an optimistic interview on big business that must be enjoyed by the film industry with the end of the war. He will have under his jurisdiction the Los Angeles, San Francisco, Seattle, Salt Lake, Spokane and Denver offices.

W. MARKUS, owner of four leading theatres in Santa Barbara, was killed last week in an automobile accident. He had a large number of friends in Los Angeles. The theatres he controlled were the Palace, Mission, Portola and the Opera House.

G. R. SIRWELL, manager of the W. W. Hodkinson offices now established in the Pathe offices, left this week for a visit to a number of Southern California towns, where he will call on exhibitors in an effort to place contracts for Hodkinson releases.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 A 2215
325-27 E. Sixth St., Los Angeles

What Exchanges and Theatres Are Doing

HARRY D. NAUGLE, late Western division manager of Vitagraph, who died November 23 at Omaha of influenza, was buried in Los Angeles at the Forest Lawn Cemetery November 29. The Los Angeles Vitagraph offices were draped in mourning and were closed all day. The day following the funeral W. H. Hepburn, branch manager of Vitagraph, sent the following letter to every branch manager in Mr. Naugle's territory: "In the beautiful sunshine of one of our most perfect Southern California days, amid a profusion of exquisite flowers—all so expressive of his character—our beloved friend and esteemed business associate, Harry D. Naugle, was laid to rest yesterday afternoon, Friday, November 29, at 3 p. m." A copy of the letter was also forwarded to the home offices of Vitagraph in New York.

BERNARD FISH and Harvey Gausman, road representatives of the Goldwyn exchange, Los Angeles, left for Southern California and Arizona points in an endeavor to crowd three months of business into one month, according to announcement by Branch Manager Ben Fish.

A PRIVATE preview of Geraldine Farrar's new picture, "The Hell Cat," was given by the Goldwyn exchange. Only a few exhibitors were present, owing to the ban on public gatherings, but those in attendance pronounced the picture one of the best productions in which Miss Farrar has appeared.

MANAGER JO RICKART of the Rickart and Nace, of Phoenix, Ariz., was in Los Angeles last week and signed the Goldwyn Star series for his new theatre, which will open soon in Phoenix. He predicted big business for the entire Arizona territory as soon as the influenza scare has blown over.

THE Los Angeles unit of the Exhibitors' Booking Corporation, comprising eleven Western states, which will handle all productions released by the Exhibitors' Mutual Distributing Corporation, was organized in Los Angeles, Friday, November 29. The directors are C. D. Barlow of Salt Lake; J. H. Siler, president of the Gale theatre, Whittier, Cal., and Frank A. McDonald, president of the Motion Picture Theatre Owners' Association of Los Angeles. Mr. Siler is president of the corporation. The corporation, being thus affiliated with the Exhibitors' Mutual Distributing Corporation, will do its releasing through the Mutual exchanges. Mr. Barlow came to Los Angeles in company with C. C. Pettijohn, general counsel of the Exhibitors' Mutual Distributing Corporation.

ANNOUNCEMENT was made this week that Miller's theatre on Main street will be called the Ray's Garden theatre hereafter. It opened Monday with William Farnum's "The Rainbow Trail." When the theatre closed at the beginning of the influenza ban it was playing "Riders of the Purple Sage," a William Farnum production.

AMONG some of the towns in California that closed because of influenza, reopened, and then closed again and are still closed this week are Pomona, Pasadena and San Diego.

J. L. MERRICK, Pacific coast supervisor for the Mutual exchanges, arrived in Los Angeles last week for an indefinite stay. He has just made a tour of Pacific coast Mutual exchanges and he predicts an excellent business following the closing period on account of influenza.

C. R. PATTON, branch manager of Mutual, was back in his office this week after a few days' illness. Yes, he was a victim of influenza.

HARRY LUSTIG, western district representative of Metro, left this week for Denver and Salt Lake, where he will visit Metro exchanges in those cities.

"PALS FIRST," starring Harold Lockwood, will be shown at Clune's Broadway theatre two weeks after the reopening of that house, it was announced this week by Branch Manager Lamb of the Metro exchange.

AMONG prominent Metro people arriving on the Pacific coast this week were Maxwell Karger, director general, and Viola Dana, Metro star. It is announced that Nazimova will come to Los Angeles soon, and other stars planning to work on the Pacific coast this winter are Emmy Wehlan and Hale Hamilton.

T. E. HANCOCK, branch manager of the World exchange, was ill with a severe cold last week. He denied having the influenza.

DAVID BERSHON, branch manager of the Universal exchange, announced Monday that the Superba and Symphony theatres reopened with Universal productions on their programs. Monroe Salisbury in "Hugon the Mighty" was at the Superba, and the Symphony opened with Dorothy Phillips in "Talk of the Town."

THE new California theatre has signed with Universal for Hearst's International News Service, according to Branch Manager David Bershon of the Universal exchange. Grauman's theatre has signed for Hearst's International News Service, also, together with News Serial and the Screen Telegram, Mr. Bershon said.

LAST week four theatres in San Bernardino were playing simultaneously Universal subjects, according to information furnished the Universal exchange by Manager Knapp of the Temple theatre. He said it was the first time in the history of motion pictures in San Bernardino that all theatres were at the same time playing pictures produced by the same company. "For Husbands Only" was at the Opera House. At the Temple was a program consisting of "The Brazen Beauty," a Bluebird production, together with Universal News Reels and a Lyons and Moran comedy. "The Two Souled Woman" was at the Strand, and the program at the Isis consisted of a Universal serial and two Universal westerns.

D. B. LEDERMAN, assistant to the general manager of the Universal Film Manufacturing company, was a visitor at the Los Angeles Universal exchange last week. He expects to be in Los Angeles indefinitely, it is said.

"UNDER FOUR FLAGS," one of the government war films, will have its premier in Los Angeles at the Alhambra theatre within a short time, according to announcement this week by Louis Hyman, branch manager of the All Star Features Distributing corporation. The picture will have a run of three weeks. Mr. Hyman predicts a record run for the subject.

NICK STEELE, formerly district manager for the William L. Sherry Service, is now affiliated with the All Star Features Distributing corporation.

WORD was received in Los Angeles this week that Sol Lesser, head of the All Star Features Distributing corporation, left San Francisco last week for New York, where he expects to purchase releasing rights of a number of feature productions.

J. A. QUINN, former booker for Kleine, has been placed in charge of the booking department in the General Film offices, succeeding William Schoen, who has been given a road position.

MISS EDNA ESCHER, who was bookkeeper for General Film from 1911 to 1916, and then four years in the same position with Paramount, returned to the General Film offices this week to the position formerly held by her. Miss Irma Paulson, General Film stenographer, is also back again.

In and Around Denver

BUSINESS in this territory shows but small improvement. Out of approximately three hundred houses in territory tributary to Denver, thirty are open for business, while the balance are closed on account of the influenza epidemic. Unless conditions change very materially, two of the big houses on Curtis street may close temporarily next week. In Denver the health authorities have rescinded the order requiring that masks be worn by the public, including theatre patrons. There is a small decrease in the number of new cases and the number of deaths in Denver and also in other cities in the Rocky Mountain section.

E. P. BRIGGS, Denver representative of the American Film Company, is visiting principal New Mexico points. Two American pictures are showing on Curtis street beginning Sunday, December 8. William Russell in "Hobbs in a Hurry" is on for a week's run at the America, and "Money Isn't Everything," starring Margarita Fisher, is at the Strand for four days.

MANAGER BARTELS announces that W. W. Hodkinson is putting into effect a plan dividing Denver territory into four sections, an arrangement that will give their patrons much better service. Holders of contracts in Western Kansas will hereafter be served by the Kansas City office of Pathe; those in Montana by the Spokane office, and Utah and Idaho by Salt Lake. The Denver headquarters retain the distribution to points in Colorado, Western Nebraska, Wyoming and New Mexico. Hodkinson representatives at the above named Pathe exchanges will give each account their personal attention.

L. A. QUILL of Pittsburg, who arrived a few days ago to take charge of the local Fox exchange, is much pleased with his new surroundings. He is particularly impressed with Denver's Great White Way, which, he says, undoubtedly surpasses any pictures theatres section in the United States.

TWO additions to the Fox sales force are noted since his arrival. F. W. Norman, who left a few months ago to join the Goldwyn road roster, has returned to his first love, and H. L. Hartman, well known to the trade in the Northwest, has arrived from Minneapolis, where he was recently located.

THE INTERNATIONAL AMUSEMENT COMPANY has completed the new Liberty theatre at Leadville, which will open as soon as the "flu" ban is lifted.

MR. AND MRS. W. E. McGUIRE and Ed Anderson were recent visitors on Film Row. Mr. McGuire owns the Gem theatre at Silverton and Mr. Anderson is the owner of the Grand at Pueblo.

COLORADO SPRINGS is still closed, but J. E. Tompkins, owner of the Liberty, added to his popularity a few days ago when he gave a free private showing of "The Hell Cat," featuring Geraldine Farrar, to several hundred disbanded student soldiers of Colorado College. The boys extended to Mr. Tompkins a vote of thankful appreciation.

CHARLES C. PETTIJOHN, general counsel for Affiliated Distributors and the Exhibitors' Mutual Distributors Corporation of New York City, met the leading exhibitors of Denver this week at the Rivoli and explained the working plans of the Independent Sales Corporation. He was accompanied by J. S. Barlow, representative of the Exhibitors' Booking Corporation of Salt Lake City, who will handle their full product in Salt Lake territory and take care of Affiliated and Mutual interests. Mr. Pettijohn expressed himself as well pleased with his visit in Denver.

J. L. MERRICK, Western Coast supervisor for Exhibitors' Mutual, spent several days here the past week perfecting plans for the distribution of the new Mutual, Affiliated, Robinson-Cole products. He left here for Portland.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

KALE-ALTA SLIDE CO.

B. O. YOUNGMAN

24 Hour Slide Service

The Quality is the best

Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast

1028 Market St., San Francisco

GEORGE KLEINE SYSTEM

M. J. COHEN

REPRESENTATIVE

at

GENERAL FILM CO.

255 Golden Gate Avenue

M AND R

SOMETHING NEW COMING

730 So. Olive St. Los Angeles

107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY

DISTRIBUTORS OF

Simplex Projectors

Theatre Equipment and Supplies

NATIONAL CARBONS

98 Golden Gate Ave., San Francisco

M. H. LEWIS

Branch Manager

PARAMOUNT-ARTCRAFT

G. A. METCALFE

Distributor

POWER'S MACHINES

SPEER CARBONS

117 Golden Gate Avenue

San Francisco, Cal.

R. W. DAVIS of the Palace theatre at Trinidad is in Denver arranging a new service line-up.

ANNOUNCEMENT has been received here of the death of W. T. Mason, formerly located here with the First National. He was a victim of influenza a few days ago at San Francisco. He leaves a wife and five children.

HUGH RENNIE has resigned as local representative of the Film Clearing House to become the manager for Exhibitors' Mutual at Cincinnati. He is succeeded by L. E. Schaeffer, former manager for George Kleine System.

SESSUE HAYAKAWA in "The Temple of Dusk" is showing at the Strand, on Curtis street.

Looks for One to Star In

DOUGLAS MACLEAN, who has recenly been supporting such feminine stars as Mary Pickford, Enid Bennett and Dorothy Gish, is said to be casting his eye about for a good starring vehicle of his own.

San Francisco News Condensed

SINCE Major M. J. Cohen has had charge of the San Francisco office of the General Film Company, Inc., he has been readjusting his working forces. To take care of the General and the George Kleine System he now has a staff of twenty-two persons. He says that he is looking for a wonderful season of success. Business has opened up in fine shape since restrictions have been removed and this indicates continued success for the future.

BEN LIEDMAN, impresario of the Richmond district, San Francisco, controlling the Lincoln and Fischer theatres, is planning to take a number of film managers on a duck hunt in the near future. Mr. Liedman announces that he recently purchased a large Seebury Smith unified pipe organ from the G. H. Leatherby Company and is now having it installed in the Lincoln theatre.

IT is reported that Fred C. Wescher, booker for the Metro Pictures Corporation, was married Sunday, December 1. Mr. Wescher declined to confirm or deny the report.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., has severed his connection with that company and is now with the Select Pictures Corporation. Mr. Cory says it is like getting home again, as he was long with the World, when that company handled Norma Talmadge, Alice Brady and Clara Kimball Young. To be able to book these stars again is somewhat of a coincidence, he says, and it gives him that fireside feeling which a man has when he is home again.

F. A. WAGNER, Vitagraph manager of the Salt Lake office, passed through San Francisco this week on his way home from Los Angeles, where he had gone to attend the funeral of the late Western District Manager H. D. Naugle, who died in Omaha of pneumonia November 23.

FRANCIS PATRICK SHANLEY, proprietor of the Continental Hotels of San Francisco and Los Angeles, and one of the best-known hotel men in the West to the profession and industry alike, met with an accident while driving from Los Angeles to this city in his car recently. In a bad strip of road his machine was upset and Shanley had two ribs badly broken. He is now in the Fairmont Hospital, San Francisco.

R. A. BRACKETT, who has been covering the San Joaquin Valley for the Select, has joined the selling force of the same corporation in Seattle.

THE PEERLESS FILM SERVICE, INC., has outgrown its quarters at 100 Golden Gate avenue and is moving to enlarged quarters at 94 Golden Gate, where the Sunset Exchange recently held forth. Mr. E. H. Emmick, president of the company, says that the move was made necessary on account of the rapidly growing demand on the services of the exchange.

EDWARD B. LOWMAN, formerly chief booker for the San Francisco office of the Famous Players-Lasky Corporation, and who had enlisted in the service of the Knights of Columbus, has been honorably discharged from service and returned to his old desk with the company.

WALLACE REID, the star, has been making a personal appearance at both the Imperial and California theatres, where pictures are being run in which he took part. The personal appearance of movie stars is becoming popular in San Francisco and it seems likely that the plan will be greatly extended.

ROBERT C. POOR, the 250-pound star salesman for the Famous Players-Lasky Corporation in San Francisco, claims to have received an offer to double for Marguerite Clark. He claims that he is double her size, but that otherwise the resemblance is remarkable. He is now working on a plan that by means of throwing certain lights on one portion of a picture which is in process of being made that particular portion can be magnified or diminished in size. As soon as he has it perfected he feels sure he will be able to take the petite Marguerite's parts in her own inimitable way.

M. H. LEWIS, manager of the local office of the Famous Players-Lasky Corporation, has been home for several days with what is reported to be a slight attack of la grippe.

ADOLPH H. MAYER, the motion picture photographer, who made the film of the famous Mooney trial and subsequent developments of the case, is just back from a two years' trip of the entire country. He calls his picture "The Frame-Up System in the San Francisco Bomb Trials" and plans to bring it up to date with additional features of the case which have recently developed. The Duhem Motion Picture Manufacturing Company developed and printed the original films for him and will do the same work on those which Mr. Mayer is about to make.

"Hearts of Love," by Edward Lansing Cowles of the San Francisco Chronicle, which stars Edna Mayo and will be released through the General Film Company, will be given its first preview next week to a group of representatives of the press.

A TELEGRAM was received from general headquarters of the General Film Company on Monday at the local headquarters announcing the release of the "Peace Celebration at Paris." The picture, according to the telegram, shows the King and Queen of Great Britain congratulating American soldiers. Within ten minutes of the receipt of the telegram the film was booked for the Orpheum, beginning Sunday, December 8. The local exchange is banking that special delivery stamps will bring the film through by parcel post in time for the opening date.

THE ALL STARS FEATURES DISTRIBUTORS, INC., announces that "Under Four Flags" will make its first appearance on this coast at the Rialto theatre, beginning December 8. The Rialto is planning some special advertising stunts in its publicity campaign. Nearly every day of the week will be set aside as a special Army, Navy, Marine Corps or some other kind of a day. For instance, December 11 will be Marine Corps Day and the marine band will be brought to the city for the occasion and a detachment of marines will give a patriotic demonstration. A special preview for the French troops now in San Francisco, numbering about 500, has been arranged and another for the patients at the Letterman Hospital.

LEON ZELINSKY, road man for the Universal, is just back from a sales trip through the Sacramento Valley. He was so successful on this trip that he sets out immediately for a visit to the region surrounding Santa Rosa.

LEON HYSLOP, formerly with the Triangle, has joined the sales force of the Universal.

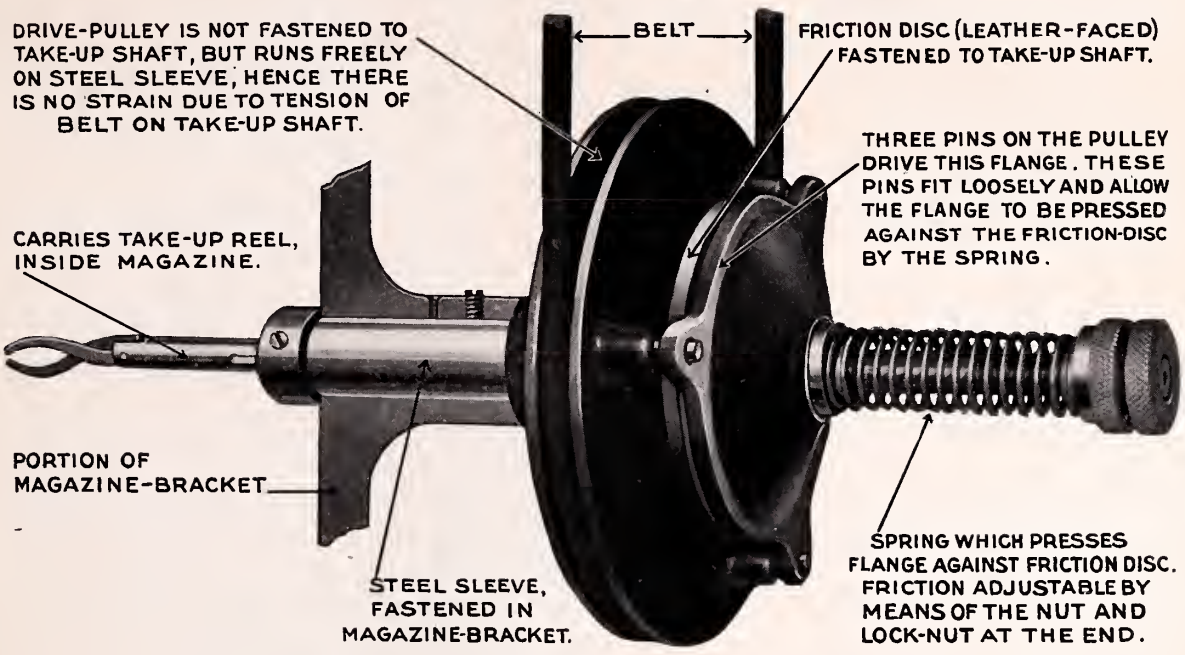
D. J. CHATKIN, Coast representative of the Film Clearing House, is just back from a trip to Seattle and expects soon to be settled in the offices formerly occupied by the George Kleine System.

THE MUTUAL FILM CORPORATION, 177 Golden Gate avenue, took advantage of the recent shutdown of business to completely renovate and remodel its headquarters. Partitions were torn out and not only was much better light secured but everything is now open and above board in accordance with the policy of the company. The appearance of the office is improved at least 100 per cent.

B. T. SKINNER, former shipping clerk with the local Vitagraph, writes that he is now provo sergeant in the city of Augusta, Ga., and that he expects to be shortly discharged from the army. The local company announces that his old position is waiting for him on his arrival.

Simplex

There are two ways of designing a Take-up Shaft


DRIVE-PULLEY IS NOT FASTENED TO TAKE-UP SHAFT, BUT RUNS FREELY ON STEEL SLEEVE, HENCE THERE IS NO STRAIN DUE TO TENSION OF BELT ON TAKE-UP SHAFT.
BELT
FRICTION DISC (LEATHER-FACED) FASTENED TO TAKE-UP SHAFT.
THREE PINS ON THE PULLEY DRIVE THIS FLANGE. THESE PINS FIT LOOSELY AND ALLOW THE FLANGE TO BE PRESSED AGAINST THE FRICTION-DISC BY THE SPRING.
CARRIES TAKE-UP REEL, INSIDE MAGAZINE.
PORTION OF MAGAZINE-BRACKET
STEEL SLEEVE, FASTENED IN MAGAZINE-BRACKET.
SPRING WHICH PRESSES FLANGE AGAINST FRICTION DISC. FRICTION ADJUSTABLE BY MEANS OF THE NUT AND LOCK-NUT AT THE END.

There's no need of telling the Operator that the Take-up Shaft is a mighty important part of a Projector.

It absolutely must not fail him; and to be proof against going back on him it must be designed right in the first place.

Now, there are two ways of designing a Take-up Shaft.

One way is to design it wrong, to have the belt pull sideways on the shaft, cramping it in its bearings, and then to try to overcome the difficulty by introducing ball bearings.

The other way is to design it correct in principle, like the Simplex Take-up Shaft here illustrated.

When you read the explanations you will quickly see that the belt-pull doesn't come on the shaft at all; so there's no cramping or friction to try to reduce by "anti-friction" bearings.

And, as you know, the probability of any piece of mechanism going wrong increases directly as the number of parts it contains. So being extremely simple as well as free from blunders in design, the Simplex Take-up Shaft is dependable in the highest degree.

The Simplex wins because it is correct both in *principle* and in *construction*

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Show them what we have Conquered

The One Enduring Picture of the World's Greatest Enemy...

JEWEL Productions INC
1600 Broadway New York City

"The KAISER – the Beast of Berlin"

In Your Pocket So That He Who Runs May Read

We Are Continuing
THE BIG COMBINATION---

"Index of the Complete Plan Book
AND
Exhibitors' Box-Office Reports"

A Ready, Hasty, Reliable and Convenient Guide for All Exhibitors which has been Wecomed as a

Boon to the Exhibitor

ıncisco News Condensed

(Continued from page 5)

has just booked "Borrowed Clothes" on the ıs Mildred Harris, the star of the play, is now haplin, she is expected to shine with reflected on to her previous popularity.

)ENNY has just bought the Circle theatre at ɔm I. Israel.

o theatre has announced a change of policy for the will run a stock musical comedy in connection with lle and will eliminate feature pictures, running only .s, news features and the lighter forms of screen

nas reached here that Harry Hicks, formerly manager ɔcal office for the Select Pictures Corporation and later ge of the Seattle office, had received another promotion ng called to the company headquarters where he will act ecial representative. There is no information here re- ıng his successor.

ILLIAM H. BERNARD, salesman for the Select, who has en ill for some time with an attack of influenza, has so far covered that he is able again to report at the office.

HARRY LEE KNAPPEN, manager of the Select in this territory, is proud of the fact that he placed two first run pictures in San Francisco last week and two more this week. The latter are "The Code of the Yukon," featuring "Big Mich," at the Tivoli, and "A Pair of Silk Stockings" at the Portola. He says that his office broke all rental records of the San Francisco office, with one exception, with its business last week. Inasmuch as the city is just recovering from the influenza epidemic and was threatened with another dose of the same thing he feels that he has a right to boast.

THE many friends of E. O. Child, manager of the San Francisco Pathe Exchange, Inc., will be shocked to learn that he met with an accident last week which isapt to leave its mark on Mr. Child's face perhaps for all time. While shaving the keen blade suddenly became unwieldly and before the unfortunate man could regain control of it the razor had swooped down upon his lip and totally annihilated his moustache.

GILBERT MOYLE, auditor of the Pathe Exchange, Inc. was in San Francisco this week on his way over the entire circuit.

SAMUEL GOLDFISH, president of the Goldwyn Distributing Corporation, is expected here the latter part of the week on his way to Los Angeles from the East.

WILLIAM DUNCAN, Vitagraph director and star, arrived in San Francisco from Los Angeles last week, with his secretary, Walter L. Rodgers, and his leading lady, Miss Edith Jonson. Other members of the cast of the "Man of Night," were busy during their stay and several pictures were filmed. The spots selected were in the lobby of the St. Francis hotel and in Chinatown.

THE new Hayakawa series, released through the Mtual, is receiving big praise from all exhibitors.

IT is reported that J. L. Merrick, Coast representative of the Exhibitors' Mutual Distributing Corporation, will be in San Francisco next week en route home from the Chicago conference.

J. B. SPARKS of the Liberty theatre at Condon, Ore. has purchased a fotoplayer for his house and intends to depend exclusively on this instrument for music.

Directory of San Franc.

191 Golden Gate Avenue
San Francisco

514 West L.
Los Ang.

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

Official Distributors

U. S. War Features

"AMERICA'S ANSWER" — "PERSHING'S CRUSADERS"
"OUR BRIDGE OF SHIPS" — "OFFICIAL WAR REVIEW"

OUR SPECIAL SUPER FEATURES

Include

"THE STRUGGLE EVERLASTING" — "INTOLERANCE"
"THE ACCIDENTAL HONEYMOON" — "THE STILL ALARM"
"THE GRAIN OF DUST" — "NINE-TENTHS OF THE LAW"
"RAFFLES" — "THE CRUCIBLE OF LIFE"
"BILLY WEST COMEDIES"

"GAUMONT NEWS" and "GRAPHIC"
"TIMELY TOPICS" from Literary Digest

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue — San Francisco, California

ALTA SLIDES

Best Slides and Film for every purpose

24 HOUR SLIDE SERVICE

ALTA SLIDE CO.

1028 Market St. 61 G. G. Ave.
SAN FRANCISCO.

GEORGE KLEINE SYSTEM

M. J. COHEN
REPRESENTATIVE
at
GENERAL FILM CO.
255 Golden Gate Avenue

M AND R

SOMETHING NEW COMING

730 So. Olive St.
Los Angeles

107 Golden Gate Ave.
San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY

DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS

Branch Manager

PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor

POWER'S MACHINES
SPEER CARBONS

117 Golden Gate Avenue
San Francisco, Cal.

Director Clifton Works on New Gish Feature

DIRECTOR Elmer Clifton has put the finishing touches on his propaganda picture for the Government and has now started rehearsals for his forthcoming Dorothy Gish production. The story is laid in England and some special street scenes have been built. Clifton likes the scenario and has selected an excellent supporting cast for Miss Dorothy, it is said.

Advertise in the West Coast

What Exchanges and Theatres Are Doing

MARY PICKFORD, now producing for the First National Exhibitors circuit, has purchased the screens rights to "Com Out of the Kitchen," the popular stage play, it was announce from T. L. Tally's office this week. The consideration was no given. Miss Pickford is now working on the screen version o "Daddy Long Legs," the picture rights of which cost he $40,000. She also purchased the rights of "Polly Ana" fo the screen, and it is said that this transaction involved $40,00 also.

A. T. CONNARD, proprietor of the C. & C. theatre at Taft, Cal., was a visitor in Los Angeles this week, where he called on T. L. Tally, of the First National Exhibitors.

"THE KAISER'S FINISH," with the same cast that played former Ambassador Gerard's "My Four Years in Germany," was announced last Saturday by Branch Manager Knott, of the First National Exhibitors' exchange. A preview of the picture will be held soon in Los Angeles, he said.

AFTER being closed, reopened and closed again the health authorities clamped the lid on San Diego last Friday with the most drastic closing ordinance that has yet been enforced in any Southern California city. When it became apparent to the theatre owners of San Diego that the health authorities were about to close their places of business for the second time, they entered a vigorous protest, unless the same ban was placed on business of every character in the city, except restaurants and drug stores. After much argument pro and con, the health authorities adopted the theatre owners' plans, or suggestions, and the town was ordered closed for a period of seven days. It was urged from many quarters that a strict quarantine be maintained against visitors from outside cities, but this feature of the closing plan was defeated.

ALL motion picture theatres were open in Phoenix, Ariz., Sunday, Dec. 8, it was learned in Los Angeles this week. The Plaza theatre of Phoenix opened with "Over the Top," the Guy Empey Vitagraph production. This is the fourth time the picture has been shown in Phoenix according to announcement by Vitagraph Branch Manager W. H. Hepburn.

THE theatres in Santa Barbara were opened Sunday, Dec. 8, and shows from the Universal, Paramount and Select exchanges were sent to the resort city to fill various bills of the various houses opening their doors.

MISS IDA DICKSON, proprietor of the Dickson theatre at Ventura, was a visitor in Los Angeles last week. She made some bookings from the Universal, Pathe and Vitagraph exchanges.

THE Film Clearing House exchange is rapidly being fitted up in the former Kleine System offices in the Knickerbocker, and booking releases will be announced from the exchange within a few weeks. Branch Manager H. J. Roberts, who was formerly sales manager with the Fox exchange in New York, is in charge. Before coming to Los Angeles to take charge of his new work he established a reputation for executive ability with the Fox offices. Four years ago he was attached to the Fox Los Angeles office.

J. SLIPPER AND COMPANY this week shipped two Simplex machines to A. A. Lloyd, proprietor of the Lloyd theatre at Santa Barbara. Other similar orders will be filled next week, it was announced from the Slipper shop this week.

RAY BRANDON, of Brandon Bros., owners of the Brandon and other theatres in Phoenix, motored to Los Angeles this week. He was accompanied by Pat Stephens. Mr. Brandon has completely overhauled the American theatre, which now has a seating capacity for 900 people. This theatre was formerly the Empress. He will open the house with the Universal special, "Crashing Through to Berlin."

MESSRS. TRUSSER AND NEWTON, who are now looking after the interest of the late W. Markus, of Santa Barbara, were in Los Angeles this week arranging bookings for the various Markus theatres which opened again Sunday, Dec. 8.

GUY DOUTHWIT, of Oxnard, proprietor of the Lyric, Victory and Opera House in Oxnard, was a visitor on film row this week.

IT BECAME KNOWN in Los Angeles this week that Douglas Yarmouth, who has been in the aviation service of the United States army, will return soon to San Bernardino, where he will resume the management of the Strand theatre of that city.

AMES A. COOK, owner of the Palace theatre at El Centro, the Imperial Valley, was in Los Angeles this week arrang- bookings. He called on the Vitagraph, Triangle, Pathe, aramount, Universal and Goldwyn exchanges.

E. ELLIOTT, special representative of Select Pictures, who ived in Los Angeles from the Middle Western territory t week, has already become enamoured with the film capital the world. He asserts vigorously that Los Angeles is the st wonderful city in the United States, and adds that he will eavor to swing much business in the general direction of Los Angeles Select exchange so that his stay here will be e for just as long a period as possible.

. LOPER, branch manager of the Select exchange, re- d last Friday from a three days' visit at San Diego. He he motion picture men in the southern city are very much ed up over the influenza situation and its attendant clos- rders.

E CAVEL CASE," in which Julia Arthur plays the role ss Cavel, the English nurse who was murdered by the ns in the early stages of the war, has been received by lect Exchange in Los Angeles. An early preview of the will be held, Branch Manager Loper said this week.

H SCHMIDT, the new branch manager of General ex- s, who came to Los Angeles from the San Francisco predicted this week that Los Angeles within a few days back in its old stride in the matter of theatre patronage. h all theatres were opened in Los Angeles last week, did not get back to normal, he said.

HN, formerly manager of the Kleine exchange in San succeeded Branch Manager H. W. Schmidt as man- e San Francisco General Film exchange.

EKRE, who was manager of the General exchange in geles before he was succeeded by H. W. Schmidt, said eek that he had not made any definite plans for the fut r than he expected to be attached to one of the Los An xchanges within a short time.

BR MANAGER H. W. STUBBINS, of M. & R. featu nced that he will soon begin releasing the new M. & am of Screencraft productions, which will be one pro every month. The first releases have not as yet bee nced, he said.

"B ED CLOTHES," starring Mildred Harris, a Univers ction, will be shown at the Superba theatre during the ginning December 28, according to announcement by B anager David Bershon of the Universal exchange.

All the News of Portland

WHEN the French steam auxiliary schooner Belfort sails from this city, Walter W. Kofeldt, who has been prominent in the activities of the moving picture men of this city for some time, will be on board. Kofeldt sailed once before on the ill-fated Dumaru which was destroyed by lightning off Guam, last October. He made but one trip on this boat, having left it at San Francisco, the trip previous to the time that it was destroyed. The Belford will load for France, and will go to New York first, via the Panama Canal. It is expected that when the schooner arrives at New York the American crew will be discharged and a French complement assigned. Previous to preparing to leave this city, Kofeldt went to Seattle, for a few days, where he conferred with several moving picture men of that city. At one time he was manager of the Majestic theatre, at which time some clever advertising stunts were put over.

FRANK COFFINBERRY, formerly manager of local vaudeville theatres, now connected with the division of films in the United States Government Committee on Public Information, is in Portland arranging for the showing of war films here. The next big picture shown here by that committee will be "Under Four Flags." Mr. Coffinberry stated that the film department of the committee would be discontinued after December 15. The showing of the pictures will be continued by arrangements with private corporations. The work of the film division has been hampered greatly by the influenza epidemic, which resulted in the closing of 94 per cent of the motion picture houses throughout the country. Mr. Coffinberry said "America's Answer," which had just been offered to the Portland public, was expected to aid materially in the sale of Fourth Liberty Loan bonds. It had been shown in only five cities when the ban was placed on the "movies," and the presentation was stopped.

MANAGER HOLTZCLAW of the Circle theatre of this city, didn't have to wait a long time to see a big opportunity to draw a capacity house. As soon as the news of Mildred Harris's wedding to Charlie Chaplin was made known, he hopped in his car and went right down to book "For Husbands Only," the third of the big Lois Weber productions featuring Mildred Harris. The only reason that he did not grab "The Price of a Good Time" was because he had run that picture as well as "The Doctor and the Woman," in his house quite recently, and used the S. R. O. sign in both instances. At that he may possibly have to re-book 'em in order to take full advantage of the special advertising advantage of Mildred Harris' new name.

J. C. STILL, the live wire who directs the affairs of the People's and the Star theatres of this city, has the reputation that he grabs the right pictures at the right time. He showed "The Kaiser" at just the right minute, and made the biggest clean-up in the history of the theatre. His judgment was good again when he secured the big seven-reel series of official war pictures of Great Britain, "Fighting for Freedom," and at the present time they are running fine in both the People's and the Star theatres. "The public is eatin' 'em up," is the latest advice from headquarters.

JOE BRADT of the Echo theatre of this city, is another exhibitor who has been quick to catch the advertising possibilities in featuring the change of Mildred Harris' name to Mrs. Charlie Chaplin. He is running "The Doctor and the Woman" and reports that he is doing an excellent business

---

Todd Opens Business at Los Angeles

A NEW institution for an entirely new line of work has been opened by R. L. Todd at the Sanborn Laboratories, Culver City. Todd is a film editor, formerly associated with Triangle and Douglas Fairbanks Company, and will do film editing for independent companies. He has had several years experience, and his work as editor has won him considerable praise.

Will M. Ritchey Writes on Selecting a Theme for Pictures

NOW that we have discussed the art of photoplay writing from its various angles, let us get right down to the actual starting of a story, which brings us face to face with one of the most important things to be considered—selecting a theme. It is right here that the majority of new writers make a big mistake, and it should be given careful thought before you start to write your story.

There are various ways of selecting a theme, but the most important one of all is to choose one which the writer understands thoroughly. Never try to write on any subject which you are not entirely familiar with, which the majority of beginners do. You can't expect a man who knows horses to write an authentic treatise on automobiles, can you? No more than a writer who does not know thoroughly the subject he is undertaking can write a convincing photoplay. If you write on a subject purely from your own imagination of it, the scenario editor will soon find it out, and your script will come back with the polite rejection slip—unavailable.

Keep well within your own field and write only that which you understand. If you know society life, write about it, but if you have never come in contact with it—DON'T, because you're only wasting your time. I don't mean by this that one is not supposed to use their imagination in writing their stories, because it is absolutely necessary. True stories are seldom interesting. Get a theme that you know, and use your imagination to its fullest extent in framing your story.

There are various ways of selecting a theme for your story. There is the theme which is spontaneous, one that comes to you and makes you say right away—"That's it!" A great many of our most prominent writers confess that they get few spontaneous ideas for stories. They have to "hunt the theme." Observation is one of the best ways to secure material for your photoplay. Watch the people and things that happen about you, closely, and soon something will strike you in what goes on about you that will suggest your story.

It is a good plan to have your pencil and notebook always on hand. Jot down things that you notice, the mind often forgets and much good story material may be lost in this way, but if you have it down in black and white, it is always at your command whenever you may have cause to use it. Successful writers always have their little book and pencil on hand. They are not willing to trust even their trained minds, so why should you?

Observation and imagination are the two great aids to successful photoplay writing. They run along hand in hand. Imagination will soon leave you with a few favorite images, but observation always is open for something new, and leaves an open way for your imagination to start work again.

Get your theme (one you understand); keep your little notebook jotting down the various things you observe; then start on your story and let your imagination "go to it."

Ervin Visits Butte on Way to Southern California

HARRY E. ERVIN, who is erecting a $120,000 picture theatre-opera house in Harlowton, Mont., spent a few days in Butte recently, while en route to southern California. Mr. Ervin has met with remarkable success in his oil ventures in the Wyoming fields, being reputed to have cleaned up several millions the past two years. When he left Harlowton less than two years ago he was a man of but moderate means and the story of his success reads like a fairy tale. Today he is the head of several large producing companies and owns thousands of acres of undeveloped, but favorably reported, oil land. He has started the construction of a 2,500 barrel refinery in Salt Lake.

Henry Meyers of Harlowton will manage the new theatre which will be known as the American. Plans are to open the house in the spring. Thus Harlowton will probably have the distinction of being the smallest city in the nation with a theatre of such class and cost.

THE WEST COAST

What They Do in Seattle

"SHOULDER ARMS," Charlie's latest, which is being put on by the National Exhibitor's Exchange, broke all records for attendance when it was played at The Liberty, Seattle. In Everett, Wash., a city of 25,000 people, over 14,000 saw this screen. The manager of The Liberty, in Bellingham, wrote to the Seattle exchange that he "could not handle the crowds" that wanted to see Chaplin in "Shoulder Arms." F. V. Fisher, manager of the Exhibitor's Film Exchange, which is handling this feature in the Northwest, says that he has been asked for longer bookings on this picture by houses that originally booked it for a short period. Mr. Fisher also reports that great interest is being taken by exhibitors regarding the new Anita Stewart Super Features and the Mary Pickford plays that his company offers.

C. H. FELDMAN and A. Mallot, of the Exhibitors Film exchange, are in their territories, representing the firm and considering the "flu" conditions in the smaller towns, report good business.

T. G. RANDOLPH, a well known photographer of the Seattle, has been appointed the Northwest representative of the International News Service Exchange. This exchange now includes the former Hearst service, Universal Current Events and Screen tales. Mr. Randolph will be stationed in Seattle, but will travel to different sections of the Northwest to photo all important events. This is part of the policy of the new International to show 300 feet of coast "doings" on each of their news pictures, three times a week.

C. F. HILL, who recently resigned the management of the Goldwyn exchange to transact his private business, was presented with a gold watch and chain on his leaving Seattle by the Northwest Film Board of Trade. Mr. Hill was popular with the members of the board and all were sorry to see him leave.

GILBERT HEFFRON, formerly of Missoula, Mont., has purchased the "Queen Anne Theatre," one of Seattle's best suburban houses.

THE L. J. SCHLAIFER ATTRACTIONS COMPANY reports that Mona Darkfeather has taken well in the Dalles, Ore., and other places where she appeared.

FRANK MONTGOMERY, now traveling in Montana, is reporting good business with "The Fall of Barbary Coast." Grace Sanderson, the Northwest distributor of this picture, is doing even better with it now than before the "flu." Miss Sanderson, who also wrote the scenario, is expecting her husband, Lieut. Miche, to come back from the army in a short time.

MADAME PAUL, manageress of the Strand, Olympia, Wash., recently took a flying trip up to the Goldwyn offices in Seattle. Her object was to sign up all the Goldwyn Star Series before some one else from that neighborhood did.

GEO. RING, manager of the Society, Seattle, was in town for a few days, as he recently received a furlough from the camp in which he was training.

GREAT preparations are being made by exhibitors for Christmas week. Christmas music and special programmes are being prepared. "My Phantom Girl," the words and music of which were produced by Mr. Oliver, who plays the Wurlitzer at the Coliseum, was recently sung at that theatre, and the famous "Wallace on the Wurlitzer," interpreted his own piece. The audience was very pleased with it.

Flickers on the Screens of Butte

MONDAY, DECEMBER 9, the health board of Butte, Mont., modified the orders on closing, permitting stores to open so that the Christmas trade could be taken care of. Theatres were still closed and were said to be subject to the orders of the state board of health. About 40 new cases of influenza are officially reported daily.

WITH all houses in Butte dark again and no light on the question of reopening things theatrical are rather dead. Manager Bourke is supplying a number of Montana houses from the Universal exchange but in general business is considerably "shot."

ON TOP of the terrific blow given the exhibitors by the two shutdowns, which plucked many banner days from the theatrical calendar, came a demand on the part of the musicians' union for higher wages. The demand was pre-emptorily rejected and unless an unforeseen contingency arises between now and the reopening date, as it may be set by the health board, theatregoers will have to prepare themselves to enjoy the pictures with no orchestra accompaniment. The exhibitors state that they prefer to dispense with music rather than meet the demands.

VAUDEVILLE houses are included and thus it is likely that Pan and Hip acts will display their wares to Butte audiences before long to the accompaniment of a piano only.

THE THEATRE MANAGERS' reply to the union, which states the new scale demanded, and other conditions, in full follows:

"W. E. Vincent, Secretary Musicians' Mutual Protective Union, 116 Hamilton street, Butte, Mont.

"Dear Sir:—Replying to your communication of the 15th inst., notifying the amusement houses of an increase in wages as follows:

"Two or more performers, six or seven nights and six or seven matinees, per performer, per week, $42.00.

"Leader (same as above), $55.00.

"Two or more performers, six or seven nights and one matinee, per performer per week, $35.00.

"Leader (same as above), $45.00.

"Extra performer, per night, $5.00.

"Extra performer, per matinee, $2.00.

"Where Tuxedo or full dress is required on any steady engagement, a charge of $2.50 per week per performance shall be charged.

"Afternoon performance, 2 hours.

"Evening performance, 4 hours.

"When pianist plays alone afternoons and with orchestra at night, extra per week, $5.00 (except when leader). Orchestra shall take at least 15 minutes intermission for each two hours playing.

"In reply will state that under the circumstances and the adverse conditions under which the motion picture houses are now operating, the wage advances demanded by you cannot be met and we herewith reject them. The war is over, the uncertain reconstruction period is upon us, the epidemic of sickness is still in existence cutting into business, increased taxes have just been added to our burdens. These facts combined with the simple proposition that the demands are excessive and unjustified, make our position logical.

"Rather than be forced to meet these demands we prefer to dispense with music in our houses."

The reply is signed by every theatre manager in the city.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Seattle and Northwest Meet Influenza More Than Halfway

THE "flu" has hit the Northwest again, but more care is being taken by the authorities to check it. The authorities are going about it in a more sensible manner. Instead of closing stores and movie houses, the cases are being quarantined in the homes. The moving picture men of Seattle and vicinity are cooperating with the officials to do all in their power to prevent its spreading. The larger houses are asking all those who sneeze or cough to use their handkerchiefs and some have announced that they will ask their patrons to leave if they sneeze, in case the "flu" scare keeps up. This will be voluntary on their part.

The smaller towns in the four Northwest states are not in a poor condition from the "flu" standpoint, but they are from an official standpoint. That is, the officials who are in "power" of the townlets, have announced that they will not allow the movie houses in their "cities" to open until every case of the "flu" or the grippe is wiped out. At least they must be closed till January, 1919. Letters to this effect have been written by managers to the exchange men along Seattle's Film Row. This ruling affects half the houses in the Northwest.

Jane Lee Recovers from Abscess

IN the West Jane and Katherine Lee have resumed work on their picture "Smiles" under the direction of Arvid E. Gillstrom. Work on this production was halted for a brief period because of Jane Lee's illness from an abscess. The little star is now fully recovered.

Another Fox star working in Hollywood is Peggy Hyland, who is in "The Girl With No Regrets," a forthcoming Excel Picture. Miss Hyland is being directed by Harry Millarde.

Ora Carew Gets Her Own Company

ORA CAREW is the latest film player to have her own company. Final arrangements were completed recently, and Ora started to work on her first picture this week.

Walter Wright will direct her productions. Ora was one of the first to be featured by Mack Sennett, and left because she preferred comedy-drama and drama to straight comedy. She recently finished playing opposite Wallace Reid and Tom Moore in their latest pictures.

Universal Service Branches Out for Exhibitors

THE Universal Film Exchanges, Inc., at Los Angeles this week inaugurated an innovation for the benefit of the exhibitor in the way of a booklet containing the name of every filmplay and comedy in the vaults of the exchange. The booklet is entitled "Universal Service," and was prepared under the supervision of Branch Manager David Bershon. Space for a booking record for a period of three months has been provided for the exhibitor, and the pamphlet will be re-edited and revised every three months, Mr. Bershon said.

He conceived the idea of preparing a comprehensive list of every play in the exchange during the time the theatres were closed in this district. Every film in the vaults was overhauled and retitled. They are classified as follows: "Butterflies," "Y. M. C. A. Official Films," "British War Films, single reels," "Nestor Comedies, single reels," "Finley Nature Studies," "Two-Reel Westerns," "Bluebirds," "Two-Reel L-Ko Comedies," "Two-Reel Century Comedies," "Single Reel Star Comedies," "Miscellaneous Nestor Comedies," "Miscellaneous Single Reelers," "Jewel Productions," "Universal Specials," "Other Specials," "Serials."

Explaining the releasing program of the exchange, the booklet shows that Universal special attractions are released one a week, also a single two-reel Western, L-Ko comedy, Lyons and Moran comedies, Nestor comedies each week. One Bluebird feature is released every week.

Mr. Bershon this week mailed several hundred of the bulletins to the trade.

Engle Gives Luncheon to Coast Trade Papers

JOSEPH ENGLE, treasurer of Metro Film Corporation, gave a luncheon Saturday, December 7, to representatives of the trade papers and dramatic writers of Los Angeles newspapers at Hotel Alexandria in honor of Maxwell Karger, manager of productions for the Metro Company.

The invitations announced that there would be no speeches, and this proved to be the programme followed, with the exception that Mr. Karger became the target for all sorts of questions and he was kept busy for two hours answering them. He prefaced his answers with a statement that, "This is just between us," and he told of the inside politics and the troubles of producing and convinced all the newspaper people that so long as pictures are made there will be good ones and many bad ones.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Compiled by Peter Milne

Index to Complete Plan Book and Exhibitors' Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the current quarter arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released previous to September 15, 1918.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALI BABA (FOX EXTRAVAGANZA) (NOV. 24).....DEC. 7
"Not only entertaining but is an excellent production."—M. P. News.

ALL NIGHT (BLUEBIRD) CARMEL MYERS (NOV. 25).....NOV. 2
"An out of the ordinary comedy drama that satisfies."—M. P. News.

ALL THE WORLD TO NOTHING (PATHE) RUSSELL (DEC. 1) (Six Parts).....NOV. 30
"Far below the regular William Russell standard."—M. P. News.

AND A STILL SMALL VOICE (RBSN-COLE) WALTHALL (DEC. 23) (Six Parts).....DEC. 21
"Walthall satisfactory in drama built on old lines."—M. P. News.

APPEARANCE OF EVIL, THE (WORLD) ELVIDGE (OCT. 7).OCT. 5
"Excellent suspense runs straight through."—M. P. News.
Exhibitor Comment—"Average picture four days."

ATOM, THE (TRIANGLE) PAULINE STARKE (SEPT. 15)..SEPT. 21
"This is just an average subject."—M. P. News.

BATTLING JANE (PARAMOUNT) DOROTHY GISH(OCT. 6).OCT. 19
"Story above average, plot lacks body; intelligent handling."—M. P. News."
Exhibitor Comment—"Just a fair attraction." "Very poor picture. Nothing to it." "Good picture and star is bound to become popular if cast right."
Consensus—"Fair picture with ordinary drawing powers."

BEANS (BLUEBIRD) EDITH ROBERTS (SEPT. 16).....SEPT. 14
"Swift moving comedy drama with fine suspense."——M. P. News.
Exhibitor Comment—"Good picture but business was poor." "Just ordinary. Title kills drawing power."
Consensus—"Good picture with fine drawing power."

BEHIND THE LINES IN ITALY (KLEINE) (OCT. 7).....OCT. 5 (Six Parts)
"Interesting film and shows what Italians are doing in industrial way."—M. P. News.
Exhibitor Comment—"On second and last week, average business; picture good educational, attracting big percentage of Italians."

BELLS, THE (PATHE) FRANK KEENAN (NOV. 17).....OCT. 5
"This shows Keenan in the strongest character of his career."—M. P. News.
Exhibitor Comment—"Very heavy. Will require a good comedy to get this over."

BELOVED IMPOSTER (VITAGRAPH) LESLIE (DEC. 16)..DEC. 21
"Light one with fine photography and good scenes."—M. P. News.

BETTER HALF, THE (SELECT) ALICE BRADY (SEPT. 16).SEPT. 28
"Star in dual role of average picture."—M. P. News.
Exhibitor Comment—"Draggy. If Alice Brady does not get away from dual or twin sister parts she is all through here. Not up to the mark."

BEYOND THE LAW (EMMETT DALTON) DEC. 22.....DEC. 14 (Six Parts)
"Entertaining picturization of the Dalton Brothers' story."—M. P. News.

BORDER RAIDERS, THE (PATHE) COMPSON (OCT. 6)....OCT. 5
"A winner for those who favor melodramas."—M. P. News.
Exhibitor Comment—"Fair Western."

BORDER WIRELESS, THE (ARTCRAFT) HART (OCT. 6)...OCT. 12
"This picture will surely add to star's popularity."—M. P. News.
Exhibitor Comment—"Good picture, bad business, 'Flu' ban just lifted." "Excellent, received great applause." "The best Hart picture in some time." "Best Hart for a long time. Pleased all."
Consensus—"Excellent picture with big drawing power."

BORROWED CLOTHES (JEWEL) HARRIS (NOV. 18).....NOV. 2 (Six Parts)
"Director Lois Weber scores again with this production."—M. P. News.
Exhibitor Comment—"Very good picture. Big business."

PICTURE BRAND STAR RELEASED PLAN BOOK

BRANDING BROADWAY (ARTCRAFT) HART (DEC. 15).....DEC. 7
"Star keeps you guessing in subject which is bound to go."—M. P. News.

BUCHANAN'S WIFE (FOX) PEARSON (DEC. 1).....DEC. 14
"Virginia Pearson in highly dramatic production."—M. P. News.

BY HOOK OR CROOK (WORLD) BLACKWELL (SEPT. 16).SEPT. 14
"Fine burlesque with thrilling stunt climax."—M. P. News

BY THE WORLD FORGOT (VITA.) NOVA (SEPT. 16).....SEPT. 21
"Only an ordinarily good program offering."—M. P. News

CAILLAUX CASE, THE (FOX) TRAVERSE (SEPT. 15).....OCT 19 (Seven Parts)
"Sensational French murder case treated intelligently."—M. P. News.
Exhibitor Comment—"Exceptionally good picture. Had no pulling power." "Poor title. Star unknown but establishes herself."
Consensus—"Good picture with ordinary drawing powers."

CHALLENGE ACCEPTED, THE (HODK.) KEEFE (DEC. 23).DEC. 21
"Nothing here to coax laugh or cause tear."—M. P. News.

COME ON IN (PARAMOUNT) SHIRLEY MASON (SEPT. 23).OCT. 5
"Half of feature is a scream and the other half a thriller."—M. P. News.
Exhibitor Comment—"Very good picture but poor business." "Good picture to poor business." "Good."
Consensus—"A pleasing, entertaining picture with average drawing power."

CODE OF THE YUKON (SELECT) LEWIS (DEC. 23).....DEC. 21 (Six Parts)
"Outdoor scenery saves this. Plot built on revenge."—M. P. News.

DANGER—GO SLOW (UNIV.-SPEC.) MAE MURRAY (DEC. 9) (Six Parts).....DEC. 21
"Heart interest and suspense plentiful here."—M. P. News.

DAUGHTER OF THE OLD SOUTH, A (PARAMOUNT) FREDERICK (NOV. 25).....OCT. 26
"A well produced tale of the 'wronged girl.'"—M. P. News.
Exhibitor Comment—"Not much of a picture." "Average business." "Only fair picture to average bzusiness." "Weak production for Pauline Fredericks."
Consensus—"Just a fair picture with ordinary drawing powers."

DAWN OF UNDERSTANDING, THE (VITAGRAPH) BESSIE LOVE (DEC. 2).....DEC. 7
"Romantic story of the days of '49 with steady action in plot."—M. P. News."

DEUCE DUNCAN (TRIANGLE) DESMOND (NOV. 24).....NOV. 30
"Fans strong for Westerns will like this."—M. P. News.

EMBARRASSMENT OF RICHES, THE (HODKINSON) WALKER (SEPT. 23).....OCT. 5
"A clean picture that should please star's followers."—M. P. News.

EVERYBODY'S GIRL (VITAGRAPH) JOYCE (NOV. 18)....OCT. 26
"A corking good picture; should have universal appeal."—M. P. News.
Exhibitor Comment—"Good picture, big business two days. "Pleasing picture, big business third day." Average business."
Consesnus—"Excellent picture with very good drawing powers."

EYE FOR AN EYE (METRO SCREEN CLASSICS) NAZIMOVA (DEC. 8) (Seven Parts).....NOV. 30
"Ace high for artistry and star is good."—M. P. News.

FAME AND FORTUNE (FOX) TOM MIX (NOV. 24).....SEPT. 7
"If they like Westerns they'll like this."—M. P. News.
Exhibitor Comment—"Good all around entertainment. Star does good work."

FAN FAN (FOX EXTRAVAGANZA) (NOV. 17).....NOV. 30
"The chief asset of this contribution is artistry."—M. P. News.

Exhibitors' Own Box Office Reports

PICTURE BRAND STAR RELEASED PLAN BOOK

FIVE THOUSAND AN HOUR (METRO) HALE HAMILTON (NOV. 5) .....DEC. 7
"You know the ending all the time; subtitles hold back action."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business."

FORBIDDEN CITY, THE (SELECT) NORMA TALMADGE (SEPT. 23) (Seven Parts) .....OCT. 26
"One of star's best, combining art and entertainment."—M. P. News.
Exhibitor Comment—"Average business four days." "Splendid production. Star well liked. Big business four days." "Beautiful production. Wonderful acting. Strong story. Stood them in line at every show for three days." "Extra big business." "Very good, well directed, good photography. Big business seven days."
Consensus—"Fine production with big drawing power in most sections."

FUSS AND FEATHERS (PARAMOUNT) BENNETT (DEC. 1) DEC. 14
"A clean offering that should appeal to all."—M. P. News.
Exhibitor Comment—"Average business."

GIRL OF MY DREAMS (ROB.-COLE) RHODES (DEC 15) DEC. 14
(Six Parts)
"Billie Rhodes registers to advantage."—M. P. News.

GIRL OF TODAY, THE (VITA) GRIFFITH (SEPT. 23)....SEPT. 28
"An excellent spy melodrama with many thrills."—M. P. News.
Exhibitor Comment—"Good picture, big business." "Average business."
Consensus—"Fine picture with good drawing powers."

GOAT, THE (ARTCRAFT) FRED STONE (SEPT. 22).....OCT. 12
"Star is good but story not suitable for him."—M. P. News.
Exhibitor Comment—"Booked for a week but only ran it three days. Rotten. He may be good on Broadway but every place is not Broadway." "Bad picture and very poor business." "Average business three days." "Drew big but Stone did not come up to expectations." "Poor business."
Consensus—"Poor picture for star with such apparent drawing possibilities."

GODDESS OF LOST LAKE, THE (HOD) GLAUM (OCT. 14).SEPT. 19
"A clean attraction that should have a wide appeal."—M. P. News.

GOOD-BYE BILL (PARAM'NT) MASON-TRUEX (DEC. 15) DEC. 21
"Laugh at the Kaiser's expense; film padded some."—M. P. News.

GRAY PARASOL, THE (TRIANGLE) ANDERSON (SEPT. 29).OCT. 19
"A spy subject that should give satisfaction."—M. P. News.
Exhibitor Comment—"Poor picture to poor business."

GROUCH, THE (WORLD) MONTAGU LOVE (NOV. 25)....NOV. 16
"Average entertainment with good stars and adequate settings."—M. P. News.
Exhibitor Comment—"Wonderful scenic effects."

GYPSY TRAIL, THE (PARAMOUNT) WASHBURN (NOV. 17).NOV. 2
"It will please but the star is somewhat lost."—M. P. News.
Exhibitor Comment—"Fair picture." "Very good." "'Gypsy Trail' was played in stock in the city and was unsatisfactory as a play." "Only fair."
Consensus—"Satisfactory picture with good drawing power."

HEART OF RACHAEL, THE (HOD) BARRISCALE (OCT. 14).OCT. 12
"Good story based on popular book and star makes it excellent."—M. P. News.
Exhibitor Comment—"A 100 per cent production. Box office as well as patrons."

HE COMES UP SMILING (ART) FAIRBANKS (SEPT. 15)..SEPT. 21
"This picture is a 'knockout' with surprise after surprise."—M. P. News.
Exhibitor Comment—"Best Fairbanks. Extra big for three days." "Average business four days." "Influenza scare hurt business." "Extra big during Spanish Influenza. Great cast. Good story. Will stand a return." "Extra big business for seven days." "Typical Fairbanks picture. Doesn't please the way formerly did." "Perhaps the most unsatisfactory of Fairbanks pictures. The kindly human of Fairbanks is gone and has been supplanted by an overgrown ego which shows in every foot of the film. Mr. Fairbanks should know that the public has sympathy for the underdog. Scratching matches on the tramp's face was not funny. It was simply a demonstration of abnormal egotism."
Consensus—"A great picture with extraordinary drawing powers under normal conditions."

HELL CAT, THE (GOLDWYN) FARRAR (DEC. 1).....DEC. 14
(Six Parts)
"Melodrama showing skillful treatment in every scene."—M. P. News.

HER COUNTRY FIRST (PARAMOUNT) MARTIN (Sept. 22).SEPT. 14
"A Comedy indulging in too much superficial patriotism."—M. P. News.
Exhibitor Comment—"A very good picture." "Good average patriotic picture well liked." "People tired of war stuff." "Average business."
Consensus—"A good picture with average drawing powers."

HER GREAT CHANCE (SELECT) ALICE BRADY (NOV. 17)..NOV. 2
"Human characters put this over for a hit."—M. P. News.

HIDDEN FIRES (GOLDWYN) MAE MARSH (OCT. 7).....NOV. 16
"Star in dual role which should please the whole country."—M. P. News.
Exhibitor Comment—"Mae Marsh's best characterization." "Best Marsh in a long time." "Very good picture."
Consensus—"Excellent production with strong drawing powers."

HIS BONDED WIFE (METRO) EMMY WEHLEN (NOV. 18).NOV. 23
"Average dramatic offering that depends on plot."—M. P. News.
Exhibitor Comment—"Excellent; pleased patrons in high-class downtown house three days."

HITTING THE HIGH SPOTS (METRO) LYTELL (DEC. 9).DEC. 21
"Comedy near the end saves this picture."—M. P. News.

HITTING THE TRAIL (WORLD) BLACKWELL (DEC. 2)...NOV. 30
"Melodrama with unusually realistic underworld atmosphere."—M. P. News.
Exhibitor Comment—"An average program picture."

HOBBS IN A HURRY (AM-PATHE) RUSSELL (OCT. 6)....OCT. 12
(Six Parts)
"This one is above the average and full of entertainment."—M. P. News.
Exhibitor Comment—"Average business two days." "Splendid picture, average business." "Very good."
Consensus—"Fine picture with good drawing powers."

HUGON, THE MIGHTY (BLUEBIRD) SALISBURY (NOV. 18).OCT. 26
"Will give splendid satisfaction with star in sympathetic role in Northwest story."—M. P. News.
Exhibitor Comment—"Good picture. Business fair."

PICTURE BRAND STAR RELEASED PLAN BOOK

I'LL SAY SO (FOX) GEORGE WALSH (DEC. 22).....NOV. 16
"Walsh fans will like it but it contains no other appealing elements.—M. P. News.

INFATUATION (PATHE) GABY DESLYS (DEC. 1).....DEC. 14
(Six Parts)
"Has good possibilities in Gaby's name."—M. P. News.

IRISH EYES (TRIANGLE) STARKE (DEC. 15).....DEC. 21
"Opinion may vary in regard to this as entertainment."—M. P. News.

JAPANESE NIGHTINGALE, A (PATHE) WARD (SEPT. 22)..SEPT. 7
"An artistic production of a good story."—M. P. News.
Exhibitor Comment—"Beautiful settings, good story, but epidemic killed business." "Big business two days." "Outside of settings, poor. Failed to please." "Fair Picture. Poor business."
Consensus—"Good production with fair drawing powers."

JOHANNA ENLISTS (ARTCRAFT) PICKFORD (SEPT. 29)..SEPT. 14
"This sure fire light comedy should please all without distinction.—M. P. News.
Exhibitor Comment—"Gee, but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser. Some picture and some Mary." "It pleased. Box office was pleased." "Pickford never made a better one." "Characteristic, Pickford at her best. Went over big." "Big business for seven days." "This is better than the average Pickford and well liked, but not big as to receipts." "Average business three days; influenza." "Best Pickford for some time. Business light account influenza scare. Quarantine just raised." "Star still big favorite and picture pleased." "Extra big card, pleased them all." "Stood up fine for a week and well liked." "Mary pleased her following."
Consensus—"Most excellent production with wonderful drawing power."

JUST FOR TONIGHT (GOLDWYN) TOM MOORE (SEPT. 16).SEPT. 28
"Romantic comedy which should satisfy everyone, but nothing extraordinary."—M. P. News.
Exhibitor Comment—"Very fair picture. Star still to be made." "Fair story." "Pleasing picture. Drew fair for two days." "Tom will work out into a comer. Picture nothing wonderful, but pleased. Well staged and beautifully photographed." "Very good." "Fair. Got a big opening night but dropped the second night. Tom Moore has done better than this." "Tom Moore coming strong. Ladies like him. "Fine picture." "Big business." "Very pleasing."
Consensus—"Satisfactory picture with average drawing powers."

JUST SYLVIA (WORLD) BARBARA CASTLETON (NOV. 18).OCT. 19
"A comedy drama that sums up as average."—M. P. News.
Exhibitor Comment—"Picture only fair. Average business."

KAISER'S FINISH, THE (WARNERS-ST. RGTS) (NOV. 17)..OCT. 26
(Seven Parts)
"Intelligently produced 'Kaiser' subject with a new twist."—M. P. News.
Exhibitor Comment—"Excellent production." "Big business."
Consensus—"Excellent production with big drawing powers."

KEY TO POWER, THE (EDUCATIONAL) (DEC. 22).....DEC. 14
(Six Parts)
"Human touches make this interesting."—M. P. News.

KILDARE OF STORM (METRO) EMILY STEVENS (SEPT.16).OCT. 5
"A powerful drama with some unpleasant scenes."—M. P. News.
Exhibitor Comment—"Average business four days." "Very good in a three-day run in a high-class down town house." "Pleased our patrons"
Consensus—"Good production and draws fine where heavy dramas and star are liked."

KINGDOM OF YOUTH, THE (GOLDW) KENNEDY (SEPT. 23) OCT. 19
"Splendid attraction, artistic, wholesome entertainment for any audience."—M. P. News.
Exhibitor Comment—"Not so good as some she has made." "Big business for seven days." "Fine picture and patrons liked it." "Big business." "Well liked." "Extra good. Big business with strong opposition." "Very pleasing comedy drama. Although Madge Kennedy is starred we did all our advertising on Tom Moore as leading man and got the business." "Very good. Goldwyn's pictures can't be beat." "High-class light picture." "Average business."
Consensus—"Fine production with very good drawing powers."

KING OF DIAMONDS, THE (VITAGRAPH) MOREY (OCT. 14).NOV. 2
"A strong feature of great dramatic intensity."—M. P. News.
Exhibitor Comment—"Only fair."

KISS OR KILL (UNIVERSAL SPEC.) RAWLINSON (NOV.18).OCT. 19
"Thrills abound in this 'crook' play intelligently produced."—M. P. News.
Exhibitor Comment—"Great picture. Priscilla Dean has pinned her hair back and we now put our official 'O. K.' on her as a star." "Very good. Priscilla Dean is a comer. In fact, she is here."
Consensus—"Excellent production with big drawing powers."

KULTUR (FOX) GLADYS BROCKWELL (SEPT. 22).....SEPT. 14
(Six Parts)
"Extremely dramatic pre-war intrigue with tragic ending."—M. P. News.
Exhibitor Comment—"Brockwell great in this picture and was going good until 'Flu' hit hard and all theatres closed." "A good picture, pleased." "Very good but drew poor." "Good title. Star not popular."
Consensus—"Satisfactory picture with very good drawing powers."

LAFAYETTE, WE COME (AFFILIATED) E. K. LINCOLN..NOV. 23
(Six Parts)
"Perret production will no doubt have universal appeal."—M. P. News.
Exhibitor Comment—"This with 'Mirandy Smiles' did not draw them. War stuff is dead. Picture fair." "Fair picture, direction and cast but attendance disappointing. Presume the public is tired of war subjects."
Consensus—"Good picture with fair drawing power."

LAUGHING BILL HYDE (GOLDWYN) ROGERS (SEPT 30).OCT. 5
"Star's film debut looks like genuine success."—M. P. News.
Exhibitor Comment—"Went good until 'Flu' hit the city, then it was all off." "Good story, star, direction, photoplay, and best of all, good business." "Will Rogers is great. Subtitles worth price of admission." "Very good, but for some unknown reason business took a slump the second day." "'Flu' scare still on. People not going to shows. Picture well liked. Should draw big business." "Big business seven days."
Consensus—"Fine production with very good drawing power."

And Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK

LAW OF THE NORTH, THE (PARA) RAY (SEPT. 23).....SEPT. 21
"Literally speaking, this is a carnival of blood."—M. P. News.
Exhibitor Comment—"Picture good. Star all right but would do better in Hoosier parts." "Average business three days." "After doctoring it made a good picture." "Pleasant story with strong characteristics." "Sjlendid production but story did not please Ray's following."
Consensus—"Not a pleasing picture but has fair drawing powers."

LIGHT OF THE WESTERN STARS, THE (UNITED) DUSTIN FARNUM (JAN. 5) .....OCT. 26
"Works up well in rugged outdoor atmosphere."—M. P. News.

LITTLE MISS GROWN-UP (GENERAL) JOY (NOV. 18)....OCT. 19
"Picture is not up to star's past performances. Story handicaps."—M... P. News.
Exhibitor Comment—"Nice kid. Average business."

LITTLE ORPHANT ANNIE (PIONEER) COLEEN MOORE (DEC. 22) (Six Parts) ..... DEC. 21
"They don't make them more touching than this one."—M. P. News.

LOVE NET, THE (WORLD) MADGE EVANS (DEC. 30)...DEC. 21
"Star in story of childhood and second childhood."—M. P. News.

LOVE'S PAY-DAY (Triangle) MORRISON-THEBY (DEC. 1)..DEC. 7
"Characters fail to win sympathy but production work is good."—M. P. News.

LURE OF LUXURY, THE (BLUEBIRD) CLIFFORD (OCT. 7).OCT. 12
"Intelligent acting of star saving an average feature program offering."—M. P. News. Exhibitor Comment—"Average business two days."

MAKE BELIEVE WIFE, THE (PARA) BURKE (NOV. 17)..NOV. 9
"Fairly good picture with steady action and good scenes."—M. P. News.
Exhibitor Comment—"Average business five days." "Just a pleasing little picture. Billie Burke a well-liked star." "A very satisfactory picture."
Consensus—"Satisfactory picture with average drawing powers."

MAN FROM FUNERAL RANGE, THE (PARA) REID (OCT. 6).OCT. 19
"Illogical and unconvincing melodrama."—M. P. News.
Exhibitor Comment—"Did not have a full house and many of our patrons did not like this Reid picture as well as some with a lighter plot." "Very good picture."
Consensus—"Fair picture with ordinary drawing power."

MAN OF BRONZE, THE (WORLD) STONE (DEC. 9).....DEC. 21
"Another Stone picture presenting appealing story."—M. P. News.

MANTLE OF CHARITY, THE (PATHE) FISHER (NOV. 17).OCT. 12
"A good clean farce that should please everyone."—M. P. News.
Exhibitor Comment—"Good picture." "Very fine picture to big business." "Very good comedy drama. Done good business for three days during epidemic."
Consensus—"Good picture with good drawing powers."

MAN WHO WOULDN'T TELL (VITA) WILLIAMS (DEC. 9) DEC. 14
"Here's a spy subject that should deliver goods."—M. P. News.
Exhibitor Comment—"Pleasing picture."

MARRIAGE (SHERRY-GENERAL) CALVERT (NOV. 18)...NOV. 16
"A good clean picture that holds the interest and entertains."—M. P. News.

MARRIAGES ARE MADE (FOX) PEGGY HYLAND (OCT. 13).OCT. 26
"A good thrill in a 'Spy' melodrama of average value."—M. P. News.
Exhibitor Comment—"Very good picture." "Poor picture to poor business."
Consensus—"Fair picture with average drawing powers."

MATING, THE (VITAGRAPH) GLADYS LESLIE (OCT. 7)..OCT. 12
"Star's pleasing personality and good cast make this entertaining."—M. P. News.

MILADY O' THE BEANSTALK (PATHE) OSBORNE (DEC.1).NOV. 23
"Diando's little star wanders through five reels of 'film.'"—M. P. News.

MIRANDY SMILES (PARAMOUNT) MARTIN (NOV. 25)...NOV. 9
"Star upholds tradition by making another good one."—M. P. News.
Exhibitor Comment—"Highly entertaining. Good." "Average business." "Just fair. Big business."
Consensus—"Good picture with good drawing powers."

MISS AMBITION (VITAGRAPH) GRIFFITH (NOV. 25)...NOV. 30
"Lacks heart appeal although plot action is steady."—M. P. News.

MONEY ISN'T EVERYTHING (PATHE) FISHER (SEPT. 28).SEPT. 28
"Absurd, but joyfulness will please your audience."—M. P. News.
Exhibitor Comment—"Picture lacks punch. Good business first day, top notch second day—Saturday and Sunday—when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' holes. Her work in 'The Devil's Assistant' has not been equaled since. Better try another along those lines." "Good." "Good picture."
Consensus—"A light picture with just fair drawing qualities."

MY COUSIN (ARTCRAFT) ENRICO CARUSO (NOV. 17)....DEC. 7
"Caruso is an instant success and the story is good."—M. P. News.
Exhibitor Comment—"Utterly impossible." "No drawing power at all. Very good picture." "Star not acceptable as motion picture actor to public." "Booked for a week, took it off after run four days. Caruso may be good for New York but not for such weak stories."
Consensus—Ordinary picture with just fair drawing powers."

MYSTERY GIRL, THE (PARAMOUNT) CLAYTON (DEC. 27).DEC. 7
"One for the imagination with lots of real entertainment."—M. P. News.

NARROW PATH, THE (PATHE) FANNIE WARD (DEC. 15)..DEC. 7
"One of the 'wronged girls' kind with no appeal to emotions."—M. P. News.

ONCE TO EVERY MAN (FROHMAN) SHERRILL (DEC. 29).DEC. 21
(Six Parts)
"Starts and ends in fight with many punches between."—M. P. News.

ONE WOMAN, THE (SELECT) (NOV. 16).....NOV. 30
(Six Parts)
"Production excellent; entertainment depends on politics."—M. P. News.
Exhibitor Comment—"Good picture. Excellent cast. The theme of the story 'Free Love' will kill it for some exhibitors." "Big business seven days."
Consensus—"Excellent Production with good drawing powers."

PICTURE BRAND STAR RELEASED PLAN BOOK

ON THE JUMP (FOX) GEORGE WALSH (OCT. 6).....OCT. 19
(Six Parts)
"Clean picture with acrobatic stunts that thrill."—M. P. News.
Exhibitor Comment—"Extra big. A crackerjack to open up with after epidemic." "Star unusually good drawing card but fell down this time." "Pleased. Big business." "Average business." "Average."
Consensus—"A production of fast action and star that draws them in."

PALS FIRST (SCR. CLA.-METRO) LOCKWOOD (OCT. 13)..OCT. 5
"Best Lockwood offering in a long time. Everybody will like it."—M. P. News.
Exhibitor Comment—"A real knockout, biggest business we ever had and a classy picture." "One of the very best." "Very good. Will repeat." "Played two-day return to big business." "A very good picture, well liked. Did not draw. People will not stand for dead stars." "Fine picture, deserves a big crowd."
Consensus—"Most excellent production with wonderful drawing power."

PERFECT LADY, A (GOLDWYN) KENNEDY (DEC. 8).....DEC. 14
"Star blends the tear and the smile delightfully."—M. P. News.

PRETENDER, THE (TRIANGLE) WM. DESMOND (OCT. 13).OCT. 26
"Star registers good in clean Western picture."—M. P. News.

PRIVATE PEAT (ARTCRAFT) HAROLD R. PEAT (OCT. 13).OCT. 26
"Faithful treatment of a famous book should put this over."—M. P. News.
Exhibitor Comment—"Very good. Out of the ordinary." "Bad business. People care nothing for war pictures now." "Pleased but patrons were a little disappointed." "Patrons walked out on this." "Poor. Public doesn't seem to want war pictures after the war. Poor business seven days."
Consensus—"Good production with good drawing powers."

PRODIGAL WIFE (SCREENCRAFT) BOLAND (DEC. 22)..DEC. 14
(Six Parts)
"Sex play considered remarkable by interviewer."—M. P. News.

RAINBOW TRAIL, THE (FOX) WILLIAM FARNUM (OCT.13).OCT. 5
(Six Parts)
"Farnum scores again in Zane Grey sequel to 'Riders of the Purple Sage.'"—M. P. News.
Exhibitor Comment—"Great picture, to great business." "Not as good as 'Purple Sage.' Over 1,000 feet of repeat scenes from 'Riders of the Purple Sage.' Advertising issued is very misleading. Farnum saves it." "Here is a real star in a real production." "Average business." Wonderful picture. Book it if you have to borrow money."
Consensus—"Excellent production with strong drawing powers."

RECKONING DAY, THE (TRIANGLE) BENNETT (NOV. 17).NOV. 2
"Snappy action to this tale of those familiar German spies."—M. P. News.

RETURN OF MARY, THE (METRO) ALLISON (SEPT. 23)..OCT. 12
"The quality of this program offering does not exceed average."—M. P. News.
Exhibitor Comment—"Average business three days." "Pretty love story but May Allison will never make a star." "Very good." "Above average."
Consensus—"Just fair as a picture with just about average drawing powers."

ROAD THROUGH THE DARK (SELECT) YOUNG (NOV. 25) DEC. 21
"Moral question raised in story that looks worthy."—M. P. News.
Exhibitor Comment—"Big business."

ROAD TO FRANCE, THE (WORLD) BLACKWELL (Oct. 14).OCT. 12
(Seven Parts)
"Absurd melodrama but title should draw the crowds in."—M. P. News.
Exhibitor Comment—"Other than patriotic sentiment this picture has not much to recommend." "An ordinary melodrama with some extra good shipbuilding scenes. Would have been better in five reels. Business so-so." "Great, went over big, first show after 'Flu' ban was lifted." "Lacks interest, no story, ordinary. Patrons displeased."
Consensus—"Just a fair picture with good drawing power in some sections."

ROMANCE OF TARZAN, THE (FIRST NATIONAL) ELMO LINCOLN (OCT. 13) .....NOV. 2
"Loads of action and thrills make this fitting sequel to 'Tarzan of the Apes.'"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Fair picture. Did not go as well as first 'Tarzan.'"
Consensus—"Excellent production with big drawing powers."

ROSEMARY CLIMBS THE HEIGHTS (PATHE) MINTER (OCT. 13) ..... OCT. 26
"Good dramatic story which should give splendid satisfaction."—M. P. News.
Exhibitor Comment—"Fine picture to big business." "Fine picture. Poor business. 'Flu' scare."
Consensus—"Fine picture with good drawing power."

RULING PASSIONS (SCHOMER-ST. RGT.) DEAN (NOV. 17).OCT. 12
"Touching moments and excellent handling make this a winner."—M. P. News.

SEA FLOWER, THE (BLUEBIRD) HANSEN (DEC. 23).....DEC. 21
"A wild romance of the South Sea Islands."—M. P. News.

SECRET STRINGS (METRO) OLIVE TELL (OCT. 7).....OCT. 26
"Interesting plot. A crook story that should not fail to please."—M. P. News.
Exhibitor Comment—"A very pleasing and intensely interesting picture." "Good picture. Star is new. Business is bad." "Good program picture."
Consensus—"Fine picture with good drawing powers."

SET FREE (BLUEBIRD) EDITH ROBERTS (DEC. 16)....NOV. 16
"Light romantic drama with lots of entertainment."—M. P. News.
Exhibitor Comment—"Average business."

SHE DEVIL, THE (FOX) THEDA BARA (DEC. 1).....NOV. 9
(Six Parts)
"This story is not suited to Bara's style."—M. P. News.

SHE HIRED A HUSBAND (BLUEBIRD) DEAN (DEC. 2)..NOV. 16
"Subject is not up to star's mark but should please generally."—M. P. News.

Gives You All Data on the Pictures

PICTURE BRAND STAR RELEASED PLAN BOOK

SHOULDER ARMS (FIRST NATIONAL) CHAPLIN (OCT. 20).NOV. 2
(Three Reels)
"Chaplin plus a timely subject. What more can you ask?"—M. P. News.
Exhibitor Comment—"Extra big business seven days." "Extra big business for one week." "Extra big business." "Extra big." "Extra big business." "Record business." "Extra big business two weeks." "Best yet."
Consensus—"Great picture with tremendous drawing powers."

SILENT RIDER, THE (TRIANGLE) STEWART (DEC. 1)..DEC. 14
"Roy Stewart returns and scores again."—M. P. News.

SOUL WITHOUT WINDOWS, A (WORLD) CLAYTON (SEPT. 30)
(Six Parts) .....SEPT. 28
"Far above average World features. Should appeal to all."—M. P. News.
Exhibitor Comment—"Another 100 per cent picture in four-day run." "A fine picture entitled to do more business."
Consensus—"Excellent picture with drawing powers above the average."

SOCIETY SENSATION, A (BLUEBIRD) MYERS (SEPT. 23).SEPT. 28
"A clean light romance comedy that should please generally."—M. P. News.
Exhibitor Comment—"Dandy picture. Big after 'Flu'."

SPORTING LIFE (TOURNEUR-ARTCRAFT) (DEC. 1).....SEPT. 28
(Seven Parts)
"A powerful film classic with all tense dramatic elements."—M. P. News.
Exhibitor Comment—"Very satisfactory."

SQUAW MAN, THE (ARTCRAFT) DEXTER (DEC. 15).....NOV. 16
(Six Parts)
"This should please and also draw very well."—M. P. News.
Exhibitor Comment—"Great. Extra big business."

STRANGE WOMAN, THE (FOX) BROCKWELL (DEC. 8)...OCT. 12
(Six Parts)
"A lengthy discussion on Free Love versus Marriage."—M. P. News.

STRING BEANS (PARAMOUNT) RAY (DEC. 22).....DEC. 21
"Ray fans will welcome this interesting one."—M. P. News.

SUCH A LITTLE PIRATE (PARAMOUNT) LEE (OCT. 13)..OCT. 19
"Story on old theme not suited for star."—M. P. News.
Exhibitor Comment—"Awful stuff. Never get Lila Lee over with such bad ones."

SWAT THE SPY (FOX) JANE AND KATH. LEE (SEPT. 29)..OCT. 12
"Usual practical jokes of Lee children turned to patriotic effect."—M. P. News.
Exhibitor Comment—"Very good. Big to average business in four days' run." "The Lee kiddies know how to make 'em laugh." "Pleased immensely." "Average business two days." "Good kid picture but Lee kids didn't draw."
Consensus—"Very pleasing picture with good average drawing power."

TALK OF THE TOWN, THE (UNIV.) PHILLIPS (SEPT. 23).SEPT. 21
(Six Parts)
"Good treatment puts over unusual subject to splendid entertainment."—M. P. News.
Exhibitor Comment—"Fair business first day, better second, excellent third day. Good story. Daring in extreme, carried through successfully by Phillips' clever acting and gowning of picture." "Very good." "Average to big business in seven days." "Good picture. Big Bum: 'Flu.'" "Average business." "Average business."
Consensus—"A most excellent production with very strong drawing powers."

TELL IT TO THE MARINES (FOX) LEES (NOV. 17).....NOV. 23
"If your patrons like the Lee Kids this one will please them."—M. P. News.
Exhibitor Comment—"Good for kids only."

TEMPLE OF DUSK, THE (MUTUAL) HAYAKAWA (OCT. 13).OCT. 5
"Plot is good. Picture is emotional but rather gruesome."—M. P. News.
Exhibitor Comment—"Good picture, average business." "Everyone pleased."
Consensus—"Good picture with satisfactory drawing power."

TESTING OF MILDRED VANE (METRO) ALLISON (Dec. 2) DEC. 14
"A well built typical movie."—M. P. News.

THIRTY A WEEK (GOLDWYN) TOM MOORE (NOV. 17)..OCT. 26
"This clean, wholesome entertainment should please everybody."—M. P. News
Exhibitor Comment—"Tom is a comer all right. Good picture, satisfied all and did fine business for a new star." "Broke record. Seven days." "Very fine. Pleased all."
Consensus—"Excellent production with big drawing powers."

THREE MOUNTED MEN (UNIVERSAL) CAREY (OCT. 7)..OCT. 12
(Six Parts)
"This clean picture will surely please anybody who loves Western plays."—M. P. News.
Exhibitor Comment—"Fine Western, good story."

THREE X GORDON (HODKINSON) KERRIGAN (NOV. 17)..NOV. 9
"Comedy and action in clean picture which should have a universal appeal."—M. P. News.

TOGETHER (BLUEBIRD) VIOLET MERSEREAU (OCT. 14).OCT. 19
"A pleasing heart interest drama with star in dual role.—M. P. News.
Exhibitor Comment—"Average business."

TO HIM THAT HATH (WORLD) LOVE (SEPT. 23).....SEPT. 21
(Six Parts)
"Old melodramatic stuff with nothing new in treatment."—M. P. News.

TONGUES OF FLAME (BLUEBIRD) WALCAMP (DEC. 2)..NOV. 16
"Interesting story and heart appeal should help put this over."—M. P. News.

TOO FAT TO FIGHT (GOLDWYN) McINTYRE (DEC. 15)..DEC. 14
(Six Parts)
"Nobody loves a fat man but they'll vote for this one."—M. P. News.

TOO MANY MILLIONS (PARAMOUNT) REID (DEC. 8)....NOV. 16
"Too much talking and posing in this picture."—M. P. News.
Exhibitor Comment—"Average business."

TREASON (MUTUAL) EDNA GOODRICH (SEPT. 29).....OCT. 19
"Average feature with a good title and action aplenty."—M. P. News.
Exhibitor Comment—"Average business." "Poor business, after 'Flu.'"
Consensus—"Fairly satisfactory picture with drawing powers in many sections."

PICTURE BRAND STAR RELEASED PLAN BOOK

TWO GUN BETTY (HODKINSON) BARRISCALE (DEC. 16).DEC. 14
"Bessie Barriscale pleases in a 'Different' role."—M. P. News.

UNDER FOUR FLAGS (WORLD) GOVERNMENT (NOV. 17) NOV. 30
(Seven Parts)
"Improvement over previous Government pictures."—M. P. News.
Exhibitor Comment—"Wonderful picture. Extra big business seven days." "A picture that every theatre should play."
Consensus—"Powerful production with extra big drawing powers."

UNDER THE GREENWOOD TREE (ARTCRAFT) FERGUSON
(DEC. 1).....NOV. 16
"This one does not come up to the talents of Miss Ferguson."—M. P. News.
Exhibitor Comment—"Good strong picture. Extra big business."

UNEXPECTED PLACES (METRO) BERT LYTELL (SEPT. 30) OCT. 12
"A clean unbelievable story with entertaining qualities."—M. P. News.
Exhibitor Comment—"Pleased unusually." "Fine picture pleased patrons." "Average business." "Our first drop on a Lytell picture."
Consensus—"Satisfactory picture with good drawing powers."

VANITY POOL, THE (UNIVERSAL) MAC LAREN (DEC. 2).NOV. 9
(Six Parts)
"Scandals and intrigues. Will go different in various sections."—M. P. News.
Exhibitor Comment—"Great picture to big business."

WANTED, A BROTHER (GENERAL) GLORIA JOY (NOV. 17).NOV. 2
"This is the best of the series in which this little star appears."—M. P. News.

WHATEVER THE COST (HODK.) ANITA KING (OCT. 7)...OCT. 19
"Fair feature program picture lacking real human appeal."—M. P. News.

WHEN DO WE EAT? (PARAMOUNT) BENNETT (OCT. 13).NOV. 9
"A pleasing little picture that is clean."—M. P. News.
Exhibitor Comment—"Poor business for two days." "Very weak. Skip this one." "Average business."
Consensus—"Ordinary picture with ordinary drawing powers."

WHY I WOULD NOT MARRY (FOX) NOV. 24.....DEC. 14
(Six Parts)
"Very entertaining and not so spicy as title would lead you to think."—M. P. News.

WILD HONEY (DE LUXE) DORIS KENYON (DEC. 22)...DEC. 21
(Six Parts)
"A different sort of Western with a striking star."—M. P. News.

WIVES AND OTHER WIVES (AM.) MINTER (DEC. 15)...DEC. 14
"One of the star's best yet."—M. P. News.

WOLVES OF KULTUR (PATHE) LEAH BAIRD (OCT. 13)..OCT. 26
(Two-Reel Episodes)
"First two episodes show sensationalism both physical and mental."—M. P. News.

WOMAN (TOURNEUR) STATE RIGHTS (NOV. 3).....NOV. 23
(Seven Parts)
"Surely artistic, but may be over their heads."—M. P. News.

WOMAN OF IMPULSE, A (PARA.) CAVALIERI (SEPT. 29).SEPT. 28
"A weak story that does not give the star a chance."—M. P. News.
Exhibitor Comment—"Just a picture, that's all. She never got me five cents. Always lost money on her pictures." "Public does not care for star. Has no drawing power." "Only fair." "Artistic but draggy. Worst Saturday in many a day."
Consensus—"Less than average story with less than average drawing power."

WOMAN WHO GAVE, THE (FOX) NESBIT (NOV. 17).....NOV.
"Wildly melodramatic with producers undoubtedly placing their faith on the star."—M. P. News.

WOMEN'S WEAPONS (PARAMOUNT) CLAYTON (NOV. 25) NOV. 16
"Plot is sure to go over as it contains heart interest."—M. P. News.
Exhibitor Comment—"Not much of a picture." "Very bad picture to poor business." "Average business."
Consensus—"Fair picture with ordinary drawing powers."

YELLOW DOG, THE (JEWEL) BIG CAST (OCT. 14).....SEPT. 28
(Six Parts)
"Pleasing and amusing with a catchy title."—M. P. News.

YOUR FIGHTING NAVY (EDUCATIONAL) (NOV. 25).....SEPT. 21
"Not Dry. Absorbs your interest until the end."—M. P. News.

ZERO HOUR, THE (WORLD) ELVIDGE (DEC. 23).....DEC. 14
"An involved offering dealing with fake clairvoyants."—M. P. News.

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Society Sensation" (Universal)—"Average business."
"Over the Top" (Vitagraph)—"Average."
"For Husbands Only"—A really worth while picture. Big business seven days."
"Studio Girl"—"Average business."
"Her Condoned Sin" (Biograph-State Rights)—"Good picture."
"A Grain of Dust"—"This was a big surprise. Got more money than any so-called star series we ever played."
"Service Star" (Goldwyn)—"Average business."
"Fedora"—"Good dramatic feature."
"A Law Unto Herself"—"Very good war picture."
"Winning Grandma" (Pathe)—"Poor business. Weather fine."
"Girl From Bohemia" (Pathe)—"Poor business."
"Cactus Crandall" (Triangle)—"Good western to average business."
"A Husband's Honor" (Mutual)—"Only fair program offering. Fair business two days."
"Doctor and the Woman" (Jewel)—"Extra big business."
"America's Answer"—"Big business."
"Fifty-Fifty"—"Big business first day, average second day."
"To Hell With the Kaiser" (Metro)—"Average business."
"Tempered Steel"—"Big to average."
"A Pair of Cupids" (Metro)—"Big business."
"Red Blood and Yellow"—"Broncho Billy O. K. but poor drawing card."
"Man Without a Country."—"Poor business."
"Her Only Way" (Select)—"Good story but drama stuff disappointing."

"CAUGHT IN THE ACT"—FOX

Rather Spare Plot and Not Well Treated

IT is too bad that the full value of Fred Jackson's stories cannot always be caught by the motion picture camera. He writes so amusingly that his fiction has almost become a vogue. "Caught in the Act," which presents Peggy Hyland in the principal part, turns out to be a rather tiresome affair—a romance done to the tune of comedy and comedy attempted more by grimaces and much running hither and yon than by situations.

Really the best memory of the picture is the performance rendered by that sterling old actor, Walter McEwen, who plays the hero's valet. His ability is rare—one day impersonating Bernstorff, the next a comedy butler! Mr. McEwen is really funny, the bright spot of "Caught in the Act."

Much cannot be said of the manner in which the subject has been treated. The "sick-bed" scenes in particular are over-done. A closeup of a man receiving a dose of oil, a very messy dose of oil, is not at all conducive to tranquillity of the digestive organs. And the title writer who used puns and slang and Joe Miller jokes in every nine subtitles out of ten should reserve his wit for the Lehrman comedies. —Length, 5 reels.—Released Dec. 5.—*Peter Milne.*

THE CAST

Priscilla Kane.....Peggy Hyland
Pennington Wright.....Leslie Austen
Willis, Wright's valet.....Walter McEwen
Mr. Kane.....George Bunny
Mrs. Kane.....Mrs. Carlotta Coer
Mrs. Hopkins.....Elizabeth Garrison
Her Niece.....Ellen Cassity
The Minister.....Mr. Martin
Dr. McNiel.....Henry Hallam

By Raymond Schrock.
Directed by Harry Millarde.
Photographed by Ben Struckman.

SUGGESTIONS

The Fox publicity department evidently compiles its press sheets, from the original script of a production. This often results in anachronisms that the exhibitor should be warned against. In "Buchanan's Wife," the story told in the press sheet was rather remotely removed from that told in the picture, both in essentials and incidentals. While the synopsis given on "Caught in the Act" is more in accord with the picture than was the case with this previous release it differs in a number of respects. The exhibitor is advised therefore to follow the matter given in the plan book herewith, matter which was written from the screen.

The picture is a light romantic-comedy and should be billed as such with Peggy Hyland doing the stellar honors. Don't fail to mention Walter McEwen, who appears in a supporting part. While his name is unknown to picture-goers in general, they will appreciate your intelligence in mentioning him after they have seen the picture which presents one of the cleverest of his comedy performances.

AD TALK

Peggy Hyland, the young Fox star, whose name is always associated with the best in popular comedy-drama, will be the attraction at the ——— theatre on ——— of ——— week when "Caught in the Act" is shown for the first time in this city. As regards plot, there is not much to tell about "Caught in the Act." Its main essentials are romance and comedy and while there is sufficient drama to link these elements together into an enjoyable whole, the story, such as it is, counts for little. But we feel sure that patrons of the ——— theatre will be well repaid by a trip to the house during the days that "Caught in the Act" heads the bill. It is just the sort of a feature that is of real entertainment value in these days.

Miss Hyland plays the role of a young society girl with her accustomed sincerity and vigor and the result is a distinct character, one that will long be remembered. She receives valuable support from Leslie Austen who appears opposite her as an editor bent on exposing the rather crooked practices of her father in the financial world. Of course the young lady is unaware of her father's dishonesty, else she wouldn't be so ready to receive the attentions of the editor. But only after the romance has progressed apace does she find it out and then it is too late. And so then father has to reform.

Included in the supporting cast is Walter McEwen, an English character actor of note. As the hero's valet and perpetual alibi when that gentleman finds himself in trouble, Mr. McEwen gives a rare comedy characterization, one well fitted, although in exact juxtaposition to rank with his recent portrayal of Bernstorff in another Fox picture.

THE STORY

Priscilla Kane's hat blows off in the street and is damaged. She enters a mending shop and hands the bit of millinery to the lady in charge of repairs. She remains in the outer part of the shop while the said lady goes within to render first aid to the injured. Then there happens along Pennington Wright, an editor, just through with a stormy interview with Priscilla's father. He has called the old gentleman all kinds of a crook for packing bum beef and is very wrathy indeed. His ire grows by leaps and bounds when a nail gets in his way and tears the nether part of his trousers. Hence his entrance into the mending shop and hence the beginning of the romance. For he falls in love with Priscilla and quite naturally believes her the lady that runs the place.

Priscilla is keen enough to carry this deception through and as a consequence she calls later at Pennington Wright's apartments to do mending. She has a high old time with the valet, Willis, a thorough going valet if ever there was one. When Pennington's supposed fiancee calls, Willis attempts to pass Priscilla off as a relative from Walla Walla but when Pennington himself looms up he passes her off as Willis' "gal." There is a high old time. The supposed fiancee suspects, as well she might, and leaves in a huff.

Later old man Kane decides to get something on Pennington to make him cease his pennings. He decides to use a woman and a camera to do the trick. All is set for the affair but it so happens that that very night Pennington has 'phoned Priscilla, saying that he is desperately ill and needs her attention. She has come with her maid to spend the night and to administer first aid to the injured. When the plotters plan to do the blackmail stunt there is a general mixup—which ends, need it be said, with a marriage ceremony?

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY:—Ten 8x10 black and white; ten 11x14 black and white; three 22x28 colored.
SCENE CUTS:—There are five two-column scene cuts on this production and four one-column. All serve to bring out the element of romantic comedy which dominates the offering.
ADVERTISING CUTS:—Two one-column; two two-column and one three-column advertising cuts are supplied. The press sheet also contains a number of one- and two-column advertisements suggested for exhibitors' use.
SLIDE AND MUSIC CUT SHEET.

They Wanted Her
To Marry Him
But she didn't
See how PEGGY HYLAND
is Caught in the Act
A William Fox photo play in which needle and thread start a ripping romance

Two-Column Ad Cut

"A LADY'S NAME"—SELECT

Polite Comedy of the Popular Constance Talmadge Type

CONSTANCE TALMADGE is certainly building a reputation for herself as a comedienne. In "A Lady's Name" she gives further proof of her ability to project her refreshing, buoyant personality over and through five reels of film, lending a life and color to every scene that holds the spectator with an irresistible charm.

It is true that Miss Talmadge has had vehicles better suited to the screen than "A Lady's Name." But to condemn the present picture would be a gross error, resulting only from comparing it with her previous brilliant successes. The piece is so original in conception, so bold in fancy and pretty in treatment that it is safely able to match itself with any other light comedy of the day—and come out the winner. Amusing is the word that fits it. The spectator finds himself chuckling and smiling inwardly and outwardly and constantly.

The one fault that the writer had to find with the production was its closeups. Whether or not the story was spare for the footage is a question, but there are many closeups of the star that should not have been. However, we can even excuse padding with respect to "A Lady's Name." In all other respects it is so delightful. And the production is little short of exquisite. The producers of the Constance Talmadge pictures endow them with an air of refinement, a refinement that is obvious in settings, photographic work, support, properties, everything, a refinement that places them in a class of enviable supremity.—Length, 5 reels.—*Peter Milne.*

THE CAST

Mabel Vere.....Constance Talmadge
Noel Corcoran.....Harrison Ford
Gerald Wantage.....Emory Johnson
Maud Bray.....Vera Doria
Flood.....James Farley
Adams.....Fred Huntley
Bird.....John Steppling
Bentley.....Truman Van Dyke
Emily.....Zazu Pitts
Mrs. Haines.....Lillian Leighton
Margaret.....Emma Gerdes

By Cyril Harcourt.
Scenario by Julia Crawford Ivers.
Directed by Walter Edwards.
Photographed by James C. Van Trees.

ADVERTISING AIDS

PAPER:—Two one-sheets (one scene of production, one of star special for this production); two three-sheets (one scene of production, one star special for this production); one six-sheet (scene); one twenty-four-sheet (scene).

LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 colored horizontal flats; one 22 x 28 of star, colored upright (stock).

CUTS (ELECTROS):—Two one-column (production); two two-column (production); one three-column (production); one half-column (star); one one-column (star); one two-column (star).

SLIDE AND MUSIC CUE SHEET.

AD TALK

After a vacation of two months Constance Talmadge is to be with us once more in a spick and span new comedy, "A Lady's Name," which Select Pictures will offer to the ———— theatre on ————. "A Lady's Name" is taken from the play of the same name by Cyril Harcourt, that accomplished weaver of light comedy situations.

The effervescent and always delightful Constance, whom Lewis J. Selznick presents, plays the role of a young and fascinating woman novelist in this new picture, not the short-haired, bespectacled type of writer, but a buoyant, whimsical young woman whose search for literary material leads her to insert an ad in a daily newspaper for a husband. She intends to study the applicants as they arrive, but events do not happen just as she expects, and the result is a rapid unfolding of humorous events with Mabel Vere, the young woman played by Constance, as the chief figure.

Included in the exceptional cast assembled to support Miss Talmadge are Harrison Ford, a leading man who has been prominent in all of the star's recent pictures, Emory Johnson, Vera Doria, James Farley and Lillian Leighton. The scenario was the work of Julia Crawford Ivers, a scenarist well known for her work in Select and Paramount pictures, while the direction was in charge of Walter Edwards, the same man responsible for the delightful comedy-dramas that Miss Talmadge has appeared in this season.

SUGGESTIONS

If you have been playing the previous Constance Talmadge productions you need no hints on this one, other than to be told that it will safely stand a good lot of boosting. The box office reports printed in the NEWS show that this star is constantly drawing bigger crowds. This is the result of her own fetching personality and the superior type of production that the Select Company has been providing her. Don't fail to cash in on this exceptionally high class product that Select is offering you,—clean, polite, high spirited comedy—practically the best that the market has to offer. It is to be hoped that you have popularized these pictures and that when you announce Constance Talmadge in "A Lady's Name," your task is just about done. It will be if you have shown her previous releases. But if you haven't and if, when you have, you haven't made as much of them as you should have, don't wait but start right in plugging "A Lady's Name" as the fine picture it is.

As it is taken from a play by Cyril Harcourt, author of "A Pair of Silk Stockings," which Miss Talmadge also appeared, you should announce it.

THE STORY

Mabel Vere is a young and popular writer. She shares a pretty little flat with Maud Bray, a suffragette of determined character. Mabel is engaged to be married to Gerald Wantage, but she has become aware of growing dissatisfaction with her somewhat priggish fiance. However, she tries to ignore this discontent, working off her unrest in her own original ways. One of her "ways" is to advertise for a husband. She hopes to obtain good copy from the applicants, and she invites three of them to call.

Adams, a butler, arrives, in whom Mabel sees prospects for a good story. She accepts his invitation to tea for the following afternoon at the house where he works, telling her that his master will be out. Noel Corcoran is the third applicant, to whom Mabel does not show the interest that she feels in him.

(Continued on page 3960)

Two-Column Scene Cut

"HOARDED ASSETS"—VITAGRAPH

Harry Morey Will Please in This One; Diversified Story

BEING a crook play, and as a matter of diversity of entertainment, "Hoarded Assets" should give satisfaction, especially among the Harry Morey followers. It has been rather a long time since this star has been given a role of this character; and he does justice to it.

The hero is introduced as a river pirate, owner of a motor boat, who lives by appropriating the other fellow's property. Because he does his work cleverly, he is able to avoid detection.

One day he overhears some rival crooks planning to steal some gold that is to be shipped in nail kegs. By clever substitution, he is able to get the gold, hiding it at the bottom of the river.

He marries the girl he is in love with and moves to a lonely house by the river bank.

Through a certain clue, detectives come to suspect him for the theft; although they catch him in the act of opening one of the barrels, are unable to arrest him, as, upon examination, they find it contains nothing but sand. They get the remainder of the barrels, however, which they find a little further away.

Realizing now that the narrow path is preferable than the broad, he reforms.

The story in places is not quite logical; also there are a few technical errors in it, but I am inclined to think spectators will not overexamine them.—Released Dec. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jerry Rufus.....Harry Morey
Claire Dawson.....Betty Blythe
James Barr.....George Majeroni
Detective Ryan.....Robert Gaillard
Patsy ..... Jean Paige

By Raymond S. Spears.
Directed by Paul Scardon.

CATCH LINES

Twenty kegs of gold—one million dollars—turned to twenty kegs of sand!

Harry Morey in by far the strongest role he has enacted during the past year.

He was a criminal in the eyes of the law—he was a criminal in his own eyes—but his wife held him innocent and she proved to be right! A weird trick of Fate intervened.

He had reformed, but the shadow of his past buried in the river bed near his home ever disturbed him—in that river bed there were twenty kegs of gold—so he thought. But when it came to a show-down when he thought the law had him fast in his clutches, the kegs were brought out and proved to contain ———.

AD TALK

Harry Morey, whose name is merely another way of spelling virility, will be seen at the ——— theatre on ——— of ——— week in his latest Vitagraph picture entitled "Hoarded Assets." This is one of the most unusual dramas that has come from the Vitagraph studio in many a month and it offers Mr. Morey still another opportunity to display his ability as an actor of forceful parts. In "Hoarded Assets" he appears as Jerry Rufus, a river pirate, otherwise a likable man. He is in love with Claire Dawson, a girl courted by many wealthy men. In time Jerry gets the false idea that she is playing for "big money" and not the big love that is his to offer. So he commits a daring robbery in her behalf and then buries his treasure in the bed of the river near his cabin.

He returns to offer Claire marriage and is astonished to find that she loved him all the time. They live in his cabin and are contented until one day a detective appears. He tells Claire his suspicions with the result that she pretends to be discontented with her lot. As a result Jerry digs down for one of the buried kegs in which there is stored his unlimited treasure. And as he is about to open it the detective appears and appoints himself an audience of one to witness the proceedings. Jerry goes on opening the keg and when the cover comes off there is ——

Just what there is in this keg, and in all the nineteen others that Jerry buried in the river bed will not be disclosed here. It is done so dramatically in "Hoarded Assets" that none of ——— patrons will want to miss it. Mr. Morey is supported by an excellent cast, including Betty Blythe, Robert Gaillard and George Majeroni.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 black and white photos and title card; 8 x10 portraits of star are also provided for special lobby framing or for making special cuts. 5 x 7 black and white photos are also supplied for the exhibitor who desires to have special scene cuts made for his newspapers or program.

CUTS:—There is a two-column dramatic scenes reproduced on this page and a one-column scene cut shows Morey in action. The stock one and two-column cuts containing sketches of star are also obtainable.

SLIDE AND MUSIC CUE SHEET.

THE STORY

Jerry Rufus, a river pirate who has committed a number of crimes for all of which a detective has never been able to get the goods on him, is, despite his life, very much of a man. He is in love with Claire Dawson, a girl courted by many wealthy men. So Jerry makes the pardonable mistake of believing she wants "big money" and not the big love that he has to offer. He leaves her and decides to go up the river on his boat, but as he is about to embark he overhears other river pirates planning to rob a shipment of a million dollars contained in twenty kegs. His desire for the girl again triumphs and, by a cleverly devised plan, he substitutes twenty kegs of sand for the gold and then buries the stolen kegs in the river bed near his cabin. He returns for Claire and learns that she wanted him for himself all along—cared nothing for money.

(Continued on page 3958)

HARRY MOREY
in Vitagraph Blue Ribbon Feature
"Hoarded Assets"
Two-Column Scene Cut

"THE SEA WAIF"—WORLD

Love Story Made Sustaining by Skillful Handling

A LOVE story so constructed that the interest is well sustained throughout its run is offered in "The Sea Waif," the current World picture starring Louise Huff. Whereas the plot itself is more or less conventional and at times means of a like character have been employed to move it forward, a well wrought continuity and direction of a good calibre serve to contribute to it a quota of suspense not usually found in stories of the same kidney.

Miss Huff registers appealingly in the title role and receives support that is suitably convincing, with the exception of one poorly played character part. The five reels also include a number of attractive seascapes, while the interior settings give ample proof that the producers have sought elsewhere than the storeroom for properties. They are of a realistic and attractive substance.

Harry O. Hoyt was the scenarist and his script was based on a story by Lieut. Howard Irving Young, while Frank Reicher directed.—Length, 5 reels.—Released Dec. 30.—*Peter Milne.*

THE CAST

Nancy Potter.....Louise Huff
Harry Caton.....John Bowers
Phil Warren.....Anthony Merlo
Colonel Brett.....Henry Warwick
Cail Potter.....Robert Broderick
Silas Jones.....Clay Clement
Mrs. Chester.....Florence Malone
Rankin.....Louis Reinhart
Japanese Servant.....T. Tamamato
Town Marshal.....Charles Dewey
Chaperone.....Helen Russell

Story by Lieutenant Howard Irving Young.
Scenario by Harry O. Hoyt and Hamilton Smith.
Directed by Frank Reicher.
Photographed by Lucien Tainquy.

CATCH LINES

The story of a musical comedy star who lost his voice—at the seashore it was restored to him, but he found something else even more precious in this place far away from the Broadway footlights.

Louise Huff is the waif of the sea. And a dainty, adorable little waif she is. No wonder that men fought for her hand!

A story of modern pirates of the Atlantic seaboard—who posed as honest fishermen—but who pillaged and plundered under the cover of night.

The musical comedy star lost his voice one night in the very middle of his great song hit. He found it again in a little fisher village on the coast of Maine—but he found something else far more precious.

Here is a sweet and appealing love story—a story written by Lieutenant Howard Irving Young, of the A. E. F.—but a story as remote from the seat of war as the Maine sea coast.

AD TALK

Louise Huff will be the star at the ———— theatre on ———— of ———— week in her second World picture entitled "The Sea Waif." In this production she is seen in the role of Nancy Potter, a girl of a little fishing village, who lives with old Cail Potter. He poses before her as a fisherman, but in reality plunders the homes of the wealthy along the coast in company with a gang of renegades. The first gentleman that Nancy ever met comes to her in the person of Harry Caton, a musical comedy star, forced to seek rest and quiet by the sea because of the temporary loss of his voice.

Thus does the love story of "The Sea Waif" commence. The complications it leads to are many and highly interesting, not the least of which is the fact that Nancy discovers she is really the daughter of Colonel Brett and no relation whatsoever to the coast bandit. Of course the story ends happily, but really the plot of "The Sea Waif" is developed along unusual lines and the entertainment provided in its five reels is of more than average worth.

The author of the piece is Lieutenant Howard Irving Young, A. E. F. Lieutenant Young was formerly (and still is) well known in the scenario field. Special interest, however, is attached to "The Sea Waif" as the script was forwarded to the World Film Corporation from France. Needless to add the company rushed his check back to him in record time! Harry O. Hoyt and Hamilton Smith made the scenario from Lieutenant Young's original work, while Frank Reicher, one of the most artistic directors in the field, took charge of production details. John Bowers will be seen as Miss Huff's leading man in this offering.

ADVERTISING AIDS

PAPER:—One six-sheet; two three-sheets; two one-sheets.
LOBBY DISPLAY:—Two 22 x 28 colored photographs; eight 11 x 14 colored photographs; and eight 8 x 10 black and white.
CUTS AND MATS:—The scene cuts are two three-column and one two-column. The advertising cuts are two one-column and one two-column, the latter being reproduced on this page. ....
SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

From her many appearances as co-star with Jack Pickford, Louise Huff has gained a country-wide reputation. As the star of "The Sea Waif" she appears to good advantage. Certainly she should be featured as a real attraction. John Bowers, who is opposite her here has appeared opposite June Elvidge and other World stars in many pictures produced by that company during the past year or so. He is a popular leading man and should be referred to in all advertising.

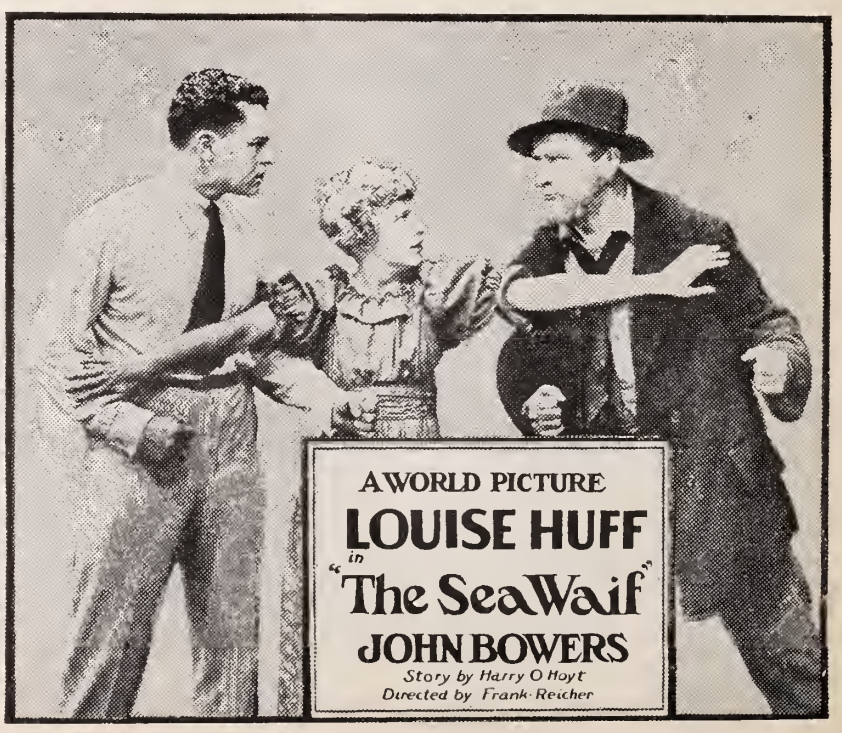
You have a good angle to work from in the fact that the story of the picture is the work of Lieutenant Howard Irving Young, who served his country in France. Many exhibitors will remember him as a scenario writer, but "The Sea Waif" is the first story he wrote while in service. The World Film Company received his 'script from France. Play up this in your newspaper publicity and use his name in the advertising also, but be sure to mention the fact that it is not a war picture. There is a chance that by using his name you might falsely create this impression. Guard against it by stating plainly that the picture is as far distant from the recent seat of war as the Maine sea coast, its locale.

THE STORY

Harry Caton, a musical comedy star, loses his voice and goes to a secluded spot on the seashore to rest, in the hopes of regaining it. Here he has occasion to rescue Nancy Potter from the drunken attack of Silas Jones, a renegade bent on marrying her. Nancy lives with old Cail Potter. He poses before his daughter as a fisherman but in reality plunders the homes of the wealthy along the coast with Silas Jones. After Caton first rescues the girl a strong friendship springs up between them which soon ripens into love on the girl's part, but which is held only lightly by the actor.

One of Cail Potter's excursion leads him to the home of Colonel Brett. The loot he gets from the safe there acquaints him with the fact that Nancy is really the Colonel's daughter. He recalls the time when he saved her from a wreck eighteen years before. A locket he finds bears the likeness of her mother and is identical with the girl's face. She procures the locket, but from whence it came is not explained to her. Friends of Caton's eventually find him and take him aboard a yacht on which is the wealthy Mrs. Chester, an admirer of his. Nancy goes in search of Caton and discovers him aboard the yacht in company with the widow. She is heartbroken and returns to her home, promising to marry Silas in time.

(Continued on page 3957)



Two-Column Cut

"QUICKSAND"—PARAMOUNT

Reviewer Thinks Picture Wrecked at the Start

A FALSE accusation of forgery and an overheard conversation wreck this picture, in my opinion, right at the start. Other improbabilities follow in quick succession.

A family of three, consisting of the hero, the heroine and their little son, is the first thing ushered at the beginning of the picture. He is a bank clerk; she keeps a good home for him; their child is their greatest pleasure. They are happy and contented. But the villain, a city politician, as usual, wants the heroine and sets out to get what he wants. So the arrest and conviction of the hero for forgery is the result. The balance of the picture is built on this idea. It chiefly deals with the clearing of the hero, due to the heroine's efforts, and the villain's reform.

The first thing that wounds my feelings is the conviction of the innocent hero. This becomes more intensified on account of the extra pains the picture takes in awakening sympathy for him by presenting his home life; the second, is his conviction without any proof whatever. He is simply convicted—that is all. Another, and which jars you somewhat, is the much employed overheard conversation, which occurs twice in this offering. It fails to either arouse interest or convince; and still another, is that, after the preliminary introductions, almost every one of you can tell what the whole story, even to the finest detail, is going to be.—Released Dec. 22.—Length, 5 reels—*P. S. Harrison.*

THE CAST

Mary Bowen, Jim's Wife.....Dorothy Dalton
Jim Bowen, a Cashier.....Ed. Coxen
Alan Perry, a Wastrel.....Philo McCullough
John Boland, a District Leader
Henry A. Barrows
Frankie Bowen.....Frankie Lee
By John Lynch.
Scenario by R. Cecil Smith.
Directed by Victor L. Schertzinger.
Photographed by John S. Stumar.
Supervision of Thomas H. Ince.

CATCH LINES

How a young woman played a dangerous game and forced a guilty man into a confession that freed her innocent husband from jail.

The inside story of a cabaret girl's life—proving that all that glitters is not gold.

Dorothy Dalton in a role that taxes her emotional ability to its utmost.

The story of a married woman who became a cabaret performer in order to find evidence to free her innocent husband from jail.

It was a bald frameup that sent Jim Bowen, a cashier, to jail—his wife suspected the guilty man and by playing her cards carefully, forced a confession from him—a climax of great dramatic intensity.

All the gilt and the tinsel of New York's cabaret life—and all the reality and drama that lies back of it—there are others besides Pagliacci who feign happiness when all is sorrow.

AD TALK

John Lynch has written an exceedingly interesting story for Dorothy Dalton's new Thomas H. Ince-Paramount picture, in "Quicksand," which will be presented at the ——— theatre next ———. R. Cecil Smith prepared the scenario and Victor Schertzinger directed the film. In this picture Miss Dalton returns to the emotional role in a drama of the city, showing the trials of a young wife whose husband is falsely accused of forging a check on his firm and is sent to prison for five years.

To provide a livelihood for herself and her little girl, the wife gets work in a cabaret conducted by a ward boss who admires her. To this place comes the junior member of the firm for which her husband worked and is smitten with her charms. Believing that she may find out something to advantage, she leads the young rounder on and on the very night her husband escapes from prison and is in hiding, the former follows her to her apartment. There, too, comes the ward boss and in a fight, he is struck down by the younger man. The wife makes him believe he has killed the man and extorts a confession of the forgery for which her husband is being punished. Then the cafe proprietor comes to and orders the arrest of the profligate and promises to exert his influence in behalf of the wrongly accused man.

The story is said to afford Miss Dalton abundant opportunities for splendid emotional acting. A good cast supports the star, with Ed. Coxen as leading man.

THE STORY

Mary Bowen is the wife of Jim Bowen, a trusted cashier employed with a firm of insurance brokers. John Boland is a district leader and keeper of a cafe and restaurant frequented by Alan Perry, the wastral son of Bowen's employer. Taking advantage of Bowen's position, Perry obtains Bowen's indorsement to a fraudulent check. The check is cashed in Boland's cafe and Bowen, who is unconscious of the fraud, is arrested, convicted and sentenced to five years' imprisonment. Mary believes her husband is innocent and suspecting Perry, she applies to Boland for a position as singer in his cafe. He having known her since her childhood, reluctantly consents and she enters upon her new mode of life.

Boland loves her secretly and nourishes the hope that she will obtain a divorce from her convict husband and marry him. Perry becomes infatuated with her and one night he follows her to her apartment and drunkenly seeks to force his attentions upon her. Meanwhile, her husband, having escaped from jail, seeks refuge in his home. Boland, who has been warned of Bowen's escape, notifies the police and the house is surrounded. Boland arrives at the house to find Mary struggling with Perry and when he seeks to rescue her, is knocked down and apparently killed by Perry. Threatening to turn him over to the police for murder, Mary extorts a confession from Perry. The police break into the house and arrest Perry, while Boland, who has recovered, goes surety for Bowen and pledges his political influence to the task of exonerating him.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one rotogravure one-sheet. The threes and the six bring out the cabaret scenes of the production. A one is dramatic fight scene, the other, head of star.

LOBBY DISPLAY:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

STOCK CUTS AND MATS OF STAR:—Five one-column; three two column; two three-column.

ADVERTISING LAYOUTS:—The usual one, two and three-column layouts provided on all Paramount productions are available on "Quicksand."

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Aside from Dorothy Dalton, an emotional actress of the first water, you have a peculiarly fascinating story to advertise in connection with this production. Make an endeavor to get the "sob" angle into your copy. The heroine takes up the life of a cabaret girl in order to get the "goods on" the villain. Working with this as a basis you can use lines in your advertisements (you may find suitable ones among the catch lines furnished on this page) that bring out the fact that behind the glitter and tinsel of a cabaret performer's life there may, perhaps, be considerable tragedy.

If you can succeed in bringing this angle forcefully home in all your advertising you will stand a good chance of having unusual results. For the sort of picture that such lines will suggest, the unknown life of those who appear in public for purposes of entertainment, always holds a certain glamour for the people who work in offices and at routine jobs. Of course play Miss Dalton up to the limit for she is a worthy actress. Besides possessing an emotional ability that is praiseworthy she has an air of wholesomeness and good-nature about her that has earned her many friends among the picture fans.

THOMAS H. INCE
presents
Dorothy Dalton
IN
"QUICKSAND"
A Paramount Picture

By John Lynch
Scenario by R. Cecil Smith
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

One-Column Ad Cut

Pictures Reviewed In Advance

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.*]

"The Spender"

(Metro—Five reels—Released Jan. 6)

METRO has a production it may well be proud of in "The Spender," Bert Lytell's latest picture. Taken from a *Saturday Evening Post* story by Orin Bartlett, it raises the quality of human interest to the *nth* degree and sets forth clear, wholesome philosophy in entertaining fashion. In New York at present there is a play called "Lightin'," generally acknowledged the hit of the season. "The Spender" is of the same calibre as this play. No fast and furious action but appealing, human action, action that is divided evenly between comedy, romance and that note of sincere human interest that never fails to appeal.

The story tells of the manner in which a crabbed old business man who has amassed a fortune through stint, is brought to a realization by his young nephew that he has found no happiness in life. Thereupon, under the guidance of his young nephew, he sets out to spend, and to enjoy life, to find happiness himself and to bring it to others. A simple idea indeed and a wholesome one and one which the producers have caught with a spirit that even the author must praise.

The comedy furnished by the old gentleman's rejuvenation is rich. Thomas Jefferson who appears in this important character part gives a performance that will linger in the memory. His character is one of the principal realistic ingredients that go to make the whole so thoroughly enjoyable. Bert Lytell's playing is even and subdued. He is a star who doesn't claim the center of the lens in every scene. We thank him for this! Mary Anderson as heroine fits well into the general surroundings of the picture and William V. Mong contributes another appealing character study. Clarence Burton and Rosemary Theby are a smooth pair of plotters.

To venture the opinion that "The Spenders" will score heavily for the exhibitors is by no means a hazardous statement. It is our opinion that it may be played as a "special," that is advertised more than the average, spoken of in superlatives and heralded with the prospect of an unusual run. Certainly it will not be disappointing for here in "The Spender" is the sort of story the great majority of the public has shown that it wants.—*Peter Milne.*

"The Great Victory, or Wilson or the Kaiser"

(Screen Classics—Five reels)

THE long heralded Screen Classic production which has been successively named "Wilson or the Kaiser," "The Fall of the Hohenzollerns" and "The Great Victory" makes its appearance at last, after the producers have succeeded in bringing it up to the minute by inserting a picture of the George Washington departing for France with President Wilson on board. The picture is in the way of a pictoral history of the war, a history made tensely dramatic by a liberal imagination. If the big fight was still in progress in Europe the picture would serve as propaganda of the best sort. It is a question now whether the public wants to see the outrages of the Germans enacted on the screen. Such things as murder, crucifixion and rape, vividly pictured, are not exactly pleasant.

As a piece of production "The Great Victory" stands as one of the best of its sort. The picture opens with the events of the ex-kaiser's birth and follows with the events of President Wilson's birth. A contrast between the ideals of democracy and autocracy is thus furnished at the outset. Entering on the war the picture shows individual episodes concerning the Edith Cavell case, the sinking of the Lusitania and other passenger ships, the deportation of Belgian citizens, the rape of the country's women, and an episode showing the outrages meted out to the owner of a French chateau, his wife and daughter.

Probably the Cavell episode is the most prominent in the entire picture. How the military governor of Belgium, Von Bissing and a captain proceeded to trap the nurse when she was innocent, court martialing and executing her despite American protest is all pictured dramatically. The execution details are morbid to an extreme degree. Joseph Kilgour as Von Bissing, Earl Schenck as the Captain and Margaret McWade as the martyr give memorable performances in this episode.

The film is brought to a close with the abdication of the kaiser and his flight into Holland, a few flashes of the boys coming home and of the peace ship departing and "The End" is written across the screen.

As the kaiser Henry Kolker contributes a performance in which arrogance and cruelty are the dominating factors. Frederick Truesdell appears as President Wilson and gives a sincere performance that is aided by some similarity of feature to the head of the nation. Again, though, it is a question as to whether the public will accept him. With your kaiser impersonator it is all right. An accomplished actor will makeup well for the part

"OH! JOHNNY!"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Sleeping Rose" (Characteristic Valse Lento), by Gaston Borch

1—"Hunkatin" (Half-Tone One Step), by Levy (2 minutes and 55 seconds), until—T: "Mine, I got no mine."
2—"Savannah" (a Western One Step), by Rosey (1 minute), until—T: "We follow Burke."
3—"Stampede" (for Western scene), by Simon (2 minutes and 40 seconds), until—T: "Two weary wayfarers."
4—"Adieu" (12/8 Dramatic Melodious), by Favarger (2 minutes and 45 seconds), until—T: "By Gawd, it's a girl."
5—Theme (2 minutes and 15 seconds), until—T: "I am going with you to buy."
6—"The Vampire" (Dramatic), by Levy (1 minute and 35 seconds), until—S: Interior of bar-room.
7—"A La Mode" (One Step), by Rosey (2 minutes and 10 seconds), until—S: Johnny entering Dolores' room.
8—"Agitato Appassionato," by Borch (1 minute and 45 seconds), until—T: "Colorado Claro, this is your night."
9—"Olla Podrida (Spanish Characteristic Dance), by Puerner (1 minute and 35 seconds), until—T: "Boys, give him a rail party."
Note—Watch shots.
10—Continue ff (25 seconds), until—T: "The Van Pelt Buttlers are."
11—"By the River" (12/8 Animato Dramatic), by Morse (2 minutes and 15 seconds), until—S: Johnny and girl near tree.
12—Theme (2 minutes and 5 seconds), until—T: "The difference a year can make."
13—"May Dreams" (Moderato Serenade), by Borch (2 minutes and 45 seconds), until—T: "Two soldiers of fortune."
14—"Sinister Theme," by Vely (3 minutes and 55 seconds), until—T: "Could you make a place."
15—Continue pp (20 seconds), until—T: "Twilight diversion of the idle rich."
16—"Babillage" (Allegretto), by Castillo (1 minute and 40 seconds), until—T: "Where can I get a saddle."
17—"Birds and Butterflies" (Intermezzo Capricioso), by Vely (2 minutes and 45 seconds), until—T: "If you wish to see."
18—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes and 55 seconds), until—T: "The mine's booming."
19—"Mysterioso Dramatique No. 54," by Borch (1 minute and 35 seconds), until—S: Close-up of telegram.
20—"Valse Moderne (Valse Lento), by Rosey (4 minutes), until—T: "Mr. Bryson, he went for a smoke."
21—"Dramatic Recitative," by Levy (3 minutes and 25 seconds), until—T: "Tomorrow's Friday."
22—Theme (1 minute and 15 seconds), until—S: Close-up of burglars.
23—"Heavy Mysterioso," by Levy (3 minutes and 55 seconds), until—S: Exterior near automobile.
24—"Rustle of Spring" (Dramatic Agitato), by Sinding (1 minute and 50 seconds), until—T: "Let him now speak."
25—Continue pp (2 minutes and 5 seconds), until—T: "I had a terrible struggle."
Note—Tympany roll when Johnny jumps out of casket.
26—"Hurry No. 26," by Minot (1 minute and 45 seconds), until—T: "Here's your stock."
27—Theme ff (1 minute and 50 seconds), until * * * * END.

and his conception of the role will generally stand as authentic. We know too much of our President, we have seen him too often to seriously countenance an actor playing him and playing him presiding over the cabinet and in private life.

The picture was exceedingly well photographed and the subtitles well written. The story was written by Maxwell Karger, scenarioized by June Mathis and A. S. Le Vino while Charles Miller directed.

"The Fatal Marriage"

(Lehrman Comedy—Fox—Two reels)

HENRY LEHRMAN'S wild circus tricks were never more amply displayed than in his latest comedy "The Fatal Marriage." He starts out with a separate comedy in which dogs, a kitten and an orang' are the principals and then switches into a story of rivalry for a young lady's hand that entails wild chases, smashups, various skiddings and the final plunges of two automobiles off the end of a pier.

The cast is headed by Billy Ritchie, Hugh Fay and Sylvia Day. All of them enter into the comedy with a spirit that is remarkable. Miss Day is an ingenue who gives great promise.

"The Nature Girl"

(Bluebird—Five Reels—Released Jan. 6)

THIS offering may be classed as just above the average. The plot is not out of the ordinary; but it has been so constructed as to unfold itself steadily, thus holding the interest of the spectator fairly tense to the end.

The story has some sympathetic appeal. The feeling it leaves in you is that of compassion for the heroine; also that of pity for her father, who becomes deranged on account of the death of his wife. He later recovers his reason and is joined by his now grown daughter.

Some of the situations are fairly thrilling. Some others could have been made such, had they been handled logically; for instance, it seems rather incredible that the hero could have so easily beaten the Mexicans, in their own country, and rescued the heroine and her father. As the picture, on the whole, is fairly entertaining, however, the critical spectator may be inclined to overlook such conflicts with logic.

Most of the scenes have been taken outdoors. The dense growth of blooming trees and the lakes form a picturesque background that is very enchanting. They add to the entertaining qualities of the picture.

It is a clean offering.—*P. S. Harrison.*

FLORIDA
ST. AUGUSTINE
HOTEL MAGNOLIA

One block from the famous Ponce de Leon Hotel.
Accommodations for 300 guests.
50 rooms with private bath.
20 suites with private bath.
75 rooms with hot and cold running water.
All latest improvements including elevator, electric lights, steam heat, etc.
MUSIC twice daily, dancing every night.
Beautiful shaded lawns surround Hotel.
American and European plan.

Rates Reasonable

PALMER & MacDOWELL, Proprietors

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau.
Write for our free explanatory booklet.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Building Los Angeles, Cal.

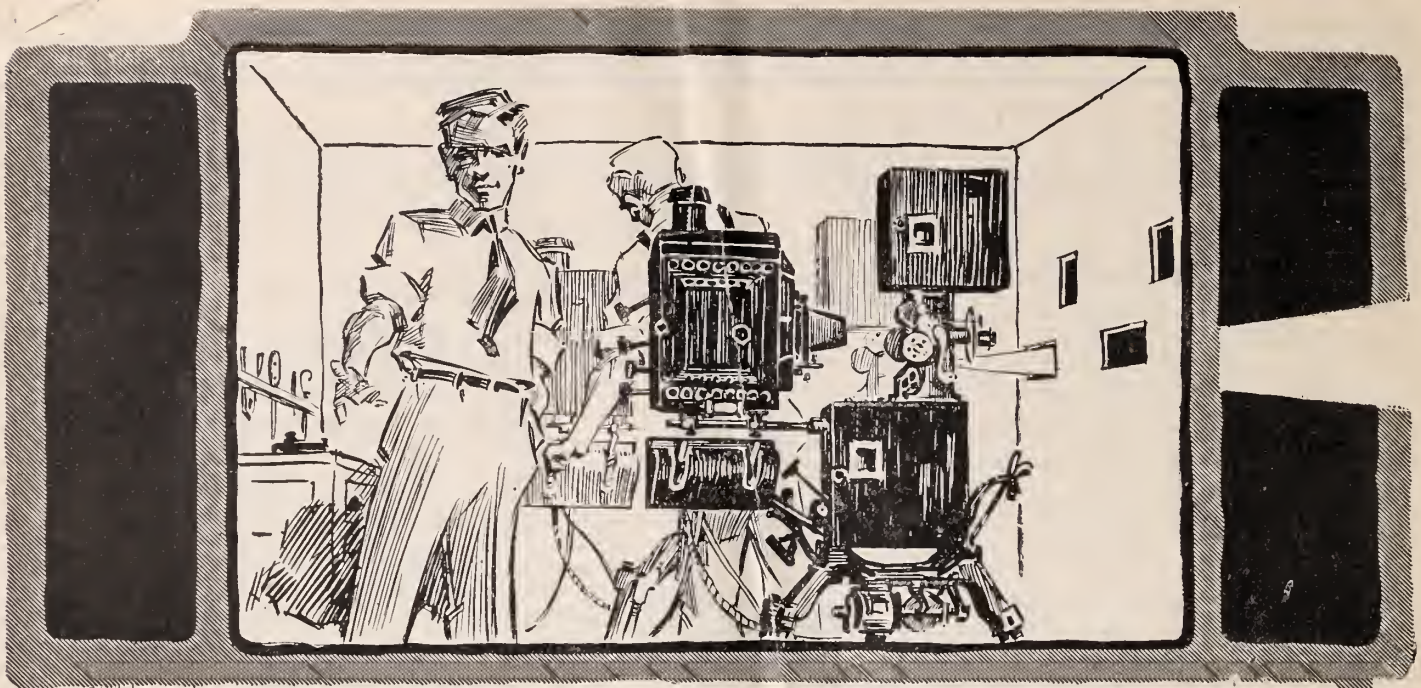
OPEN DAY AND NIGHT

PHONE { CHELSEA 2223
" 2224

TRIANGLE ENGRAVING CO.

Makers of Half-Tone, Line and Color Work

229-239 West 28th Street New York City



Projectionist Ray *says*

" This is the time when I want to put business in the background and say, more emphatically than ever before,

Merry Christmas

" It ought to be a mighty good one, too, for everybody. You may not be thankful for what this old world has gone through, but you're pretty thankful for how gloriously it has COME through; you're glad to be alive and you're some proud of your country. What?

" So here's to you! May there be no intermittent movement in the uplifting tide of your success and may you continue to project perfectly upon the screen of Life through many a

Happy New Year

Copyright, 1918
Nicholas Power Company
Incorporated

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

Adolph Zukor *presents*

Elsie Ferguson

IN

"Under The Greenwood Tree"

An ARTCRAFT Picture

By H. V. Esmond. Scenario by Adrian Gil-Spear.
Directed by Emile Chautard

COMING In January: Elsie Ferguson in "His Parisian Wife," in which the wife's daring gowns cause a heap of trouble with her "in-laws."

When Elsie Ferguson Seeks Adventure—

WHAT is more exciting than beauty in search of a life of thrills in the rough, tough world of a band of thieves?

Nothing much, especially when the beauty finds more thrills than she expected and the ruffians have to be given a first class trouncing by the hero in order to save the beauty's life.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

We have secured good advertisers to talk to YOU. Listen to them!

William A. Brady presents

LITTLE

A Paramount-Artcraft Special

Directed by Harley Knoles ..... Scenario by Anne Maxwell
Photographed by Rene Guissart ... Technical Director George Kelson

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Louisa M. Alcott's Famous Story "WOMEN"

HOW MUCH INFLUENCE HAVE WOMEN UPON YOUR BOX OFFICE?

IF you don't please the women, young and old, you don't prosper. Right?

Louisa M. Alcott's novel, "Little Women," is the story that has been read by more women than any other book ever published.

When William A. Brady made it into a play it was a tremendous success. If it played in your city you know that.

Now it is a moving picture. It's appeal to women drew big business to the Strand Theatre in New York City in the midst of the influenza epidemic.

It has been tested and has made good, as a book, as a play and now as a moving picture.

Special exploitation—advertising and direct by mail circularization—is helping to build *new* patronage for the exhibitor who shows "Little Women."

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Thos. H. Ince presents

CHARLES RAY

in

"String Beans"

A Paramount Picture

By Julien Josephson. Directed by Victor L. Schertzinger
Photographed by Chester Lyons. Supervised by Thomas H. Ince

"Unaccustomed As I Am---"

THERE was crooked work going on and the man who was going to expose it at the mass meeting was taken sick.

Who'd show up the grafters?

Charles Ray, he volunteered to make the speech.

Was it good? "Sure!" you say.

There's where it fools you! It was the worst speech ever made in that town. *But—*

But—just when the crooks thought they had put over their scheme—*then's* when Charlie Ray fooled 'em.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

THOMAS H. INCE *Presents*

Wm. S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan. Directed by William S. Hart

Photographed by Joe August. Supervised by Thomas H. Ince

HE left the West behind, but he took his fists along!

William S. Hart, showing the Gay White Way that it can't get gay with him, is a spectacle well worth talking about.

They'll pack the house to see him in a dress suit.

Use these "ads" to spread the news.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General* — NEW YORK — ARTCRAFT PICTURES

RIVOLI

Monument Square

New York or New Mexico, you are dead sure of one thing in every William S. Hart picture. FIGHTS!

This time, the husky Westerner tears right into Broadway's roughest. Watch him!

THOMAS S. INCE *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan *Directed by Will*

Photographed by Joe August, Supervised by Thos. H

Also

ictograph, "Why M

edy, "Independ

ews Weeklie

RIVOLI THEATRE

"She wasn't interested in a rounder!"

THE pretty waitress has met his sort before. Or *thinks* she has! Some big job, too, to change this woman's mind. In fact, it takes him through the hottest "rough and tumbles" Bill Hart ever fought.

THOMAS S. INCE *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan — Photographed by Joe August

Directed by William S. Hart — Supervised by Thomas H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"

Paramount-Flagg Comedy, "Independence, B'Gosh"

Latest News Weeklies

Looks strange, doesn't he, in that rig? Wait till you see him in action! Still the same old wallop! Ask the Broadway bruisers who taste Bill Hart's medicine in this whirlwind picture!

Thomas H. Ince *presents*

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan — Directed by William S. Hart — Photographed by Joe August — Supervised by Thomas H. Ince

RIVOLI THEATRE

Also

Paramount-Bray Pictograph, "Why Movies Move"

Paramount-Flagg Co... "Independ..."

Latest N...

A magazine's success is measured by its advertising. Look at the "News!"

Paramount-Flagg Comedies

They Speak Right Up

WHEN James Montgomery Flagg starts making fun of folks, the newspapers say things like this:

"We went over to the Strand and saw the best bit of satire, without any exception, that we ever have seen on the screen. James Montgomery Flagg did it, and he calls it 'Perfectly Fiendish Flanagan.' It is worth at least the price of admission, even if you sit in the loges."—*New York Tribune.*

"Yesterday's Strand audience did nothing less than howl at the Flagg humor in 'Hick Manhattan.'"—*New York Evening Mail.*

"'Tell That to the Marines,' a comedy by James Montgomery Flagg, is bright, as most of Mr. Flagg's works are, and well calculated to delight the public."—*New York Times.*

Paramount-James Montgomery Flagg Comedies are business builders. Start showing them and watch them work for you. They're produced by Town & Country Films, Inc., Jack Eaton and Eltinge F. Warner.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

STRAND
THEATRE
TODAY
Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies
JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture
Adapted from the Story, "Someone and Somebody," by Porter Emerson Browne
Scenario by Gardner Hunting
Directed by James Cruze
-And all in $5 Gold Pieces!
At least that's the way they felt to Walsingham Van Dorn who had lived for twenty years without one spare dime to rub against another, and then some relations left him forty millions in one lump.
He simply can't give it away fast enough—it buries him!
ARMY DESERTER TELLS
Inherits 40 Millions While Eating 30c Dinner!
THE question is, if you read in the paper that you had inherited 40 million dollars in real money—and you were eating a 30c dinner at the time, which was the first square meal you had had in 2 days—would you finish the meal before going for the money?
You think you would! Well, try it; just get somebody to leave you 40 millions and see!!
JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture
Adapted from the story "Someone and Somebody," by Porter Emerson Browne
Scenario by Gardner Hunting
Directed by James Cruze
TODAY
Bray Pictograph
"A German Trick
Latest
He dreamt it—and it came true next day!
20 MILLION
And then the "unfortunate" fellow started out to try to spend it! Lord, he'd give the page-boys in the hotel a ten-spot every time he saw one—and you bet he saw them, for they took care to be present!
JESSE L. LASKY presents
WALLACE REID IN "Too Many Millions"
A Paramount Picture
Adapted from the story "Someone and Somebody," by Porter Emerson Browne
Directed by James Cruze
Scenario by Gardner Hunting
STRAND
Broadway at Main Street
TODAY
Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies
FRUITS OF CONQUEST
REPORTS NEW PEAC

JESSE L. LASKY
presents

WALLACE REID
IN
"Too Many Millions"

A Paramount Picture

Adapted from the Story, "Someone and Somebody," by Porter Emerson Browne. Scenario by Gardner Hunting. Directed by James Cruze

Which "Ad" Do You Like Best?

THE one showing Wallace Reid in the restaurant? The small one up in the left hand corner?

You probably will admit they *all* interest you and make you want to see the picture. They'll interest your patrons, too, and help you bring crowds to see this newest and perhaps funniest Wallace Reid picture.

Hundreds of exhibitors are using the ready-made "ads" we're furnishing. It's only *one* of the ways in which we help you make more money on Paramount and Artcraft Pictures.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

TRIANGLE

Holiday Greetings

TO every Triangle Exhibitor we wish a Merry Christmas.

To the boys overseas and to those who have returned victoriously to the Land of the Free we offer our thanks, a hearty hand-shake and a holiday greeting.

Nations overcome conflicting prejudices and in their cooperation win a world war that promises the blessings of Democracy to every Human Nation on the face of this Earth.

When the Allies harmonized in their activities, victory came with unexpected rapidity. To their efficiency in working together, to their foresight in eliminating selfish interests—we owe the *rapidity* of a sure victory, and the joy of peace for Christmas, 1918.

Do the problems of a peace time industry compare to the problems of Nations at war?

To overcome the many obstacles which must ever crowd the path of a rapidly growing industry, stimulates interest, develops character and adds zest to our endeavors.

Certainly the motion picture industry will continue to progress and enjoy new prosperity in these days of peace.

Realizing that our interests are one, to entertain a Nation of peaceful individuals, the producers, distributors and exhibitors will solve problems, overcome obstacles, and work together with new enthusiasm for the certain prosperity of our mutual pursuit.

And so we predict and wish you a prosperous New Year

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway **New York**

Now Being Booked by High-Class Theatres All Over the Country!

J. STUART BLACKTON'S

Supreme Achievement

The story with a Laugh, a Thrill, and a Throb

"The Common Cause"

With An All-Star Cast Including

HERBERT RAWLINSON — SYLVIA BREAMER

Lawrence Grossmith, Charles and Violet Blackton
Huntley Gordon, Louis Dean, Mlle. Marcel
and Philip Van Loan

and in the prologue and epilogue

Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming

Written by J. Hartley Manners and Ian Hay Beith

Scenario by Anthony P. Kelly

Musical Score by Manuel Klein

In common with the rest of the Trade Press reviews which have been published, The Billboard lauds big Blackton Production.

"—most realistic, enthralling story of patriotism potential with uplifting thoughts, ever reproduced upon the silver sheet. It not only embodies events of the past, but its succcess will be permanent, for its theme fits the present and the future of this—and all countries. ****A truly note-worthy production***—will advertise itself after the matinee and will reflect credit on the theatre showing this whale of a hit. 100 per cent is the trade mark on this film."

VITAGRAPH

ALBERT E. SMITH *President*

ALBERT E. SMITH
presents
ALICE JOYCE in "The Captain's Captain"
SECOND RELEASE OF THE
ALICE JOYCE STAR SERIES
Adapted from James A. Cooper's Widely Read Story "Cap'n Abe, Storekeeper"
Directed by Tom Terriss
IT is an entirely new Alice Joyce that you will find in this whimsical Cape Cod romance. This time she is the mischievous, irresponsible girl, always doing the unexpected, getting into a bit of a scrape now and then, but getting out of it again, and getting someone else out with her.
"The Captain's Captain" is a typically Happy Picture—brimming with smiles that are never forced. Its fresh delightful humor, its never-waning action and strong love story should make it one of the most popular of the Alice Joyce releases.
And supporting this beautiful star—whose box-office power is increasing with each succeeding release—is this all-star cast: Arthur Donaldson, Maurice Costello, Eulalie Jensen, Percy Standing and Julia Swayne Gordon.
ALICE JOYCE
STAR SERIES SCHEDULE
(Current Releases)
"Everybody's Girl"
"The Captain's Captain"
to be followed by six additional features on these dates:
February 10, 1919
March 24, 1919
May 5, 1919
June 16, 1919
July 28, 1919
October 20, 1919
VITAGRAPH
ALBERT E. SMITH President

BUSINESS BUILDING BLOCKS OF VITAGRAPH SERVICE

FIVE PART BLUE RIBBON FEATURES

The Utmost in Story, Cast and Production

RELEASED under a new plan which permits of the booking of 52 Features for 52 Weeks, with each star rotating at six weeks intervals, or in units of one or more individual star series.

ONE EACH WEEK

A SERIAL EPISODE FOR EVERY WEEK

4 Big Chapter-Plays A Year

WILLIAM DUNCAN

Supported by an all-star cast including

Edith Johnson and Joe Ryan

and

ANTONIO MORENO and CAROL HOLLOWAY

are alternately featured in these big super-serials, all of the same box-office power as

"The Fighting Trail" "Vengeance and the Woman" "The Woman in the Web" "A Fight for Millions"

"THE IRON TEST"

(Current Serial Release)

and

"THE MAN OF MIGHT"

(Forthcoming Duncan Serial)

TWO-REEL BIG "V" SPECIAL COMEDIES

Alternately Featuring LARRY SEMON and MONTGOMERY and ROCK

in

THE SCREEN'S SPEEDIEST FUN FILMS

ONE EACH WEEK

VITAGRAPH

ALBERT E. SMITH *President*

HEARTS OF THE STAMPEDE

The Gold-Mad Days of Nome in a Mighty Alaskan Drama of Humor and Pathos

The broad sweep and verile magnetism of the colorful North have lent inspiration to Monte M. Katterjohn, the writer, in creating "Hearts of the Stampede," his third vigorous photoplay of Alaskan life. It is a human story of love and daring.

In addition to the tremendous spirit of rush and roar, the wild abandon and fascinating lure, this newest Katterjohn Film possesses humor and pathos to a greater degree than did either of its money-making predecessors.

A blood-red melo-drama of elemental life, it is tempered with throbs and chuckles. The untamed characters of the story are of a nobler mould and a cleaner life than have served in most Alaskan photoplays. They are savage only in the sense that to survive, they lived, loved, fought and died according to the code of that ice-locked land.

'Hearts of the Stampede" is exactly what its title implies--a story of those fortune-seekers who flocked to the golden shores of Nome barely eighteen years ago. Its characters are drawn from the raw life of that period.

This picture will be offered to exhibitors in six reels at no greater price than is asked for the best program specials.

HOUDINI

¶ THE UNITED BOOKING OFFICES DO NOT BOOK SERIALS USUALLY.

¶ BUT THEY BOOKED "THE MASTER MYSTERY" FOR THREE- AND FOUR-DAY RUNS IN SIXTEEN KEITH AND PROCTOR THEATRES IN NEW YORK.

¶ THEY KNOW HOUDINI'S GREAT DRAWING POWER.

¶ THEY KNOW "THE MASTER MYSTERY" IS THE BIGGEST, NEWEST THING IN PICTURES.

¶ YOU, TOO, CAN BOOK NOW.

OCTAGON FILMS, INC.

B. A. ROLFE PRODUCTIONS

Executive Offices 9 East 41st St., New York City

HOUDINI

YOU CAN BOOK "THE MASTER MYSTERY" AT THESE EXCHANGES:

ROLFE PRODUCTIONS OF NORTHERN NEW JERSEY
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

ROLFE PRODUCTIONS OF DALLAS
1911½ Commerce St., Dallas, Texas

EFFANO FILM EXCHANGE
CAREY WILSON, Manager
729 Seventh Avenue, New York City

ROLFE PRODUCTIONS OF ATLANTA
65½ Walton Street Atlanta, Ga.

CELEBRATED FILM PLAYERS CORPORATION
207 S. Wabash Street Chicago, Ill.

ROLFE PRODUCTIONS OF PHILADELPHIA
1235 Vine Street Philadelphia, Pa.

CANADIAN RIGHTS
REGAL FILMS, LTD.
21 Adelaide Street, W., Toronto, Ont.

ROLFE PRODUCTIONS OF PITTSBURGH
412 Ferry Street Pittsburgh, Pa.

FOREIGN RIGHTS
EXPORT and IMPORT FILM CO.
729 Seventh Avenue, New York City

OCTAGON FILMS, INC.
B. A. ROLFE PRODUCTIONS
Executive Offices: 18 East 41st Street, New York City

SELECT SP PICTURES

presents

MITCHELL LEWIS

IN "CODE OF THE YUKON"

In this, his first Select Picture, Mitchell Lewis, who created the immortal role of *Poleon* in "The Barrier," is again presented as a simple, big-hearted fellow of the great Northwest.

The photodrama, like its leading figure, is strong, clean, virile.

From the Story by
Anthony Paul Kelly

Scenario and Direction by
Bertram Bracken

SELECT SP PICTURES

Joseph M. Schenck
presents

NORMA TALMADGE

In A Screen Version of The Celebrated Stage Success~

"THE HEART OF WETONA"

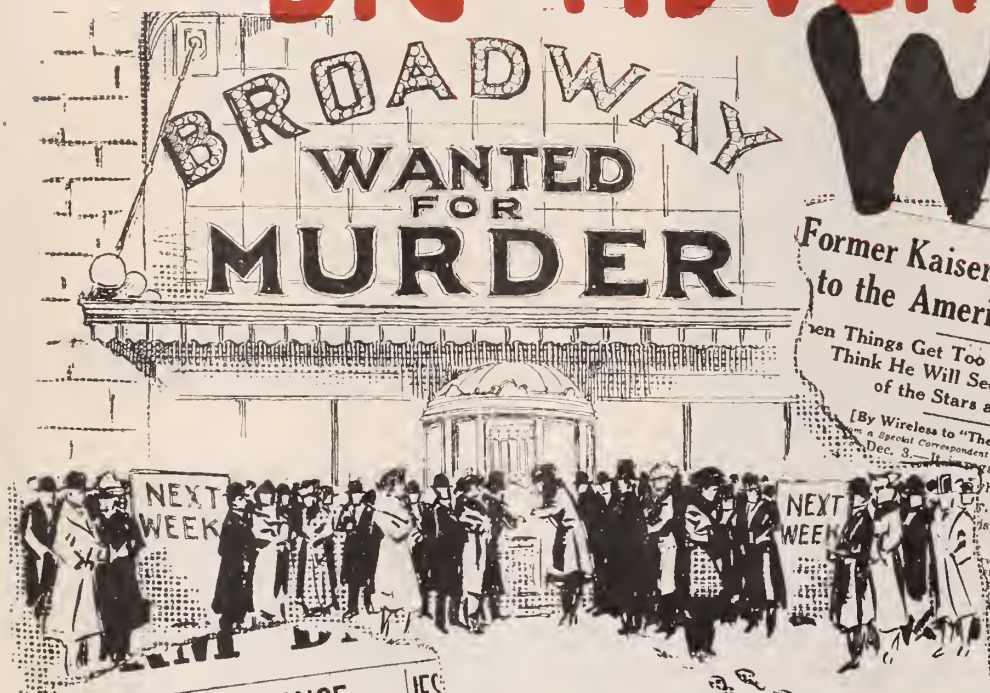
by George Scarborough
Author of "Her Only Way," "The Forbidden City," Etc...

Scenario by Mary Murillo

Directed by
S. A. Franklin

SELECT SP PICTURES

THE BROADWAY THEATRE BIG ADVERTISING



Wanted for

Former Kaiser May Surrender to the American Authorities

...en Things Get Too Hot in Holland Britis... Think He Will Seek the Protection of the Stars and Stripes.

[By Wireless to "The Evening Sun."]

...m a Special Correspondent of The Evening Sun.
Dec. 3. ...garded in British o... when the former Ka... and the demands ...istent, he will give ...

...view Wilhelm's secretary sou... ...ing telegram to the United P... ...pondent ... to inform you that the Em... ...having retired to private life, ...wish to ... any statement ... for publ... ...pre...

...or he would ...lown to the ...has ... ...om this ...

Give Up Kaiser at Once, Allied Council Demand

British War Cabinet Unanimously Decides to Press for Extradition.

...opyright, 1918, by the Press Publishing Co. (The New York World) ...
(Special Cable Despatch ... Evening World)

...

GIVE UP KAISER AT ONCE TO BE THE ALLIED DEMAND; WILSON GIVES HIS ADVICE

Holland Expected to Agree to Surrender of Former Emperor as a Pirate

ENTENTE IS UNITED

Policy Toward Hohenolle Fixed at Conference in London

...1918, by the Press Publishing ... (The New York World) ...
...Dispatch to The Evening Wo... ...Dec. 2.—The Daily ... ...correspondent sa... ...at Downing ... ...have come t... ...render of th... ...shall ...

FROM M. KASHIN TO HARRY RAPF

DEAR MR. RAPF —

The advertising possibilities of "Wanted For Murder" have been well illustrated by the whirl- wind campaign launched in connection with its run at the Broadway Theatre. I feel certain that thousands of exhibitors throughout the country will reap the same splendid box office results. It is a great show proposition because it has so many different advertising angles.

SIGNED M. KASHIN

AFFORDING THE MOST SENSATIONAL ADVERTISING CAMPAIGN — A CLEAN UP

NOT A PROPOGRANDA OR WAR FILM

SEE —
IRENE FRANKLIN AND BURT GREEN —
WOMEN'S MOTOR CORPS OF AMERICA —
SALVATION ARMY WORKERS

ROMANCE
THRILLS
ADVENTURE

Regarded as Sa...

NOW

BOOKINGS PLACED BY

INDEPENDENT SALES CORP.

REPRESENTATIVES IN EVERY TERRITORY

INDEPENDENT SALES CORPORATION

RUN ILLUSTRATED THE POSSIBILITIES OF MURDER

TRY KAISER AS PIRATE, PLAN OF ALLIES

HOLLAND EXPECTED TO GIVE UP HOHENZOLLERN

President Wilson Said to Have Made Suggestions in Method of Procedure in Getting the ex-Kaiser to Trial—Dutch Cut Off Exports to Germany.

LONDON, Dec. 3.—A demand for the surrender of William Hohenzollern will be submitted to the Netherlands government in the name of all the allied cabinets, according to the Express. The views of France and Italy have been fully communicated the British government, and President Wilson has also made estions relative to procedure in the case.

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

NOW

A SMASHING BIG SHOW

Playing Open Bookings and AT THE

BOOK IT NOW WHILE THE APPEARANCES ARE

Bookings Placed By

INDEPENDENT SALES CORP.

Representatives in Every Territory

PROPOSITION AT LAST!

Widely Advertised Special Runs

SAME TIME

of the AIR

Starring **LIEUT. BERT HALL**

OF THE LAFAYETTE ESQUADRILLE

and **EDITH DAY**

BERT HALL PERSONAL PUBLISHED BROADCAST

Distributed Through

FILM CLEARING HOUSE, INC.

Exchanges in Every Territory

10-20-30

LOEW — MASTBAUM — MOSS — ASCHER BROS.
and Hundreds of Other Prominent Exhibitors Have Signed For

Julius Steger presents

EVELYN NESBIT and her son RUSSELL THAW in HER MISTAKE

First of the Twelve Big Special Productions at the Fixed Rental Prices of

$10 — $20 — $30

PER DAY

ARRANGE FOR THIS EXTRAORDINARY SERIES IMMEDIATELY

NOW BEING BOOKED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

10-20-30

The Dramatic Thunderbolt, "SAFE FOR DEMOCRACY"
Introduced With Tremendous Success
At The Rivoli Theatre

Second of the Twelve Big Special Productions at the Fixed Rental Prices of

$10—$20—$30

PER DAY

YOU CANNOT PAY MORE UNDER THE
FIXED-PRICE PLAN

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

10-20-30

ANOTHER EXCEPTIONAL FEATURE

SELECTED BY S. L. ROTHAPFEL

FOR PRE-RELEASE SHOWING
AT THE RIALTO THEATRE

PAUL M. POTTER'S
GREATEST SUCCESS SINCE "TRILBY"

A WOMAN'S EXPERIENCE

STARRING

Mary Boland

Third of the Twelve Big Special Productions at the Fixed Rental Prices of

$10—$20—$30

PER DAY

AN OPPORTUNITY NO FIRST CLASS THEATRE CAN AFFORD TO MISS

NOW BEING BOOKED BY

INDEPENDENT SALES CORPORATION

REPRESENTATIVES IN EVERY TERRITORY

10-20-30

CAPACITY HOUSES INSURED BY THE IMMENSE POPULARITY OF THE SUCCESSFUL PAULA BLACKTON COUNTRY LIFE SERIES

THE FIRST BIG SPECIAL PAULA BLACKTON "COUNTRY LIFE" FEATURE —

THE LITTLEST SCOUT

Fourth of the Twelve Big Special Productions at the Fixed Rental Prices of

$10—$20—$30

PER DAY

ALL TIMELY EXTRA ATTRACTIONS WITH UNUSUAL ADVERTISING ANGLES

DISTRIBUTED THROUGH

FILM CLEARING HOUSE, Inc.

EXCHANGES IN EVERY TERRITORY

Goldwyn Pictures

Here Is Another "Polly Of The Circus"

THOSE were the words of the reviewing committee of the National Board of Review when they saw Mae Marsh's next Goldwyn production.

A beautiful love story of appeal and pathos; a young girl's love and loyalty for her bankrupt father; a contest against uneven odds with an unscrupulous gambler and a Saratoga race scene that will thrill your audiences as few pictures ever have done before.

A picture that wins both exhibitor and public liking is·

MAE MARSH in The Racing Strain

A romance of the Bluegrass

By Tex Charwate *Directed by Emmett J. Flynn*

Advertise it like this when it comes to your theatre:

"They're Off! The girl wins love—the horse wins a fortune."

"The day's best bet—fifty furlongs of daring, romance and thrilling adventure."

Released everywhere December 22.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Editorially Rated by the Moving Picture World As a 100% Production

WORLD December 14, 1918

aside
elicate
w, and
egulate
xy under
where the
the aisles in
arly noticeable
st to those sitting
ere the whole first
noise may be obviated
s. But as for the usher
patrons, or enters into a loud
he location of seats, that is some-
and should not be allowed to happen so
y.

"THE HELL CAT'S" AVERAGE

By Edward Weitzel

TO be explicit about the matter, only one man ever called Panchita O'Brien a "hell cat," and he did it in a fit of savage rage, because she refused to hide her contempt for him and fought with all her strength when he made a captive of her and killed her father. Panchita is as fine a specimen of womanhood as ever grew up on a Wyoming ranch. When she takes the law into her own hands and escapes further indignities by burying a dagger in the heart of Jim Dyke her act more than justifies itself. And every one will applaud Jack Webb for telling her that her suffering has only added to her claim on his love and devotion. In other words, Panchita O'Brien is a thoroughbred, and her story will interest every man and woman who admires courage and deep affection and all that is best in woman.

* * *

This very impotant point being established, it is in order to check up the other merit marks in the Goldwyn production, "The Hell Cat," and discover how near it comes to that elusive one-hundred-per cent. average. A review of the picture printed in last week's Moving Picture World stated that the plot "departs but little from a familiar and well-tested trail." Further on the article held that, "No Goldwyn production has ever been more completely satisfying."

But one means could have reconciled the two statements—craftsmanship.

Taking the story for consideration, it is quickly made clear that its material has been forced to yield every ounce of its dramatic value without once lowering the tone of its artistic standard, which is a veritable transcript of life. The main motive is primitive passion, and a story of crime and animal instinct is told on the screen lucidly and without compromise, but the artistic restraint which marks the true craftsman is never absent.

* * *

Willard Mack has employed the art of the dramatist in putting together the situations of Geraldine Farrar's latest starring vehicle, and the steady pull of its action is never broken by the introduction of unnecessary incident of any description. The closing scenes, which compose the wronged girl's vengeance, are remarkable for their brevity as well as for their power. The effectiveness of their restraint could not be increased. The character drawing is equally well done. Jim Dyke, Jack Webb, Panchita's father and Wan-e-mee are real flesh and blood beings, as created by the author and acted by the members of the cast.

* * *

Reginald Barker and his share of the work contribute largely to the merit marks of the production. With the temptation of countless long shots in a sweep of country that abounds in views of great beauty, the director subordinated everything to the human interest of the story and kept the way clear for its constant advance. This scenic background of the picture, when exteriors are used, is a delight, but from the moment Jim Dyke rides over to the O'Brien ranch and meets Panchita the fate of the girl becomes the absorbing feature of "The Hell Cat." Director Barker evidently recognized that nothing else mattered so far as the spectator was concerned. All the help that skilled attention to detail could give was bestowed on the picture, and no legitimate opportunity to add a touch of romance was neglected; but before everything else the director realized it was his duty to create drama.

Here, then, we have "The Hell Cat's" average and the reason for the picture's entertaining qualities: a one-hundred per cent. production of a familiar story whose drama possibilities will never grow old. There have been loftier themes, but none with greater vitality. And none has been told on the screen with a better understanding of its demands.

This production is living up to its 100% classification by establishing new patronage records in the principal theatres of the nation.

GOLDWYN PICTURES CORPORATION

Samuel Goldfish, *President* Edgar Selwyn, *Vice President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

Do You Know the Real Idea Behind the Ford Educational Weekly?

LET us talk together, exhibitor and distributor, like "regular people" about the Ford Educational Weekly and the reasons both for its existence and its success.

Every great newspaper in America—every one that is rated as a successful, big money-maker—is founded upon *human interest and mass appeal.*

There is not a class daily paper in America with a tremendous circulation. The class dailies written for the minds of the select few have circulations ranging from 22,000 to 75,000 maximum a day.

But the papers that are *built for the public taste*—what a difference! There are two million-copy circulations in New York; one 448,000 daily circulation in Philadelphia; three in excess of 400,000 each daily in Chicago.

Our reason for telling you this is to give you *the real reason for the success and the tremendously widespread distribution of the Ford Educational Weekly.*

It is *built for the American public.* It is frank, open, interesting, human, vivid. It answers the multitude of questions the average alert American asks.

Goldwyn, as you have read in previous announcements, assumes the exclusive American distribution of the Ford Educational Weekly beginning with the first issue of January 12, 1919. We are frankly proud to be the marketing or releasing mechanism for *this altruistic product of the greatest industrial captain in our national life.*

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

Every Goldwyn office is now ready to sign contracts with exhibitors and the Ford Motor Company sales agents—there are 10,500 of them in the towns and villages of the country—will forward your applications for service to Goldwyn and give you any desired information promptly. Note the titles of releases under the "Educational" classification in this publication.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

If You Don't Like Louis Bennison You Are Not Human

THE NEW YORK TIMES says this through its critic—strong words indeed for a great conservative newspaper.

An actor's scrapbook usually reveals his real *personality;* you can read what authoritative critics have said of him and accurately foretell his future success.

Every able, reputable critic in the larger cities of the country has unreservedly praised Louis Bennison and predicted his future as a screen favorite. In

Betzwood Film Company's
presentation of

LOUIS BENNISON *in* Oh, Johnny!

By Wilson Bayley *Directed by Ira M. Lowry*

you will see the critical predictions begin to come true. This is the first of *six* Louis Bennison Star Series productions to be released exclusively through the Goldwyn organization.

Exhibitors in every Goldwyn branch zone have been invited to trade showings to "meet Louis Bennison." The immediate results of these showings have been a heavy volume of signed contracts.

We are now awaiting *your* contract for another winning star.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Write Your Own Ticket on a Comedian—

FIRST, he must be comic. He must be *wholesome*. He must be genuine. He need not seek to conquer the world in one picture, for if he does he will be forced and unnatural.

Naturalness and cleanliness are the elements you seek most.

Then you demand freshness, novelty, *zest*. These are the specifications that every exhibitor who knows his business and understands his public would write if he planned to make his own comedies for his own audiences.

And every thing we have here written is found in likable, laughable, happy-go-lucky

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

You who read this are an exhibitor yourself. You *know* exhibitors. You know that not many of you write letters of praise. The exhibitor mind has worked out a rule that it doesn't pay exhibitors to tell a producer how much they like a star or a production.

But despite this, of the 2,900 exhibitors who are now playing Capitol Comedies easily 1,500 customers have written to Goldwyn saying: "I like the Capitol Comedies and my audiences are growing to like "Smiling Bill" Parsons more every day."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*.

16 East 42nd Street New York City

The SURRENDER of the GERMAN FLEET

An event unparalleled in history,
is in the *regular* issue of the

OFFICIAL WAR REVIEW

Number 26

The importance of this film deserved a "special" issue at special prices. In accordance with a liberal policy, strictly adhered to, it was put in the regular issue at regular prices.

Official British, French, Italian
and American pictures
Presented by Committee on Public Information
George Creel, Chairman
Division of Films
Charles S. Hart, Director

PATHE
Distributors

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Much in Little

One reel every other week.

PATHÉ REVIEW

a film magazine

The one requirement asked for each subject that goes into this fascinating film is, "is it interesting?" Each number will be made up of Scientific, Educational, Scenic, Humorous, or Sport subjects, not one of which will be dry, or so lengthy as to be uninteresting.

The first number will be released on January 19th. Its contents are typical of succeeding issues. They look attractive, they are attractive!

Analysis of Baseball (wonderful slow motion photography)
How Music Affects Animals (Ditmars Film)
Picturesque Brittany (Pathécolor)
Butterflies and Bees (Pathécolor)

Here is truly a release which gets away from the objections which so often attach to the words "educational" or "scenic". It is a film for the whole family, suitable for every theatre and with a most dependable quality.

Take a look at the first issue at your nearest Pathé Exchange!

Yes! "Another War Picture!"

A picture you will be mighty proud to book, *Mr. Exhibitor.*

THE BATTLE OF CHATEAU-THIERRY

A living memorial to American valor. The eye-witness to the indomitable courage of those to whom VICTORY is due:—

THE AMERICAN AND ALLIED SOLDIERS

Written and Compiled by
Paul Capellani
in Collaboration with Military Experts

Photographed by the Cinematograhic Division of the French Army

Communicate with:—
E. RATISBONNE
Delegate of the Cinematographic Division of the French Army
729 7th Avenue, New York City
Bryant 1574

It Would Take a Grind Of 5 Years and 8 Months To Show This Picture

Of course, it's a Fox film.

For whenever the unusual, amazing or extraordinary is done in photoplay production, 'most everybody who knows the film business just naturally says one word—"Fox."

Up to a year or so ago the photoplay world and the public were amazed at each new Fox film surprise.

Now they take each Fox surprise as a matter of course.

"The Fox way of doing things," they say, and look forward to the next.

William Fox has just gone on producing one surprise after another, until he has set a "surprise" standard of production.

So that motion-picture exhibitors and the public have become so used to the unusual from William Fox that they refuse to be surprised any more—at anything he does.

They just demand his films—and let it go at that.

True—the demand is progressive—is growing bigger and more insistent from day to day, from week to week, from month to month.

Until now—the demand is so vast that the question is —which exhibitor can get Fox productions first.

FOX
FILM CORPORATION

Its Footage Would Be More Than 38,000 Miles, Filling 200,000 Reels

All this great success is very gratifying.

The public appreciates and wants Fox pictures—that's all William Fox is interested in.

The exhibitors, with their wise fingers on the public pulse, are showing Fox pictures whenever they can get them.

We congratulate these exhibitors on their sagacity—we thank them for their generous support and encouragement.

But—how many people fully realize the stupendous achievement that is the result of the Fox Idea in motion pictures?

Even we—including Mr. Fox himself—didn't fully realize it until we found time to sit back for a few days during the recent non-release period.

Then it dawned on us that we had the greatest moving-picture business in the world.

FOX
FILM CORPORATION

This Picture Would Be Long Enough to Measure Circumference of Earth

We had been watching both the public and motion-picture exhibitors take each new Fox production—mark it with the sign manual of success—and then wait expectantly for the next.

We, like them, saw only the individual pictures and didn't grasp the magnitude of the whole, big, vast institution grown up around the successful Fox Idea.

When William Fox began producing some five years ago even he, with his great dreams of the future, had no shadow of a thought that the Fox Film Corporation would become the tremendous institution that it is—particularly in so short a time.

No one foresaw that Fox pictures would be seen in every part of the globe—that countless millions of people would become patrons of the Fox Idea of the photoplay—not only here in this country, but in almost every section of Europe, of Asia, of Africa, of South America, of Australasia.

William Fox has been busy producing month after month, year after year, until he has a record of pictures behind him that, in quality and quantity, is the real wonder of the moving-picture business.

FOX
FILM CORPORATION

It Measures Likewise The Ever - Increasing Scope of the Fox Idea

The quality of the Fox pictures is proved by the astounding Fox success.

As to their quantity—well, up to date, Fox productions, if made into one picture, would have a footage of 200,284,-160 feet, or 38,000 miles, enough to reach around the earth with thirteen thousand miles of film left over.

This one picture would take a grind of five years and eight months, or over fifty thousand hours, to run—think of it!—a picture of more than two hundred thousand reels.

Does that give you any conception of the vastness of the productive growth and success of the Fox Idea?

On the basis of the Fox Idea—to give the public what it wants—William Fox has built up an edifice so stupendous in size that it is difficult to grasp its proportions.

The public has put its mark of approval on the Fox Idea as expressed in Fox pictures.

The public has made Fox success.

The public will make *your* success—with Fox pictures.

FOX
FILM CORPORATION

HENRY B. WALTHALL

in "AND A STILL SMALL VOICE"

A virile and compelling drama of the Southland and the Money Marts of New York. The first of a series of eight super-productions starring this prémiere actor from the studios of the National Film Corporation of America.

Released
December 29

Released December 29th by

EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS

An EXHIBITORS' MUTUAL Trio of Quality

BESSIE BARRISCALE *in* **"ALL OF A SUDDEN NORMA"**
Released January 5th

WILLIAM DESMOND *in* **"LIFE'S A FUNNY PROPOSITION"**
Released January 12th

SESSUE HAYAKAWA *in* **"BONDS OF HONOR"**
Released January 19th

Released by
EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

ROBERTSON - COLE COMPANY
Bankers and Exporters

Now Playing—Martin Johnson's "Cannibals of the South Seas"
Billy Rhodes in "The Girl of My Dreams"

PIONEER

LITTLE ORPHANT

A six part production of universal appeal

AN OUT OF THE ORDINARY PHOTO-DRAMA THAT EVERYONE WANTS TO SEE.

TERRITORY

PIONEER
130 WEST 46TH ST.,
DISTRIBUTORS OF "WIVES OF MEN"

FILM CORPORATION

Presents

ANNIE

FROM THE
WORLD FAMOUS
POEM BY

JAMES WHITCOMB RILEY

DID YOU READ
WHAT THE CRITICS
SAID
?

NOW SELLING

FILM CORPORATION
NEW YORK, N.Y.
AND "THE STILL ALARM"

THE 1919 REASONS TO START
Dustin Farnum in Zane Grey's
"THE LIGHT OF WESTERN STARS"
THRILLING
IMPRESSIVE
RICH IN HUMAN INTEREST
ACTION SWIFT AS A TORRENT
DIRECTED BY CHAS SWICKARD
RELEASED JAN. 5

THE YEAR WELL BEGIN WITH

Kitty Gordon

in the

SUPERPICTURE TRIUMPH

"ADELE"

THAT WILL FASCINATE MILLIONS OF AMERICAN WOMEN AND HOME COMING VICTORIOUS "YANKS"

BY ADELE BLENEAU
DIRECTED BY WALLACE WORSLEY

RELEASED JAN. 26

Foreign Distributor,
DAVID P. HOWELLS,
729 Seventh Ave., N. Y.

UNITED PICTURE THEATRES OF AMERICA INC.
1600 BROADWAY J. A BERST PRESIDENT NEW YORK

BRENTWOOD
FILM CORPORATION
Presents
THE TURN IN THE ROAD
Story and Direction by King W. Vidor
All Star Cast Including=
Helen Jerome Eddy
Winter Hall
Pauline Curley
Lloyd Hughes
Charles Arling
George O. Nicholls
and little Ben Alexander
"As Staple and Wholesome as Sugar and Wheat"
A Picture that'll Grip and Charm every member of every American Family
For Release Information
BRENTWOOD FILM CORPORATION
4811 Fountain Ave. Los Angeles Cal.
E.G. Klein L.A.

ANOTHER Gaumont SCOOP

DRIVEN *from the* SEAS

A Thrilling 1-Reel Special

THE FIRST AND BEST PICTURES SHOWN IN THIS COUNTRY
OF THE

Surrender of the German Fleet

TO
THE ALLIED NAVIES

$10,000 were offered us for the first negative of THIS GREAT HISTORICAL PICTURE received in this country. . . . The offerer knew the people were eager to see it, and counted on releasing it in multiple reels, for which the exhibitors would have had to pay fancy rentals.

Needless to say we refused to sell at any price. We are producing pictures not only for our own benefit, but for the benefit of the exhibitors and public.

The complete picture of the surrender of the German fleet and U-boats on the high seas, their imprisonment in the Firth of Forth, the review by King George, the Prince of Wales, Admiral Sims, and other Allied officers—all is shown in one snappy, never-to-be-forgotten reel, distributed *at reasonable rates* by

THE BEST INDEPENDENT EXCHANGES

Savini Films, Inc.,
ATLANTA, GA.

Eltabran Film Co.,
CHARLOTTE, N. C.

Celebrated Players Film Corp'n,
CHICAGO, ILL.

Metropolitan Co.,
DETROIT, MICH.

Doll-Van Film Corp'n,
INDIANAPOLIS, IND.

Associated Theaters, Inc.,
MINNEAPOLIS, MINN.

First Nat'l Exchange,
PITTSBURGH, PA.

Pearce Films,
NEW ORLEANS, LA.

All Star Feature Distributors, Inc.,
SAN FRANCISCO, CAL.
LOS ANGELES, CAL.

Electric Theater Supply Co., Inc.,
PHILADELPHIA, PA.

Regal Films, Ltd.,
TORONTO, CANADA.

First National Ex. Circuit,
DENVER, COLO.
SALT LAKE CITY, UTAH.

W. B. Towne Photoplay Co.,
ST. LOUIS, MO.
KANSAS CITY, MO.

Northwestern Consolidated Film Co.,
SEATTLE, WASH.

Super-Film Attractions, Inc.,
WASHINGTON, D. C.

Big Feature Rights Corp'n,
LOUISVILLE, KY.

Eastern Feature Film Co.,
BOSTON, MASS.

Doo-Lee Film Co.,
SYRACUSE, N. Y.
(for New York State)

and

FIRST NATIONAL EXHIBITORS EXCHANGE
509 Fifth Ave., New York City
for Greater New York, Long Island, Westchester, Putnam and Rockland Counties, N. Y., and Northern New Jersey

ATTRACTIVE 1-SHEET POSTER

Gaumont
London

Gaumont Co.

FLUSHING, N. Y.

Branches and wide-awake correspondents everywhere

Gaumont
Paris

Wid's Says

Wid's DAILY

Friday, December 13, 1918

Exciting Action Story Blended With Good News Film Will Undoubtedly Register Well.

Earl Schenck and Claire Whitney in
"THE KAISER'S FINISH"
Warner Bros.—State Rights.

DIRECTOR .....John Joseph Harvey.
SCENARIO BY .....Rial Schlessenger.
CAMERA MAN .....
AS A WHOLE....Fast-moving interesting action film, with excellent news weekly scenes well titled, and smoothly cut into melodramatic moments.
STORY .....Shows illegitimate son of Kaiser who looks like Crown Prince entering Germany as spy to kill Kaiser and son.
DIRECTION.....Held interest very well and kept it snappy; double exposure scenes nicely handled.
PHOTOGRAPHY .....Generally very good.
LIGHTINGS .....Some very good effects; generally satisfactory.
CAMERA WORK .....Good.
STARS .....Schenck looks very much like real Crown Prince. Miss Whitney quite appealing.
SUPPORT .....Satisfactory.
EXTERIORS.....Blended with atmosphere and news weekly battle stuff.
INTERIORS .....Quite satisfactory.
DETAIL.....Necessary news weekly stuff blended better in this with story than most any thing similar I have seen.
CHARACTER OF STORY .....Nothing to offend.
LENGTH OF PRODUCTION .....About 7,000 ft.

At this time when Kaiser Bill still has the center of the stage because of the problem of disposing of him permanently, the title of this film is particularly good.

In every war propaganda subject, or Kaiser production, it has been found necessary to cut in a lot of news weekly film, but I must say that in this production, the treatment of the scenes which made up the story in order to blend them smoothly with the real scenes of the battle ground, the real Kaiser and Crown Prince, and various flashes of allied troops and leaders, has been more intelligently handled than in any similar production.

There is also a story which seems at least possible, and surely it is quite interesting. Given in a few words, the plot centers about an illegitimate son of the Kaiser, who has been about an illegitimate son of ily in this country to await the time when he might be called to serve the Fatherland.

Reared as an American, this boy, when he discovers his true identity, does go to Germany supposedly as a German spy, but in reality as a U. S. Secret Service man, and upon arrival, his uncanny resemblance to the Crown Prince, makes it possible for him to kill that worthy and then afterwards kill the Kaiser.

We have some scenes in this of the real Crown Prince on the battlefield and standing around acting foolish, which seems quite easy for him to do, and it is really remarkable the likeness between this prize scoundrel and Earl Schenck when Schenck is made up as the Kaiser's son. This adds quite a bit to the interest of the film.

Although this production runs into considerable footage, it swings along at a speed that holds the attention, with something doing all the time, and plenty of applause is sure to result from the manner in which the real scenes of soldiers, allied leaders, etc. have been cut in with appropriate titles.

There is very little of the gruesome side of war shown in the film, and quite a lot that will appeal to a victorious nation, even though the war is over, so that I would say that this is one of the Kaiser films that has a very good chance of continuing to clean up for some time to come.

The fact that this in a way presents a story that suggests something of the personal life of the one time royal family of Germany, helps to hold the interest, because even though you know that tough Bill is still living, you have a feeling that at least this would have been a good way for him to pass out.

The present investigation of German propaganda in this country will add interest to the portion of the story which deals with the activities of prominent Germans over here, just before and after America entered the war.

In the cast were Earle Schenck, Claire Whitney, Percy Standing, Louise Dean, John Sunderland, Louis Keene, and Philip Van Loan.

Timely Title With Excellent Ad. Changes. Should Really Get Money.

Box Office Analysis for Exhibitor.

Unless I am mistaken, I believe that this is a very good bet. The title which sort of ties up with the "after the war" spirit, has a much better chance of bringing in business than anything which suggests straight battle scenes.

I would particularly emphasize the fact that this is a story of the Kaiser's spy system in America, pitted against the cleverness of Uncle Sam's Secret Service, with the hero a secret service man who so nearly resembled the Crown Prince that he was able to make his way into Germany and confront the Kaiser and his son in their own palace.

Make it clear that this is not a story centered upon war, and battle, but rather a mystery story of spy activities.

A safe angle for you to work along is to appeal to the patriotic with lines like: "Come in and cheer at 'The Kaiser's Finish.' You will enjoy it." You can say, "Many people are wondering what will happen to the Kaiser. Come in and see what this American hero did to him in 'The Kaiser's Finish.'"

I do not think it is at all wise to ever use the one line "not a war picture" in this sort of film, because any film that deals with the Kaiser or the happenings in the last four years between nations, certainly is in a way a war picture, but you surely can say: "Not a picture of bloody battles, but a very interesting and exciting spy story showing what should have happened to the Kaiser."

One of the best possible angles that you could develop on this would be to try to get a photograph of Earl Schenck made up as the Crown Prince and use it alongside of the photograph of the real Crown Prince, providing you can get the two in similar poses, carrying the line underneath: "Which is the hero of this photoplay, and which is the real Crown Prince? He will keep you guessing in the exciting film, 'The Kaiser's Finish.'"

Directed by
John Joseph Harvey

Produced by
S. L. Warner

Distributed by
A. Warner

The World is awaiting
"The Kaiser's Finish"

Should get money!

Wid is right!

Here are two of the latest runs, to capacity business

8 DAYS AT THE NEW LIBERTY, ST. PAUL

AT THE STRAND, MINNEAPOLIS IT PLAYED . . . 7 DAYS

THESE EXCHANGES WILL SHOW YOU

New York and Northern New Jersey—EMANEE FILM CO., INC., 145 West 45th St., New York City.

Michigan—STANDARD FILM SERVICE CO., Film Exchange Bldg., Detroit, Mich.

Iowa, Kansas, Nebraska—A. H. BLANK ENTERPRISES, Rialto Theatre, Omaha, Neb.

Southern California and Arizona—T. L. TALLY, 833 So. B'way, Los Angeles, Cal.

ILLINOIS—CENTRAL FILM CO., 110 So. State St., Chicago, Ill.

Western Pennsylvania, West Virginia—QUALITY FILM CO., 414 Ferry St., Pittsburgh, Pa.

Texas, Oklahoma, Arkansas—METRO FILM CORP., Dallas, Texas.

Georgia, Florida, Alabama, South Carolina, North Carolina and Virginia—FIRST NAT. EXCHANGE CIRCUIT, 904 E. Broad St., Richmond, Va.

Kentucky and Tennessee—BIG FEATURE RIGHTS CORP., Rex Theatre Bldg., Louisville, Ky.

Indiana—H. LIEBLER CO., 24 W. Washington St., Indianapolis, Ind.

Eastern Pennsylvania and Southern New Jersey—PEERLESS FEATURE FILM EXCH., 1339 Vine St., Philadelphia, Pa.

Maryland, Delaware and District of Columbia—SYDNEY B. LUST, Washington, D. C.

Ohio—QUALITY FILM CORP., 414 Ferry St., Pittsburgh, Pa.

Minnesota, North and South Dakota, Wisconsin—FIRST NATIONAL EXCHANGES, Minneapolis, Minn., and Milwaukee, Wis.

Northern California, Nevada and Hawaii—ALL STAR FEATURE DIST., 191 Golden Gate Ave., San Francisco, Cal.

Seattle Territory—THE DE LUXE FEATURE FILM CO., 2014 Third Ave., Seattle, Wash.

New Orleans, New England and Denver Territory—Apply to A. WARNER, 220 West 42nd St., N. Y. City.

Foreign Rights Controlled by HILLER & WILK, Longacre Bldg., New York City.

HAVE YOU

SENT IN YOUR BIOGRAPHY

FOR THE

1919

STUDIO DIRECTORY?

RUN ABSOLUTELY FREE

LAST CALL

RESERVE ADVERTISING SPACE NOW
FORMS CLOSE JANUARY 2, 1919

WRITE

MOTION PICTURE NEWS

729 7th AVENUE NEW YORK CITY

LEONCE PERRET
PRESENTS
STARS OF GLORY
FEATURING
DOLORES CASSINELLI
AND
EKLINCOLN
HONOR TO AMERICA'S STARS OF GLORY
FRANCE EVER GRATEFUL WILL KEEP IN HER HEART THE IMPERISHABLE REMEMBRANCE OF THESE VALIANT HEROES
PERRET PRODUCTIONS Inc
220 WEST 42nd STREET NEW YORK

JESSE D·HAMPTON

PRESENTS

WILLIAM DESMOND

(CURRENT RELEASE)

"LIFE'S A FUNNY PROPOSITION"

BY WILLIAM PARKER

DIRECTED BY
THOS·N·HEFFRON

· FORTHCOMING PRODUCTIONS ·

"UP LIAR'S ROAD"

BY GEO·ELWOOD JENKS ~ DIRECTED BY THOS·N·HEFFRON

"FOR THE LOVE OF WILLIAM"

BY WILLIAM PARKER ~ DIRECTED BY THOS·N·HEFFRON

WORLD RIGHTS CONTROLLED BY
ROBERTSON COLE CO.

JESSE D·HAMPTON

STUDIOS · 1425 FLEMING ST.

STUDIO

SCENARIO ~ GEO. ELWOOD JENKS WILLIAM PARKER

TECHNICAL ~ FRED GABOURIE FILM EDITOR ~ CYRIL GARDNER

EASTERN MANAGER JOHN H·

How can an advertiser continue advertising? By giving YOU value.

JESSE D·HAMPTON

PRESENTS

J·WARREN KERRIGAN

(CURRENT RELEASE)

"THE DRIFTERS"

BY KENNETH B·CLARKE

DIRECTED BY

JESSE D·HAMPTON

·FORTHCOMING PRODUCTIONS·

"COME AGAIN, SMITH" BY JOHN H· BLACKWOOD

SCENARIO BY JACK CUNNINGHAM DIRECTED BY E·MASON HOPPER

"THE END OF THE GAME" BY F·McGREW WILLIS

SCENARIO BY GEO·ELWOOD JENKS DIRECTED BY JESSE D·HAMPTON

DISTRIBUTED BY W·W·HODKINSON CORP.
FOREIGN DISTRIBUTORS ROBERTSON COLE CO.

PRODUCTIONS

HOLLYWOOD, CALIFORNIA

STAFF

KENNETH B·CLARKE PHOTOGRAPHY~HARRY B·HARRIS
ART TITLES~D·D·HEWITT PROPERTIES~M·J·MURCHISON

BLACKWOOD 1600 BROADWAY, N.Y.

THE TIDAL WAVE

Now Open for Booking To Live Exhibitors!

The most stupendous screen drama in the annals of the motion picture.

Quivering with a theme that effects every man, woman and child.

Throbbing with the tensest thrills of life.

A MERRY XMAS HAPPY NEW YEAR!

Turning the Never Dimming Spot Light of Liberty on the most amazing COLOSSAL BLUNDER in the History of Humanity

☞ *Not a war story, but gripping with international conflict*

BOOK NOW BY WIRE

This magnificent feature and put the S. R. O. sign in front of your theatre.

Cash in big with the timeliest subject in the market.

The most certain money getter of the day.

Full line of lithographs, slides, photographs and a handsome herald.

State Right Buyers, act quick—don't delay—

WIRE NOW

Written and picturized in eight wonderful parts by William Stoermer, author of "The Honor System"

WILLIAM STOERMER ENTERPRISES

Temporary Office
Suite 709, 729 7th Avenue
New York City

Phone, Bryant 10359

A few available territories

"Law of the Northwoods"

A Smashing Story of the Great Northwoods in 5 Reels.

MAURICE TOURNEUR PRODUCTIONS

Announce the Sale of

NEW YORK STATE

To

INDEPENDENT SALES CORPORATION

130 West 46th Street, New York City

For

The Film World's Most Unusual Picture

"WOMAN"

Directed by MAURICE TOURNEUR

Negotiations now pending for all territories

For information regarding distribution apply to

MAURICE TOURNEUR PRODUCTIONS

Selling Agents, Hiller & Wilk, Inc.,

Longacre Bldg., 42nd and Broadway, New York City

W

every progressive exhibitor should book W. H. Productions Company four new series of re-issues—

15 KAY BEE COLUMBIA
15 KAY BEE UNION
Two Reel Western Dramas Directed by Thos. H. Ince.

---

28 KEYSTONE LIBERTY
28 KEYSTONE EAGLE
Single Reel Comedies Produced by Mack Sennett.

H

1—They are the greatest of the Mack Sennett and Thos. H. Ince productions.

2—There is an all-star cast featured in each subject.

3—More than 75 per cent of the moving picture fans of to-day never saw them, because they did not attend picture theatres when these subjects were originally released.

4—Those who did see them will remember them as some of the funniest, most thrilling pictures, and will want to see them again.

5—They are of a higher standard than a majority of the new, big features released today.

6—The difference in the rental price of these remarkable subjects and a great many of the new features insures an advance profit to every exhibitor booking these re-issues.

Y

7—They are re-edited, re-constructed and re-titled.

8—There is new attractive paper and lobby display.

9—They have Kick, Punch and Pull.

10—They will attract the old patrons as well as the new.

Released commencing January
through best Independent Exchanges

W. H. PRODUCTIONS CO.

71 West 23rd St., New York, N. Y.

We have secured good advertisers to talk to YOU. Listen to them!

THEODORE C. DEITRICH
PRESENTS

Doris Kenyon in "Wild Honey"

BY LOUIS JOSEPH VANCE AND VINGIE E. ROE

THE MOST HUMAN DRAMA OF THE DAY

ALSO *"THE INN OF THE BLUE MOON"*
ANOTHER LOUIS JOSEPH VANCE SUCCESS
AND *"THE STREET OF SEVEN STARS"*
BY MARY ROBERTS RINEHART

FRANK A. KEENEY
PRESENTS

Catherine Calvert in "Marriage"

BY E. LLOYD SHELDON

A THRILLING DRAMA OF SOCIETY

ALSO IN *"A ROMANCE OF THE UNDERWORLD"*
PAUL ARMSTRONG'S GREATEST STORY OF NEW YORK LIFE
AND *"OUT OF THE NIGHT"* ANOTHER BIG SHELDON SUCCESS

RELEASED ONLY THROUGH THE

Wm. L. SHERRY SERVICE

EXECUTIVE OFFICES
729 - 7th AVE.

NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKED DIRECT THROUGH THE WM. L. SHERRY SERVICE, 729-7th AVE. ALL OTHER BOOKINGS THROUGH GENERAL FILM EXCHANGE

How can an advertiser continue advertising? By giving YOU value.

COMING!!!

The Wall Invisible
Featuring
SHIRLEY MASON

The Girl Alaska
The First Feature Ever Filmed in Alaska

Young America

In the Fog
Featuring
RAYMOND McKEE

The Blackjack Bargainer
Story by
O. HENRY

GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

The Positive Print Made by Spoor-Thompson Process

Motion Picture News

Vol. 18 No. 26. December 28, 1918

The Week in the Film World at a Glance

FEATURES

Cheer Up—and Cheer!....3855
Our Own Abe and Mawruss....3856
1918-1919....3858-59
Quinn's "Cure-All"....3860
Hurray for Kunsky....3861
Seeing the Rialto and Rivoli with Rothapfel....3876
New Box Office Reports....3949
Reviews in Complete Plan Book....3953
What Exporters Say....Special Insert

NEWS OF THE WEEK

Vitagraph Selects Quinn as General Manager....3862
Epidemics Must Not Close Theatres....3863
Coal Saving Campaign Started....3864
Abrams and Schulberg Quit Famous Players....3865
Soldier Paramount Employee Wins Honors....3866
Canada Upholds Own Pictures....3866
Films Division Scheduled to End Soon....3867
Ohio May Lose Sunday Shows....3868
Miscellaneous News....3869
Live News of the Producers....3884
Producers' News Continued....3904-17
Offerings of the Programs....3920
In the Independent Field....3922
In and Out W. C. Studios....3926
Hollywood Hookum....3928
Complete Plan Book....3949

OF SERVICE TO EXHIBITORS

Exhibitors Service Bureau....3870
What the Producers Have to Say....3884
"Wildcat of Paris" Service Section....3897
Program News....3920
Releases—Current and Coming....3929
Equipment Service....3933
Box Office Reports and Plan Book Index....3949
Complete Plan Book....3953
Advance Reviews....3962

COMPLETE PLAN BOOK

Index to Plan Book and Exhibitors' Box Office Reports..3949
"Flashbacks"....3952
"Caught in the Act" (Fox)....3953
"A Lady's Name" (Select)....3954
"Hoarded Assets" (Vitagraph)....3955
"The Sea Waif" (World)....3956
"Arizona" (Artcraft)....3957
"Sylvia on a Spree" (Metro)....3958
"Dolly's Vacation" (Pathe)....3959
"All of a Sudden Norma" (Robertson-Cole)....3960
"Quicksand" (Paramount)....3961
Pictures Reviewed in Advance....3962

Newsy Announcements of the Week Found in the Ad-Pages

Mrs. Chaplin in "Borrowed Clothes"....3788
"Good-Bye, Bill!" the John Emerson-Anita Loos Attraction....3789
Douglas Fairbanks in "Arizona," the Thomas Play....3790
Elsie Ferguson in "Under the Greenwood Tree"....3791
The Value of "Little Women," the Brady-Famous Players Special....3792-93
Charles Ray in "String Beans"....3794
William S. Hart in a New Role in "Branding Broadway".3795
The Paramount-Flagg Comedies....3796
Advertisements Available on Wallace Reid in "Too Many Millions"....3797
Holiday Greetings from Triangle....3798
Vitagraph's Current Feature and Other Announcements 3799-800-01
Monte Katterjohn Film Company....3802-03
The Season's Greetings from Norma Talmadge....3804
B. A. Rolfe on the Houdini Serial....3805-06
Mitchell Lewis Runs True to Type in First Select Picture.3807
Norma Talmadge's Latest Is Screen Version of George Scarborough's Play, "The Heart of Wetona"....3808-09
The Film Clearing House Distributes "Wanted for Murder"....3810-11
Bert Hall in "A Romance of the Air"....3812-13
"Safe for Democracy" Handled by Film Clearing House on 10-20-30 Plan....3814-15
Other Productions Handled on This Plan....3816-17
Goldwyn Will Present Mae Marsh in "The Racing Strain".3818
An Opinion on Goldwyn's "The Hell Cat"....3819
The Ford Educational Weekly....3820
Opinions on Louis Bennison and a Hit As to His Goldwyn Picture....3821
About Smiling Bill Parsons and the Capitol Comedies....3822
Pathe on "The Lightning Raider," Its New Serial....3823-24
The Official War Review Includes Surrender of the German Fleet....3825
The Pathe Review, a Reel Every Other Week....3826
Mary Miles Minter Presented in "Wives and Other Wives"....3827
Hodkinson Offers "The Challenge Accepted"....3828
Leonce Perret Presents "Stars of Glory"....3845
Fox Pictures, a Few Facts....3830-31-32-33
Robertson-Cole Offers Henry Walthall in "And a Still, Small Voice"....3834-35
Pioneer Film Company Presents "Little Orphan Annie" 3836-37
Initial Offerings of United Picture Theatres....3838-39
Brentwood Film's First Feature, "The Turn in the Road".3840
The Gaumont Company Presents "The Drive of the German Fleet"....3841
Jesse D. Hampton Productions....3846-47
George Kleine's Advice....3852
E. Ratisbonne Has "The Battle of Chateau Thierry"....3829
Stoermer Enterprises on "The Tidal Wave"....3848
Sherry Service....3851
First National Exhibitors on "The Kaiser's Finish"....3842-43
Hiller and Wilk Dispose of Territory on Maurice Tourneur's "Woman"....3849
An Announcement from W. H. Productions....3850
Spoor-Thompson Prints....3854
Universal's Insert on "The Wild Cat of Paris" 3889-90-91-92-93-94-95
Jewel Productions Advises Booking Its "Surrender of the German Fleet....3902-03
Harry Garson Presents "The Unpardonable Sin".3913-14-15-16

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

The Highest Quality in Positive Prints At The Lowest Prices

Through the highest standard of efficiency, attained by the Spoor-Thompson laboratory method of processing film, we are enabled to guarantee you a quality in positive prints unequaled by any other method.

We long ago passed the experimental stage, and under the most exacting conditions, have produced, and are now producing, a standardized quality that is equable and unchanged throughout the entire length of the film.

And this high quality is offered you at a price less than you pay for inferior process work.

Mr. Charles F. Stark, our sales manager, will give you details.

Spoor-Thompson Process

LABORATORIES 1333 ARGYLE ST., CHICAGO.
SALES OFFICE AND SERVICE BUREAU, 110 W. FORTIETH ST., NEW YORK CITY, TELEPHONE BRYANT 1490

Motion Picture News

VOL. XVIII
NO.—26

DEC. 28th
1 9 1 8

HAS THE QUALITY CIRCULATION OF THE TRADE

Cheer Up—And Cheer!

A Christmas Thought

HONEST, Boys, isn't it a great life? Even if we do weaken? Isn't it twelve cylindered joy and red-peppered zest just to be a Film Man?

It's Christmas.

Let's take stock.

Let's balance up our personal books.

How are we looking on the outside world? Have we the eyes and the bile of a Mental Bankrupt?—or the smiles and the cheer of a Going Concern?

We've growled and we've grumbled; moaned and groaned. We don't like This Fellow; we are opposed to That Policy. We've boiled and we've Bolsheviked.

It's all down there on the red ink side of the ledger. The total spells—A Bilious Crab.

But that's not Us—is it? Deep down in our hearts?

Would we swap the privilege of being a Film Man for any other Salary-Alibi on earth?

Would we?—We would NOT!

No! There's another column on that ledger. Not in the glaring red—but it's the one that counts. And it's the one that says:

We, Us,—You and I—are gosh blamed glad to be living—in Filmland. And almighty willing to die the day we have to leave it.

Isn't it so?

LET'S go!—Straight ahead! From here, from Christmas, 1918—straight ahead to bigger things and broader thoughts.

Let's go!—

With our heads an inch higher because we are—Film Men.

With our smile a trace broader because we are—Film Men.

With our hearts a bit warmer because we are—Film Men.

Let's go!—an Act of Film Faith in our hearts; a Challenge to the World on our lips!

Gosh a'mighty glad to be in a Business with no Speed Limit on Brains; gol durned happy to be part of an Art born in the Nineteenth Century and already in its Twenty-first; all-fired proud to be in an Industry that will serve Peace even as it has aided Victory.

Let's go!

Cheer up—and Cheer!

Our Own

Abe And Mawruss

They Discuss the Coming Year and Disgust at the One Just Past

[Everybody's doing it—so Mawruss went into the export line a year ago. He journeyed to China with a print of "The Yellow Menace."

The death sentence was commuted—and now he is back looking for news.]

"ABE," he says. "I'd swap it a July 2nd drink if you could information me where is it this fillum business what I left. When I went away it was bad, now it's worse—it aint. An' they all tell me the Infilmenzy took it."

"You got right, Mawruss. This here Infilmenzy it comes along and first the doctor he says it will only last for four weeks—and now, py Golly, it's a chronicker disease.

"An' it comes, Mawruss, just when everybody discovered it how they could 'Win the War' by making Specialties at a thousand a week rental—oder your Oppersition gets it fer a clean-out y'understand. An' everyone they was just deciding it was a great war to win at top prices.

"The magnuts, Mawruss, they was just getting nerve *genug* to look their bankers straight in the eyes mitout offering a cigar. A good cigar, y'understand, like the kind you buy by the Aster when you want to establish it credick with these here fellows Brulatour, Wright, Gulick and Beecroft. Which I don't blame you, Mawruss, cause with that credick a fellow could start it a program.

"But I am getting away mitout my subject, Mawruss. You want to know what happened while you was selling the Johnson Cannibul pitchers in the Fiji Islands. I'll tell it you.

"Y'remember, Mawruss, just before you left, the Presidenter he called Mr. Brady aside and he says:

"'Listen, Bill, y'know this here war I got in stock—it's a pretty big war. One of the biggest what I ever wrote a history about. Well, Bill, it's this way, old topper. I may be able to swing this here here war alone, but you're a pretty good scout an' I thought mebbe if you got these fillum fellers in to help I could put the whole job over mitout interferencing mit my golluf. How 'bout it, Bill?

"'Righto, Woody!' says Mister Brady, *aber,* y'know him Mawruss, he shouts it. An' about the fourth time he walks around the room and just when his cigar it's got a complexion like he thought it was a sponge, he shakes hands mit the Presidenter and goes out to the job.

"Y'remember that, Mawruss, don't you? An' y'remember it how Mister Brady he picked on P. A. Powers, J. A. Berst, an' Walter Irwin and he gives it them railroad fare to France, Italy an' Russia. Y'remember that, yes?

Illustration, Courtesy of A. H. Woods from Montague Glass' "Business Before Pleasure." Photos, White.

"*Aber,* Mawruss, y'been away a whole year now an' I give you a tip, free *gratin.* When y'meet it Mister Powers don't go askin' him 'Parlay voo,' an' to Mister Berst is it true Harry Reichenbach changed his name to Ravioli when he was over there by the gondolieros. An' Mister Irwin, don't ask him is it a Bullshivver *etwas* to eat *oder* a 'Poisen. Eternal Use Only.'

"Don't do it, Mawruss. I tell you. Don't.

"You should ask me what heppened the appointments? I dunno—*aber* a friend vun mine who is gequainted mit the doctor says he heard they died of 'Creelitis.'

"On that I couldn't say, Mawruss. This I could tell you. Mister Powers he went instead to Rochester and brought back a raw stock company—nein, Mawruss, not the kind you mean, 'par walue five dollars, cash one tenth of one per cent.' This kind makes it the fillum.

"An' Berst, he went on the United time, where it seems by me he is soon to make a big hit. An' Mister Irwin, just the oder day he gives it his notice to Mister Vitographer.

"Mister Brady he went right ahead and did more for

the Presidenter. So much, Mawruss, the least y'could expect he'd get it one of them there S. O. S. Medals. One day, Mawruss, we pick up the papers an' it is appointed fifty seven varieties of committers. Such names—Mawruss! Adolph Zukor, Hiram Abrams, Walter Greene, Pete Schaefer, Bill Sherrill, Bill Johnston, J. D. Williams, Sam Goldfish, Bob Cochrane, Carl Laemmle, Bill Fox, Dick Rowland, Louie Selznick, Nick Astor—everybody, Mawruss, exception me an' Joe Lee.

"They all got it on Committers to help put this here war over big. Some mit the War Department, some the Commercial Department, some the Food an' Drink Consternationer, some mit the Fuelless Administer, an'—yes, Mawruss—some even got next to the Treasurer. An' I tell you right, Mawruss, when I say that while you was away Zukor's Committeer it raised *genug* credick for Mister McAdoo's Liberty Loans to float even a company making natural color fillums.

"Oh, it was great, Mawruss. Everybody gave it three cheers an' then phoned their tailors to study up on uniform regularities. *Aber,* Mawruss, this needer wouldn't I mention when you go round to get gequainted again. Cause most of the fellers they lost it the newspaper clippings the next day and forgot what Committer they was on. An' there aint nobody reminded them.

"Other events evented while you was away, Mawruss. Up in Bosting they had an Eposition so all the boys could meet Louie Mayer on his home stumping ground. An' just so soon as it was over the boys found there was some of the Expensive Account saved from the clutches of the Beach Beauties so right away the whole twenty attenders went out to Chicago fer a Convention. By time Colisemo and Mister La Salle got through their consciences was clear.

"So mit no Expensive Account left to worry about they patched up everything. Bill Brady, Pete Schaefer and Frank Rembusch they juggle the alphabet an' the N. A. M. P. I. & M. P. E. L. & A. E. A. they come out all malgumated—which, Mawruss, y'understand it, I aint talking about railroads.

"Aber, Mawruss, this needer would I talk about when y'meet the boys in front of 729. It was a great idea, Mawruss, only someone fergot to sign the papers, an' the dotted line alone aint binding in court y'understand. So the other day they called it all off. An' Bill Brady he got so mad he quit his job as Presidenter the National Assessment. Which, the least y'could expect, Mawruss, would be excuse *genug* fer another assessment.

"Also, Mawruss, while you was away, the National Assessment gave it a Grand One Week Benefit Fer Uncle Sam at Madison's Square. Oh, Mawruss, as a Moving Pitcher Exposition it was a wunnerful War Tax Collector.

"Outside of these happenings what didn't happen, Mawruss, there aint much what happened. J. D. Williams—y'notice, Mawruss, he's got the same initials as that Rockerfeller—wasn't saying much when you left, but this Christmas, Mawruss, he hands the First National Bank a present of Mary Pickford, Anita Stewart an' Norma Talmadge.

"Which, Mawruss, you could see is three of a kind, an' mit the ace Chaplin spiked, why any *schnorrer* of a poker player could afford to draw one more card. An' I aint saying much, Mawruss, but maybe he'll fill.

"Odderwise, Mawruss, there aint much to tell. Only, believe me, never did y'see such a year fer Specialties. I tell you straight, Mawruss, the staple goods was just pushed in the backward ground. 'The Kaiser in Beastly Berlin,' 'The Prussian Curd,' 'My Four Years Too Long in Germany,' 'Why America Won,' 'Two Hell's Fer the Kaiser,' 'Over the Topper,' oh, there was oodles.

"Also, Mawruss, Moving Day lasted the whole year in the busyness. George Kleine he now hangs his hat in the General offices, Bill Sherry, he starts it a program and first he opens offices, then he also visits Frank Tichenor. Bill Hodkinson, he thinks it's getting crowded so he gets desk room with Paul Brunet at Pathe. World Fillum aint no more Brady-Made cause Bill he starts up an independence establishment of his own. Frank Hall, he throws U. S. Exhibitors down, flirts mit Producers an' Distributors, an' finishes up mit the Fillum Clearing House—which y'understand aint no relationship to the New York Clearing House.

"Also, Mawruss, we had the Government in the pitcher busyness this year. Which I understand it, Mawruss, is one company where the angel aint kicking, cause that Publicker Information Committeer made a lot of money.

"Now run along, Mawruss, an' when you come back leave yourselluf outside."

"So long, Abe," says Mawruss. "I got a important deal for export on. I'm closing fer the German rights on 'The Common Cause,' 'Crashing Through to Berlin,' 'The Great Victory' and 'Why Germany Must Pay' and do it blamed quick. So long!"

1918—

Thumbnails of Men

J. D. Williams

THIS First National gentleman has them all guessing. Started 1918 with Chaplin, Petrova and Brenon productions. Starts 1919 with Chaplin—*and*—Mary Pickford, Anita Stewart, Norma Talmadge. Also attracted the bigger independent productions, such as "Tarzan" and "My Four Years in Germany." Incidentally gave the merry ha-ha to those who said "First National can't last. You can't make a business organization out of a debating society. Those exhibitors won't stick together." How does it look today? Ha! ha! Dame Rumor says that J. D. has even bigger bombs to explode during 1919. Look out for shell shock!

William Fox

THE "Fox Idea" never showed up better than under the ever-changing conditions of war and sudden peace. Hit the right moment with such productions as "Why America Will Win," "The Prussian Cur," and now—"Every Mother's Son." Branded some new ones "Victory Pictures," "Excel Pictures," "The Great Nine," and specials and extravaganzas. Put over "The Big Six" reissues to a clean-up. Increased his theatre holdings until he will soon have a "Second National Circuit" all his own. Was in the forefront of every charitable and patriotic movement. Added Evelyn Nesbit to his list of stars.

Albert E. Smith

MOST unusual activity in 1918 the planting of Vitagraph right in the front rank as a serial producer. Opened with "Vengeance and the Woman," following the brilliant record of "The Fighting Trail," and went straight ahead to a policy of fifty-two a year, week in and week out, sure-fire. Produced "Over the Top" at the psychological moment to the tune of a half million in bookings. That's hitting on high, isn't it? Added Bessie Love to his stars, and under a definitely scheduled star series release plan maintained a high standard of quality.

Samuel Goldfish

"TWENTY-SIX A YEAR," the ads read last Christmas. "Fifty-Two a Year" is the word now—not to mention Capitol Comedies and occasional specials. A year ago we were wondering if Goldwyn could live up to its successful first twelve months' history. Today it is breaking speed limits. Added Pauline Frederick to its roster; put Tom Moore in the electric lights, and gave us Will Rogers for one picture. Corraled Henry Ford's Weekly. And we have a hunch that Sam may break some 1919 news about the time the Goldfish-Rothapfel jaunt reaches Los Angeles.

Walter H. Seeley

ENTERS 1919 with the proposition that has 'em all watching—Robertson-Cole. One pessimist called it "the one organization in the business with real cash." Be that as it may, Walter Hoff has brought Robertson-Cole from a general exporter with modest film leanings to a real factor in the film world. Supplies all the product for release by Exhibitors Mutual; covers the world with its export ramifications—*and has only started.* Its star list already includes Henry Walthall, William Desmond and Billie Rhodes. Also exploiting the Johnson Cannibal Pictures in bang-up showman fashion.

Louis Mayer

LOUIS certainly had a busy year during 1918. Joined forces with Gordon and started pushing First National in the New England territory. Settled the Anita Stewart suit with Vitagraph and started work on "Virtuous Wives." Finished "Virtuous Wives," handed railroad fare and "Expense Accounts" to three or four organizations and announced a "Country Wide Trade Showing." "In Old Kentucky" is the next. Don't know whether Louis has any more stars in view, but we do know he is restless, he is a showman, and he can give orders to Joe Lee. So keep your eyes on him.

FRANK TICHENOR—we'll get that photo yet, "Tich"—kept General Film sailing smoothly during 1918 and took on more cargo in Sherry, United and Kleine productions.

HARRY RAPF closed 1918 like a whirlwind, beating the clock to "Wanted for Murder."

WILLIAM L. SHERRILL put over one Frohman winner, "My Own United States," and now seems to have another for 1919—"Once to Every Man."

WATTERSON ROTHACKER maintained his position as the First National of the laboratory game—not to mention successes in the industrial field.

GEORGE KLEINE wrote some letters that sure did start 'em talking and on the side continued to distribute good pictures.

HERBERT LUBIN and **A. H. SAWYER** sprung a new one—S. L. Pictures. Ralph Ince directs, E. K. Lincoln stars and 1919 sees the first release.

FRANK HALL took up the reins on the Film Clearing House and then closed the year by buying the Rapf winner, "Wanted for Murder."

AL. CHRISTIE proved that there is a live state right market for live comedies. He clinched it by adding a one a month two reeler on the 1919 schedule.

HARRY GARSON added Blanche Sweet to his list. Clara Kimball Young maintained her undisputed place.

-1919

Making Film History

ONCE upon a time we couldn't say "Berst" without thinking of "Pathe." But 1918 brought J. A. to United. Took a rather indefinite proposition that didn't arouse any enthusiasm and has brought it to a point where—as 1919 looms up—many film men are betting on it to win handily. Made his biggest hit with us through the fact that he refused to be hurried. Took his time, gathered together his product, rounded up his membership, placed his distribution in General's efficient hands, and is now ready to start in regular fashion. Also did yeoman service during 1918 for the Committee on Public Information's Division of Films.

J. A. Berst

WAS talking a great deal about "The Motion Picture Plus" as 1918 started on its merry course. We don't hear so much about that now, but we have seen W. W. releasing a consistent quality product throughout the year. This week finds him in Chicago, whence, the rumor boys tell us, we may expect some interesting news, Seems likely, for with the air as unsettled as it is just now in Filmland, you may count on the daddy of Paramount to pull something new. Opened the blithesome year of 1918 with General distributing his product, but finishes with Pathe doing the job.

W. W. Hodkinson

FREDERICK COLLINS, of McClure, didn't say much but kept the cameras grinding and as Christmas nears we hear of "What Shall We Do with Him?", of a Roosevelt picture and a Gompers special.

LEWIS SELZNICK—Gosh, but he's been quiet this year. But Myron evened up by incorporating "Selznick Productions" as 1919 neared.

GEORGE SPOOR continued to make pictures, but also blossomed out as a laboratory man—with a process all his own.

B. A. ROLFE gave up his post with Metro's productions forces during 1918 and made the Houdini serial. Then received a Christmas present in the form of U. B. O. booking.

GAUMONT duplicated the Christie stunt—showing that there is a live state rights market for a live weekly and live serials.

RICORD GRADWELL reorganized World's production forces and clinched a winning contract for official Government films.

WILLIAM L. SHERRY sprung a new program in 1918. Theodore Dietrich left International to manage Doris Kenyon productions on that program.

EARL HAMMONS closes 1918 with mysterious rumblings of a Griffith deal.

J. STUART BLACKTON left Paramount to once more put specials through Vitagraph.

MONTE KATTERJOHN embarked as an independent producer with original ideas as 1919 neared.

BROUGHT Caruso and Fred Stone to the screen in 1918. Sprung a new one on Lila Lee. Gave us Griffith on a regular program schedule once more. And—here's one big point for Filmland—he actually carried out one promise made at Christmas 1918. He "Nationally Advertised" the Pramount-Artcraft trade-marks up to every dollar and more than he had promised. Closed 1918 with a "Good luck and God bless you!" to Hiram Abrams and Benjamin Schulberg, who embark on their own craft. We never thought it could happen, Benny. Well, here's our "Good luck!" to you.

Adolph Zukor

HIT the bull's eye with the one big surprise winner of the year—"The Kaiser, Beast of Berlin." Followed with "Crashing Through to Berlin." Didn't tell us much of the Universal Program and the glory of the two-reeler during 1918, but, glory be, what attention was paid Bluebirds, Jewels, and Universal Special Attractions. Made the most consistent gains in quality of product registered by any company. Sold the Universal Animated Weekly and Current Events to International—but will continue to do the releasing. Got a million dollar Christmas present when Charlie made Mildred—Mrs. Charlie Chaplin.

Carl Laemmle

SUCCEEDED J. A. Berst as directing head during the year. Closed the deal by which Pathe handles distribution on W. W. Hodkinson's product. Has a crackerjack exchange organization that should attract producers. Kept Pathe's unequaled serial reputation right up to the notch—and they tell us the next Pearl White is "the greatest ever." A little birdie whispers to us that with the war over a visit from Charles Pathe may be likely, and then—well, the 1919 trade papers won't be lacking in Pathe news. Take those words as a tip to watch and listen.

Paul Brunet

STARTED 1918 with Metro and finished with Metro and Screen Classics. Adding the two and two together you learn that Dick Rowland starts 1919 with oodles of extra kale earned by "To Hell with the Kaiser," "Revelation" and other big specials. Gave the screen the biggest newcomer of the year—Nazimova. Never has a star new to films jumped right into the center of the spotlight as she did. R. A. maintained a policy that places Metro, judging from exhibitor letters to MOTION PICTURE NEWS, in first place for popularity with exhibitors because of its sales methods and representation.

Richard Rowland

A Christmas Present

Quinn's "Cure-All"

[EDITOR'S NOTE.—J. A. Quinn, the live Los Angeles showman who started the fuss that has produced so much interesting reading matter in "Motion Picture News" during the past few weeks, steps forward this week in the garb of "Old Doc Quinn." Having diagnosed the case he presents a prescription that he guarantees to cure. The scheme is novel, and daring—to say the least. We are anxious to know the reception it will receive from "Motion Picture News" readers. Write us. Tell us if you think "Doc" Quinn is dreaming or if you think he can put over in the picture industry the things that war accomplished in the automobile, steel and shoe fields. Come on—you have something new to pan or to boost now. Step up—the line forms on the right.]

"THE CURE," By J. A. QUINN

THE Editor of the MOTION PICTURE NEWS said "Let's Start Something," and if you do not think there is something started in the Los Angeles film colony just ask anyone on exchange row or in the studios here. And the best part of it is that everyone who means anything to the industry is glad it's started. I am receiving wonderful letters from those in the business and the public, copies of some of which I enclose. This is just what I expected, for no one who is conscientiously interested in the welfare of the motion picture industry could be anything but glad. Yes, the MOTION PICTURE NEWS has come gallantly to the front at a time of most urgent need, and when this campaign is over, every producer, every exhibitor and every other person engaged in the business will owe a lasting debt of gratitude to W. A. Johnston and the MOTION PICTURE NEWS.

The "*necessary*" people "think it's great," but they wonder how we are going to manage to get the desired results. Well, one of the foremost reasons we are going to get results is because we've got a LIVE JOURNAL back of us. I have no axe to grind and have had no personal correspondence with any official on the NEWS, aside from enclosing my articles in envelopes addressed to the editor, but it does not take a very keen mind to discern that there is a LIVE, AGGRESSIVE MAN at the head of this paper—not ruled by any particular faction or by advertisers. That this journal is a real trade paper seeking to solidify the foundations of the industry it represents cannot be doubted, and I am sure *is not* doubted by anyone we "need" in the business.

So now with the continued wonderful assistance of the NEWS I will tell all who do not know how we are going to effect a cure for unstable conditions in the picture business.

In a recent article published in the NEWS, the statement was made by the head of a producing firm that the exhibitors were trying to starve the producers.

I want to say right here that there is no such thought in my mind in leading this "clean-up movement" as to try to starve *conscientious* producers who are willing to listen to and co-operate with the exhibitors, but we *are* going to starve those who persist in using shoe-making methods and wasting time, money and material which has all to be paid for by the exhibitors who are the "paymasters" of the business, and we are going to starve those who refuse to listen to the call of equity, consistency and co-operation.

The exhibitor has had enough of the one-sided game of assuming a great big investment, tremendous liability on leases, etc., and putting in eighteen hours a day grinding and worrying and then either walking home or at the best taking a street car and watching or visualizing high powered limousines whirl by him occupied by the very people who are being paid by him, but who in many cases are not only incapable, but are a positive detriment.

The exhibitor is tired of watching the bored faces of his patrons emerging night after night with few exceptions, unless he happens to have a million dollar palace with a fifty-piece symphony orchestra and a dollar show on the side.

The exhibitor is tired of the "bunk" in the business and the padded, drawn out story, the poor casting, bad timing and unreasonable situations, and has come to the point where he feels that things cannot be any worse. He feels himself at a standstill with his hands tied behind his back. The game has become so inconsistent that his audiences have lost confidence and enthusiasm in his shows. On the rare occasions when he is fortunate enough to get a fairly good picture between the inflated price that is tacked on and the barrel of money it takes to tell the people that it is good and the time it takes for the people to learn by word of mouth that it is good, he finds himself in most cases a heavy loser unless the picture is headed by an exceptional artist with an exceptional drawing power.

Speaking from the standpoint of the conscientious producer—they are having their troubles also and as many if not more headaches than the exhibitor, and I believe they will welcome any move that is intended as this one is to stabilize conditions for all by eliminating waste and dead wood and make fewer and better pictures. The performers I believe will all gladly join when they know that in joining they make it possible for the producer and exhibitor to survive.

I have received endorsements from those prominent in every branch of the industry and I contemplate shortly starting on a tour of the country to meet exhibitors and representatives of other branches, and feel confident of lining up everyone to support a central organization composed of representatives from *all* branches of the industry, with offices in New York and Los Angeles, which organization will be the instrument through which these changes will be worked out.

This organization will be fathered by men like W. A. Johnston and will be the official "doctor" for the business, and its committees will carefully investigate all phases of the motion picture business and keep a close tab on the drawing power of the various players and classify them accordingly, also classify directors, producers and exhibitors, take up all grievances, and, in short, establish a get-together, equitable, consistent and co-operative system to deal with all concerned. Regulation of advertising will be an important feature as this is one of the places where money is being thrown away in great quantities.

Those who refuse to join in this movement will announce to the world just what caliber they are made of, and I believe the film world will soon decide that it can get along without them.

For the benefit of a few of the weak-kneed editors who accuse criticizers of conditions of being calamity howlers, I want to say right here that we can verify all that we have been complaining about and can prove hundreds of specific instances where frightful waste has been and is now going on, and can show where through the false idea of gain and rank incompetency the market has been and is now being flooded with inferior pictures.

RIGHT IS MIGHT—and this movement for equity, consistency and co-operation *is right* and is going to be backed by the press and the public.

On National Advertising

"Hurray For Kunsky!"

[EDITOR'S NOTE—John H. Kunsky's recent exclusive article in MOTION PICTURE NEWS on the subject of producer advertising that aids the exhibitor and advertising that is of no help, has brought an enthusiastic echo from L. H. Grandjean, Director of Publicity for the Saenger Amusement Company, New Orleans. In addition to adding the recital of his experience to that of the prominent Detroit exhibitor, Mr. Grandjean also put forth some interesting opinions of his own on the subject of national advertising.]

Editor MOTION PICTURE NEWS,
New York City.

Dear Sir:

The Kunsky letter on National Advertising is one hundred per cent common sense and the best exhibitor article which has appeared in any trade journal in months.

The success of any film production in the release city insures its success in the territory surrounding that city, no matter whether the city be Detroit and the territory Michigan or the city New Orleans and the territory Louisiana-Mississippi, etc., ad infinitum, providing, of course, that ordinary intelligence is manifested by the territorial exhibitors in capitalizing the first-run publicity. Likewise, the failure of any production in the release city, the inability of an exchange to secure a "live" release, or the inability to get any "first run" at all in the release city spells poor business for his film through his territory, all of the billboard and magazine advertising notwithstanding, and a great deal of the patent-medicine type of syndicated motion picture advertising complained of by Mr. Kunsky notwithstanding.

I can bear Mr. Kunsky out in this latter, having had experience in trying to put over pictures with "ready-made" advertising of the type specified. I said "trying to"—that's what we did. If anyone in any city of consequence ever succeeded with advertising of that sort, it was success in spite, not by virtue, of the advertising. It lacks conviction because it is so obviously a manufacturer's advertisement, and would be as obviously his even though his name, his trademark and other matter did not dominate the space, because it does not harmonize with its surroundings. Mr. Kunsky states that every house, every newspaper has an individuality. The public knows its newspaper, the public mind is influenced by its newspaper; the public knows its exhibitor and reposes a certain confidence in him. And Mr. Kunsky has pointed the way to intelligent, effective, economical, successful exploitation of motion pictures in suggesting that the manufacturers' appropriations be apportioned among the release exhibitors, letting the latter, in collaboration with the exchange, prepare the copy—the exhibitor to add his own lineage to the manufacturer's appropriation.

There is one point which Mr. Kunsky has not brought out and which I consider very important in a discussion of national advertising. It is (and I believe Mr. Kunsky and others will agree with me) that the newspaper can be a valuable ally to the moving picture, whereas the billboard cannot and the magazine has no local power to exert, regardless of its feelings in the matter. By this I mean that newspapers which are kindly disposed are generous in their favors to exhibitors and the industry in general in the way of reviews, press notices and special stories. It is obviously impossible for the billboard to go further than expose on its front a poster. It is big, ugly, impersonal—a mere announcement that all who run may read, and its province ends there. The magazine has closer ties with its readers, but as an ally of the exhibitor it is a minus quantity. Yet of the hundreds and hundreds of thousands of dollars wasted annually but a small proportion is placed with newspapers.

It is natural that the newspapers resent this. Let me pause to state that hundreds of thousands of dollars are spent in newspaper advertising which is not to be included in the above. This is strictly exhibitor expenditure. It is, however, of direct benefit to the manufacturer, inasmuch as 75 per cent of it is spent in advertising first runs AND THIS ADVERTISING WORKS FOR THE SHOWINGS THAT FOLLOW. This IS the advertising WHICH REALLY SWAYS the mind.

Yes, the newspapers resent the fortunes wasted on other mediums, for not only do they not receive their just share of the manufacturer's appropriation, but every day the manufacturers' publicity departments "rub it in" by swamping the editorial desk of every newspaper in the country with all sorts of press dope, mats and photos. This direct-to-the-newspaper matter is sheer waste; it fetches up in the bottom of the waste basket—bottom, I said, for it's the first thing that is swept off the desk. But that isn't all. You will never fail to find in all press campaign books the line (with variations): "Hand these stories to your editor, he will be GLAD to print them." Yes, he will—not. If you are a regular advertiser he might, after having knocked the gizzards out of the story with his little blue pencil. But if you're a release exhibitor you have opportunity to see the film. Look at it yourself, write something with guts in it about the production and your editor will use it all, and only then.

Obviously, it is impossible for the territorial exhibitor to enjoy this advantage. AND THAT'S JUST EXACTLY WHY the territorial exhibitor follows the lead of the city release exhibitor. It is not billboard or magazine which brings this information to him and to his patrons. It IS the NEWSPAPER. And if the production is worth a hang and the newspapers are kindly disposed, not only do the city patrons read considerable interesting news of the production, but lots of other pertinent news to keep up their interest in photoplay. Otherwise, it is as easy for the newspaper to hold its silence.

Here, then, is the reason for newspaper advertising by the manufacturer in collaboration with the exhibitor.

I heartily agree with every line Mr. Kunsky wrote. His remarks about stills are particularly apropos. Will either of his suggestions be adopted, or are such efforts on the part of the exhibitor futile? The industry was removed from its position on the list of essential industries and placed on probation on account of its manifold extravagancies. It would seem that the manufacturers, particularly, have been shooting at the moon so long that they would lend an ear to arguments advanced by the progressive element among exhibitors.

It is most improbable that the advertising agencies which handle manufacturer advertising appropriations know anything of the motion picture business. They may not endorse the Kunsky idea or my remarks about billboards and magazines for that reason; maybe for other reasons. But that is no reason why we exhibitors, and particularly the NEWS Advisory Board, should not seek to enlighten the manufacturer through a discussion of National Advertising and its most efficient employment.

L. H. GRANDJEAN.

Vitagraph Appoints Quinn General Manager

FOLLOWING on the heels of the announced resignation of Walter W. Irwin from Vitagraph, it was announced this week that John M. Quinn has been appointed general manager of Vitagraph's sales organization. The announcement came from the office of Albert E. Smith, president of the joint Vitagraph distributing and producing companies.

The announcement makes known that in looking about for a chief executive for the selling organization Mr. Smith made it a point to secure a man who combined in the highest degree an intimate knowledge of the producing end of the film industry as well as of the distributing and the exploitation branch of the business. For practically a year past, Mr. Quinn has been closely associated with Mr. Smith at the main studio of Vitagraph company in Brooklyn and he has thus gained a knowledge of the particular conditions and problems which Vitagraph must meet in the production of its pictures.

The new general manager is no stranger to Vitagraph, having first been associated with the company in 1915, at which time he assisted in the exploitation of Vitagraph's first big serial, "The Goddess," in which Earle Williams and Anita Stewart were starred.

After the completion of this work, Mr. Quinn joined the Triangle Film Corporation, and upon the retirement of David W. Griffith from the Triangle-Fine Arts Studio in California Mr. Quinn assumed the post of general manager of that Western studio.

In discussing Mr. Quinn's appointment, Mr. Smith stated that, in his opinion, the permanency of all organizations in the film industry from this time onward necessitated the employment in executive capacities of acknowledged specialists in their respective lines who also enjoyed a broad training in the various other phases of the film industry. He stated further that in an organization of Vitagraph's type, wherein the distribution was confined to the product of the parent organization, and wherein, therefore, the producing and distributing ends of the business were indissolubly linked, he felt that his chief lieutenants in the producing end of the business must have a comprehensive knowledge of the distribution problems, and likewise, and perhaps even more essentially, his lieutenants in the distributing end of the business must be thoroughly conversant with the producing problems. In other words, all his chief assistants must be film specialists with a thorough understanding of all branches of the business, including a superlative knowledge of their own branch.

Advertisers Host to Well Known Guests

The regular weekly meeting of the Associated Motion Picture Advertisers, Inc., held at Rector's last week, was featured and enlivened by the presence of two distinguished guests, Henri Bioment Bergere, editor and director of Le Film, of Paris, the largest motion picture publication in France, and Ralph Ruffner, manager of the Rialto Theater, Butte, Mont., and a member of the Advisory Board of Motion Picture News.

M. Bergere was introduced by Allan Rock, secretary of the association, and gave an interesting talk on the condition of the film industry in France and the reconstruction plans for the immediate as well as the more distant future. He intimated that Paris will soon supplant London as the chief distributing center for Europe, and pointed out that with a fair amount of reciprocity between American and French film interests both parties could profit immeasurably.

Mr. Ruffner, who is one of the most successful exhibitors in the country and was formerly publicity and advertising director for the Jensen & Von Herberg interests, provoked a lively discussion which was participated in by nearly all of the twenty-five members present. He spoke not only as an exhibitor, but as an advertising man, and his pointed, constructive criticisms proved of the highest value to the members. There was little or nothing of mutual interest to the exhibitor and the publicity and advertising man which he did not touch upon, and his ready and logically sound answers to the countless questions with which he was bombarded received the most careful attention and were mentally recorded for future use in the preparation of copy and advertising accessories.

Samuel Goldfish Meets Milwaukee Exhibitors

Milwaukee exhibitors were the guests of Samuel Goldfish and the Goldwyn Company Friday at an interesting luncheon and talk in the gold room of the Hotel Wisconsin at 12:30 p. m.

S. W. Rothapfel was the particular magnate that drew the exhibitors to this luncheon, and the talk he gave them at the close of the luncheon was most interesting.

Quality instead of quantity was the gist of Mr. Rothapfel's remarks, and he took a rap at the firms that insisted upon long and lengthy leads, giving the names of the producers, the authors, the stars, etc. The people do not pay their money to see those things, said Mr. Rothapfel. They want action, not padding.

Accompanying Mr. Rothapfel were Samuel Goldfish, Aaron Jones, Nathan Ascher and Ike Van Runkle. A large majority of the members of the Milwaukee Photoplay Exhibitors' Association were at the meeting, including Thomas Saxe, George Fischer, Jack Silliman, Henry Trinz, Paul Langheimrich and others.

Film Men Favored in Winnipeg

Members of the Winnipeg Board of Trade took a mail vote on the question of the advisability of the proposed film exchange by-law which will compel local exchanges to move into one-story fireproof structures. The vote was overwhelmingly against the proposed law, 431 members marking the ballot paper as being opposed to the legislation and 163 supporting the by-law. The vote on a question as to whether local exchanges and theatres should be asked to pay additional taxes favored the film men even more than the ballot on the exchange building question.

Special Writer "Pities the Exhibitor"

Under the heading of "Pity the Exhibitor," S. Jay Kaufman, who writes a column called Round the Town for a New York afternoon paper, said the following in an edition last week:

"Ask the average picture magnate or director what's wrong with pictures and he will say 'The Exhibitor.' The exhibitor has no way of answering, because all he can show is what the producer makes. Thus better pictures become impossible. That is to say, pictures with something more than a romance of two idiots. The 'pretty-boy' and the ingenue. A big idea back of the story is always refused with, 'Yes, great; but the exhibitors will not take it.' For many a moon we have wanted to see these exhibitors. We did. Last night. At a dinner at Healy's which they gave to discuss their affairs. They are average, intelligent, earnest men. They are anxious to get better pictures, and they have, as one said, no way of getting them other than by asking. When they ask they are told, so this man said: 'Yes, but you are only one exhibitor. The others will not take anything really fine.' The result is obvious. Until, then, some philanthropist comes along and produces several hundred great pictures which will set a standard the two-idiot romances will continue. The joker, however, may be that the philanthropist will make money. As did Miss Horniman when she established a repertory theatre in England.

"One phase of their discussion was Sunday shows. Some towns still refuse to allow pictures on Sunday. And the movement seems to be growing. In what we heard there was no mention of the music in movie theatres. If an art gallery is permitted to remain open on Sunday why not a series of pictures with the civic and sacred force of music? And isn't what is wrong on Sunday wrong on Monday? Would these cities rather have their citizens gossip, sleep, and walk the streets than see pictures and hear music? Oh, it's done for pay? Oh, we see. The objection is not to the pictures but to the fact that some one makes a decent living at the same time? We see."

J. J. Colleton Resigns His Position at Toronto

J. J. Colleton has resigned as manager of the Toronto branch of the Specialty Film Import, Limited, Canadian distributors of Pathe and other releases.

Mr. Colleton's plans for the future have not been detailed.

Epidemic Must Not Close Theatres

National Campaign of Education Inaugurated by National Association Seeks to Prove That Recent Closing of Theatres Was a Mistake

IT is a mistake on the part of public officials to close down motion picture theatres and other places of public gathering when trying to combat the epidemic of Spanish influenza, according to Dr. Royal S. Copeland, Health Commissioner of the City of New York.

As a result of these frankly expressed views coming from so high an authority, the National Association of the Motion Picture Industry announces that it has just started a national campaign to prove it and also to show the many public officials throughout the country, and the public in general, that the motion picture theatres, where they remained open as in New York, were of the greatest assistance to the Department of Health in furthering the work of public health education during the epidemic.

Will Drive Facts Home

That Commissioner Copeland's policy in keeping the theatres open had the best effect is substantiated in a table of statistics that has been compiled by the United States Department of Labor showing that of the major cities of the country where the epidemic had the greatest hold, New York, the largest city in the United States, whtich kept its theatres open all of the time had the smallest death rate.

The campaign which the National Association has started has for its object the driving home of these facts to the public officials of all the cities in the country of 25,000 population and over.

A copy of the Commissioner's letter to the Association, a reprint of a statement, issued by him and published in the New York *Times,* explaining in detail why the death rate of New York City was so low and giving great credit to the motion picture theatres for the part they played in keeping the death rate down, and the table compiled by the Department of Labor which shows that in every instance places where the theatres were permitted to remain open the death rate was lower than in the places where they were forced to close down, is being sent to all of the motion picture theatres of the country, daily newspapers, motion picture exchanges, Mayors of cities, Chiefs of Police, Chambers of Commerce, Boards of Trade, city and state health officers, and to the superintendents of schools.

Exhibitors Can Help

With the material that is being sent to the motion picture theatres is a letter of explanation telling the exhibitor in detail just what he is to do in order to use this material to its greatest advantage.

Likewise a letter is being sent to the exchange managers of the various companies signed by the executive heads of the individual companies, apprising the exchange managers of what is being done and instructing them to get together with the exhibitors in their territories and to use every force and every power of concerted effort to impress on the authorities the beneficial results that will result from a proper campaign of public health education carried on in the newspapers, motion picture theatres, schools and all places of public gathering.

The material that is being sent out has been designed in such form that the exhibitors can use it to post in their lobbies in the form of bulletins, and supplies them with the necessary information to enable them to throw slides upon the screen or as was done by the exhibitors in New York City, make short addresses to their patrons before every performance on the great danger of public coughing and sneezing.

INFLUENZA TAKES TWO DIRECTORS

Wolbert and Percival Succomb to Epidemic at Los Angeles

UNIVERSAL and Paramount lost well known directors when William Wolbert passed away December 12 and Harold Percival died on December 14.

Influenza claimed both victims, and their passing is viewed with keen regret by the film colony on the West Coast.

Mr. Wolbert had been with the Universal since last July and was previously directing for Vitagraph.

Harold Percival had been art director for two years with Thomas H. Ince Productions.

Lift Ban in Butte

BUTTE, MONT.—The local health board ban on theaters, dance halls and cabarets was lifted on December 17th. The authorities declare that all danger from the epidemic has passed.

But just when things cleared up in one direction local managers found another storm cloud heading their way. There is no music in any of the houses, due to a strike of the musicians over wage demands. On top of that the operators went out in sympathy and all the managers are in the projection booths themselves.

OGDEN, UTAH (*Special*).—The influenza situation here is greatly improved. Local managers petitioned the health authorities to permit a reopening of the theaters on December 20th and a decision in their favor was granted on the 18th.

In Doubt in Virginia

RICHMOND, VA. (*Special*).—The influenza situation here is somewhat muddled, just enough cases being reported to keep the managers in daily fear that they may be closed and to hurt attendance.

To help save the managers from a closing order the Health Department and exhibitors are co-operating. A slide has been ordered shown before each performance reading: "It is ordered by the Richmond Health Department that all persons have their handkerchief in readiness to cover up their coughs or sneezes and to prevent the spread of influenza. Any person failing to comply with this order will be ejected from this theater."

In Petersburg, Virginia, all children under the age of twelve are prohibited from attending theaters.

"Cinci" Closed and Opened

CINCINNATI, O. (*Special*).—Cincinnati has just emerged from a two days' ban on account of influenza, due to the action taken by Mayor John Galvin in telling the police to ignore orders of the Board of Health. On December 11 the board issued an order that all motion picture theaters must close daily from 4:30 to 6 p. m. The order stated that all places must be thoroughly ventilated during this period. A further restriction stated that the movie houses must so arrange their performances that the audiences were not dismissed at the same time that the patrons of the so-called legitimate theaters thronged the streets. No person under eighteen years of age was allowed in the theaters.

Hamilton, Ohio, a suburb in the Cincinnati district, has lifted the "lid" on picture shows, which were closed by the Board of Health when influenza struck that city. When Dr. M. F. Vereker, health officer, reported that the epidemic was under control, the Board of Health issued an order allowing the theaters to reopen on Monday, December 16. This action followed closely upon the organized protest of movie house managers that they were being discriminated against by the influenza ban. The order limits the theaters to one performance daily, running from 7 to 11 o'clock, without admitting children.

New Strand at Douglas Opens in January

Plans are now being made by Nick Diamos for the opening of his new theatre, which has been named the Strand, at Douglas, Ariz., some time early in January.

This theatre is said to be the finest one in Arizona, and will have a seating capacity of approximately 1,500. The lobby of the new house is finished in elegant style, Arizona marble being used throughout.

Calbeck Buys Two Houses

Newton Calbeck has just purchased the property of the Nappanee Amusement Company, of Nappanee, Ind.

Coal Saving Campaign Started

National Association Heeds Request of Fuel Administration to Help Conserve Supply — Trailers Used

AT the request of the United States Fuel Administration the National Association of the Motion Picture Industry, through its fuel conservation committee, has inaugurated a coal saving campaign to cover the northeastern section of the United States.

This campaign will be conducted in the motion picture theatres in the territory which the Fuel Administration desires to reach by means of trailers attached to the regular weekly issues of the news weeklies.

Sufficient trailers have been provided to cover a campaign of six weeks, the plan being to release two trailers each week. The news weeklies were selected for this purpose owing to the fact that the three weeklies co-operating with the association in this work, the Universal, Pathe and Gaumont, reach practically every theatre in the territory in which the Fuel Administration believes there exists an acute necessity for the economy of coal during the coming winter months.

This territory includes New England, New York, New Jersey, Pennsylvania, Maryland, Delaware and the District of Columbia. It is the desire of the Fuel Administration that these trailers be not shown outside of the above-mentioned territory and exhibitors not located within the restricted zone are requested not to show the trailers in case news weeklies come to them with the trailers attached. All those exhibitors within this zone however are requested to show the trailers and to do everything within their power to impress on their patrons the necessity for economy in the use of coal.

The plans for this campaign have been under discussion by the fuel conservation committee of the National Association and the Fuel Administration for considerable time. This committee consists of Marcus Loew, chairman; P. A. Powers, B. S. Moss, Samuel Rothapfel, William Brandt, Sydney Cohen, Albert Lowe, Gabriel Hess and Harry Crandall. When the question of a campaign to reach the individual consumer of coal was first presented to this committee by the officials of the Fuel Administration it was planned to cover all of the territory east of the Mississippi river, and detailed plans were worked out by the committee for this work.

The signing of the armistice however changed all of these plans and all of the work that had been done had to be discarded and new plans worked out. This necessitated the working out of an entirely new set of trailers. When the subject matter of these had been finally approved by the Fuel Administration the committee gave Washington an example of the quick manner in which the motion picture industry works once it obtains the word to go ahead.

Twenty-four hours after the copy for the trailers had been received by Frederick H. Elliott, secretary of the committee, the first sample print had been made and was in the mail for Washington. As soon as this was approved by the Fuel Administration orders were placed for the printing of the requisite number of trailers, and forty-eight hours after these orders had been given the trailers were in the hands of the news weeklies and are now being attached to the releases. Letters of appreciation of the expeditious manner in which this work was handled have been received from the Fuel Administration.

Goldwyn Selects Feist as Vice-President

It was announced this week that at a meeting of the directors of the Goldwyn Distributing Corporation, Felix F. Feist of the World Film Corporation, one of the well-known younger executives in the industry, has been elected a vice-president of the Goldwyn releasing organization and in a few weeks will join the Goldwyn family.

Mr. Feist is the type of successful man that Goldwyn has taken into its organization since the beginnings of the company. The officers of the Goldwyn Distributing Corporation are Samuel Goldfish, president; F. B. Warren and Alfred Weiss, vice-presidents, and Gabriel L. Hess, secretary and treasurer. These executives have been a part of Goldwyn from the day of the company's formation in June, 1917, and have witnessed its growth as an international factor in the industry.

Mr. Feist's entry into the picture industry was made in 1910 as advertising manager of the Kinemacolor Company. A few months later he was made western manager of Kinemacolor with offices in Chicago. He resigned from that organization to become general manager of the Celebrated Players' Film Corporation of Chicago, and in a few months was made president of the company. He remained with this company two and a half years, coming to New York to become secretary and general manager of the Equitable Pictures Corporation. Here he remained until the Equitable was merged with the World.

Detroit Seeks to Correct Trade Evils

DETROIT, MICH.—In order to eliminate certain trade evils that have crept into the business the Detroit Board of Motion Picture Exchange Managers will soon send to every theatre manager in the state, copies of a new set of rules under which the managers must govern themselves. The board seeks to have universal rules for the disposition of film, paper, slides and advertising matter and to eliminate the exhibitor who refuses to pay legitimate charges.

Since the board has been organized a central shipping room has been put into operation in the film building. A credit department is now planned.

It is announced that exhibitors who have complaints should file reports with the board and absolutely fair treatment is assured them.

McLaurin Goes to France for the Red Cross

HAMISH McLAURIN, until recently publicity director of the Rialto and Rivoli theatres, left this week for France where he will have charge of making pictures for the American Red Cross. He will be absent a year.

Mr. McLaurin left his post with Mr. Rothapfel, with whom he had been associated since the opening of the Rialto, because he felt that he wanted to do his bit for his country, and his splendid newspaper talents, together with his considerable knowledge of the technique of motion pictures fitted him especially for his position with the Red Cross.

The week that marked his departure from his country saw the presentation of his picture, "The Greatest Gift," a sterling argument for the campaign that is now on.

"Over there" he will exercise general supervision over the motion pictures that are to be made by the American Red Cross. This work is going to continue because this great organization of humanity believes is showing to the donors to its sacred cause what is being done with the money that has been contributed. These pictures will be made for the next year and will be shown all through the country. Heretofore, there has been some confusion because these pictures have come to this country in what may be called the crude form and they have had to be cut and titled here.

In France Mr. McLaurin will have charge of this work and when the films do come across they will be ready to go to the laboratory so that the prints may be made. In addition to this, he will direct the work of the cameramen of the Red Cross, and hereafter the pictures will be made with a definite object in view, of telling a particular story.

Officers Elected by N. Y. F.I.L.M Club

At the annual election of the F. I. L. M. Club of New York, which took place December 4th, the following officers were chosen:

I. E. Chadwick, president; John Hammel, first vice-president; Joseph Klein, second vice-president; Sam Eckman, treasurer; Charles B. Hoy, secretary; George Schaefer, sergeant-at-arms.

Every branch manager and practically every salesman of the various film exchanges in connection with the F. I. L. M. Club attended the beefsteak dinner at Healy's December 11th given by the Motion Picture Exhibitors' League.

Edna Gladys Brown Dies in New York

Edna Gladys Brown, who had been prominently associated with the motion picture industry for the past ten years, died suddenly December 12 of pneumonia. For the past four years she had been interested with Joseph R. Miles in the Joseph R. Miles Enterprises.

Funeral services were held December 14 from the Funeral Church in New York.

Abrams and Schulberg Quit F.P.-Lasky

Former Vice-President and Vice-Managing Director Lay Plans to Form Own Organization—Details Not Yet Made Known—Off for Coast

AMONG the more important executive changes within the larger organizations as the old year draws to a close was that last week which saw the withdrawal of Hiram Abrams and B. P. Schulberg from the Famous Players-Lasky Corporation. The former was vice-president and managing director and the latter was vice-managing director.

It was announced this week that Mr. Abrams and Mr. Schulberg have laid plans to form their own organization along lines which they have long had in mind, and it was this reason that resulted in their withdrawal from Famous Players-Lasky.

Details of their proposition have not been given out, as they are considered of such import that complete announcement now would be premature.

Pillars of Organization

The announcement to MOTION PICTURE NEWS regarding their withdrawal read as follows:

"What are perhaps the most important executive changes of the year are contained in the announcement that Hiram Abrams, vice-president and managing director, and B. P. Schulberg, vice-managing director of the Famous Players-Lasky Corporation, have resigned their offices to form their own organization and carry out certain plans which it has long been their desire to establish.

"The news has aroused intense surprise and interest in the trade, for these two men have long been known as strong pillars of the organization with which they have been identified since its inception."

In response to a request for a statement as to what general form his plans would take, Mr. Abrams remarked that they were of too much import to the trade to be presented in their present immature shape, but that they would be announced in detail within a few weeks, when they would be found to comprise some of the most constructive measures and some of the most equitable principles ever offered for the trade's consideration. He also added that the reason for his departure from his old company was due to the realization that it is more difficult to work out new tenets of procedure between two factors of an industry through an old company with established policies than through a new and unhampered machinery of his own construction.

Goes to the Coast

Mr. Abrams is to start for Los Angeles immediately, and it is promised that the announcement will promptly follow his return to New York. In his absence, Mr. Schulberg will remain in New York adopting the preliminary steps toward the organization which they contemplate building.

They are in close touch with motion picture conditions throughout the country, and their plan to organize a new unit in the industry indicates that they believe that the after-war influence promises expansion for the entire motion picture business.

Messrs. Abrams and Schulberg about a year ago surrendered the presidency and general managership, respectively, of Paramount to organize the administrative bureau of the Famous Players-Lasky Corporation, through which, as was announced at that time, it was their desire to bring the exhibitors of the country closer to the producers for their common welfare, so that a direct channel of communication could be maintained between studio and theatre. In the interests of this project they made numerous tours of the country in order to come in more direct contact with trade currents and more closely feel the pulse of the public as registered at box offices in various sections of the country. It was as a result of these observations that they prompted the declaration by Jesse L. Lasky that the company would produce no gruesome, religious, costume plays or fairy tales during the war, and they were also responsible for the system at present in vogue of obtaining opinions on all productions from exhibitors, for which work they selected Mr. George N. Shorey because he combined the experiences of exhibitor, critic and box office analyst.

Hiram Abrams and Ben Schulberg, Formerly of Famous Players-Lasky

Long in the Business

Hiram Abrams entered the film business in the early stages of its development, when his great personal force, magnetic qualities and devotion to the exhibitors' interests rapidly made him conspicuous as one of the foremost distributors in the country. He has always been known as a constructive organizer and a vigorous exponent of equitable principles between producer and exhibitor. He was among the first exchange men to acquire the rights to "Queen Elizabeth," "The Prisoner of Zenda," and the first feature program produced by the Famous Players Film Company, of which he, in association with Walter E. Greene, was the sole distributor in New England. He was one of the principal factors in the formation of the Paramount Pictures Corporation, and it was during his presidency of this organization that he, in conjunction with Adolph Zukor, effected the amalgamation of the big distributing company with the Famous Players-Lasky Corporation. It was also during the last period of his three-year tenure of that office that the star-series system was adopted by Paramount, in compliance with the opinions of the majority of exhibitors as contained in their replies to his famous article, "Is the Program System Right or Wrong?"

First Thirty Features

B. P. Schulberg entered the film business ten years ago from the newspaper field, and joined the Famous Players Film Company at its inception as scenario editor and advertising and publicity manager, in which capacity he selected and adapted for the screen, and later exploited, "the first thirty Famous Features." It is of interest that it was he who selected "Tess of the Storm Country" for Mary Pickford and "Wildflower" for Marguerite Clark, the first for a long time considered Mary Pickford's greatest success, and the second of which established Miss Clark overnight as one of the foremost favorites of the screen, and it was he who Mr. Zukor once publicly announced "delivered his message to the world." He was appointed general manager of Paramount in 1915 under Hiram Abrams, and has been closely identified with him ever since. They have been described as ideal collaborators, and their detailed announcement is awaited with interest.

Lynchburg Theatre Burns

LYNCHBURG, VA.—Fire last week almost completely destroyed the Broadway Moving Picture theatre in Lynchburg, entailing damages estimated at about $12,000, which is covered by insurance.

The fire started from a film in the operating room, causing an explosion, flames spreading rapidly throughout the building. The audience escaped and no one was hurt.

Soldier Employee of Paramount Wins Croix de Guerre

ENLISTING as a private immediately after the United States entered the world war, William J. Moore, formerly employed at the main offices of Famous Players-Lasky Corporation, has just returned to New York a First Lieutenant and with high honors—the winning of his French war cross—the Croix de Guerre.

Not since Bill Hart recently visited New York has there been such a commotion among stenographers, clerks and employees, all friends of the hero who entered the army as a private and returned, battle scarred, as a First Lieutenant.

Moore is a member of the old Sixty-ninth of New York (new 165th Infantry), and was wounded twice and gassed once. On March 7th he took command of a sector under heavy bombardment after his superior officer had been killed.

He organized relief parties to dig out men who had been caught in dugouts that caved in; commanding this work and taking active part in it for twenty-four hours, holding out against a fierce bombardment in which forty-two men were lost and he himself shot through the right lung with a machine gun bullet.

Lieutenant Moore, immediately upon landing in New York, rushed up to the offices of the Famous Players-Lasky Corporation on Fifth Avenue, where he was welcomed back by Adolph Zukor, Jesse L. Lasky and other executives.

The bombardment in which Moore won his cross and was first wounded took place at Lunneville. After recovering from his wound he again went into action at Baccarat. At Rouge Bouquet later he was severely gassed. He also took part in engagements at Badon Viller, St. Mihiel, and his latest fighting occurred in the Argonne Forest, where he was again wounded, a bullet passing through his leg.

Canada Upholds Own Pictures

Agitation Against American Films Continues to Hold Limelight—Papers Urge the Government to Take Action

THAT all Canadian Provinces should follow up the action of Hon. T. W. McGarry, Provincial Treasurer for Ontario, in raising official objection to the presentation of American war dramas and topical pictures on the screens of Ontario, was urged in an editorial appearing in the Calgary *Albertan*. This step, according to the writer of the editorial, would form one way to influence the producers of films to a consideration of the desires of the Canadian public. It was urged that Canadians seemed to be helpless in the matter up to the present.

The *Albertan* declared that the action taken by the Ontario official was not an indication of small country peevishness or international sentiment. It was considered more or less a matter of commercial readjustment and a desired change between producer and consumer. The paper argued that American producers had "dumped" anything and everything upon the Canadians just as it suited their convenience. There is no lack of sympathy with Americanism, it was pointed out, but "scream eagle" productions made Canadians squirm in their seats. It was urged that the government as a whole should take action so that theatre patrons throughout the country would "get a square deal."

The agitation against American war pictures to date, however, has been more or less localized in Toronto, where Hon. T. W. McGarry holds forth in his official capacity. Hon. McGarry followed up his first "proclamation" against the American soldier films by announcing that he was attending various theatres to see if the exchange managers and exhibitors were taking steps to adjust the situation.

Two of the prominent Toronto theatres presented features and other pictures during the week of December 16 which were Canadian or English in character. Manager W. M. Elliott of the Regent Theatre reproduced in facsimile form the official letter of Hon. T. W. McGarry which had been sent to local exchanges, and he announced that "to comply with Hon. T. W. McGarry's request" the Regent was offering an English film success, "Inside the Lines."

Manager Bernstein of Loew's Theater, Toronto, selected "Canadian" pictures for his programme of December 16 also, the feature attraction being "The Law of the North," a Canadian story in which Charles Ray is starred. Another picture was the first of a series of Canadian official views showing Canadian troops in France. The first reel was made up of pictures of the Third (Toronto) Battalion.

Fox Theatre Opens Strong at Minneapolis

Evidence of the growing interest in the silent drama in Minneapolis is shown by the crowds that throng the William Fox Shubert Theatre, which has just opened its doors for the first time.

It has been often said that if Minneapolis acquired any additional moving picture houses they would have little patronage, as so many theatres already exist there.

However, when Theda Bara in "Salome" was screened as the opening entertainment, Minneapolis theatre folk "elbowed" their way into the parquet with the same precision and regularity as they do at the other theatres in the city.

If early indications count for anything a great future is in store for the new playhouse, which for the past few years has been occupied by stock companies, and for various entertainments and programs.

Hillsboro Defeats Sunday Closing of Theatres

At the election in Hillsboro, Washington, the proposal to close motion picture theatres on Sundays was badly beaten, only 144 votes being cast for the measure to 372 against.

As the original petition presented to the council asking the passage of a closing ordinance contained 250 names it is plain that many who signed the petition did not vote in favor of the measure, and the result is further evidence of the truth of the statement that people will sign their names to anything, and a signature does not necessarily indicate opinion.

The initiated measure was the means of turning what promised to be a dull city election into a lively affair and was undoubtedly the means of bringing out the large vote which was cast.

Cincinnati Theatres May Increase Admission

Cincinnati now has only five downtown motion picture theatres that operate with five-cent admissions. This condition may be remedied in the near ïture, as the managers are threatening to raise admissions to ten cents, plus the war tax.

The managers are finding it hard sledding to show a profit, and as none of them are in business for their health they are considering the advance in admissions, thus following out the generally adopted policy of the Queen City downtown exhibitors.

Rufus K. Evans Returns to Minneapolis

MINNEAPOLIS, MINN.—Rufus K. Evans, former manager of the General, Fox and Jewel exchanges of Minneapolis, has returned after an absence of two months to open an exchange for the Film Clearing House.

Mr. Evans has not announced his future plans, but it is believed that the new firm will distribute state rights productions in the territory.

Division of Films Scheduled to End Soon

Acting Director, in Answering Film Men's Attack Declares "Will Cease on Signing of Peace"—Denies Government Competition Charge

MARCUS BEEMAN, Acting Director of the Committee on Public Information's Division of Films, stepped forward this week with a reply to the resolutions presented by a committee of film men at the meeting of the Chamber of Commerce of the United States.

In the course of a vigorous reply to the charge that the Government's bureau has provided unfair competition with regular motion picture interests, Mr. Beeman makes the flat statement that "the Committee on Public Information will cease to exist with the signing of the peace proclamation. . . . It has no desire to perpetuate itself."

The Chamber of Commerce resolutions were presented by a committee representing the National Association and consisting of Walter W. Irwin, Will C. Smith, John Flinn and Frederick H. Elliott.

The Division's Reply

Messrs. Walter W. Irwin, John C. Flinn, William C. Smith and Frederick H. Elliott, representing the Executive Committee of the National Association of the Motion Picture Industry, New York City, N. Y.

Gentlemen: The Division of Films of the United States Committee on Public Information has received a copy of the resolution drawn up by your committee at a meeting held at Atlantic City on December 5, 1918.

Your resolution features the assistance the motion picture industry has rendered to the United States Government in its Liberty Loan and Red Cross drives and departmental activities, such as War, Navy, Food, Fuel, Agriculture and other departments. This splendid and generous help and co-operation has been acknowledged by the President of the United States and by those associated with him.

You claim that the Division of Films of the Committee on Public Information has "competed" with the motion picture industry in releasing its official war features and weekly reviews "at a profit," and wants these activities turned over to private film agencies.

The Division of Films has not competed with the motion picture industry, as it purposely avoided creating an expensive and elaborate mechanism for distribution. On the other hand, through competitive bids, it allowed the distributors of the United States to employ their physical facilities and exchanges for this purpose.

Of necessity the official film material was taken by the Signal Corps photographers of the army and the official photographers of the navy, no privately staged material whatever being utilized. All of the official film portrayed intimately and accurately the military and industrial preparations in the United States and the splendid accomplishments of our armies on the battle fronts of Europe.

The rental prices to exhibitors which you complain of were determined by a most fair and equitable procedure in which each exhibitor indicated his average daily receipts and the price he could afford to pay to return him a profit and still play to crowded houses.

Profits to Treasury

The "profits" of the Division of Films of the Committee on Public Information, which you apparently object to, were by act of Congress under date of June 17, 1917, turned over to the United States Treasury and represent a direct return to the taxpayers. The fact that the Division of Films did operate on this basis and return substantial sums to the United States Treasury is a matter of general knowledge and has been the subject of widespread commendation and has been gratefully appreciated by those who know the tremendous cost of this World War.

On the other hand, had these films been released to the exhibitors at cost, as you suggest, you would have been justified in claiming that the standardized priced releases of privately produced features would be placed in jeopardy. This would have been "ruinous competition" indeed.

Furthermore, the Committee on Public Information, through an extensive community campaign, has brought thousands upon thousands of new patrons to the motion picture theatres of the country. The "People's Films" had a drawing power second to none. Throughout the United States and in foreign countries these films showed that the allies and the United States must ultimately win the war, and their value in this respect cannot be overestimated.

As a war organization similar to the War Trade Board and the War Industries Board and other departments created as war emergency bodies, the Committee on Public Information will cease to exist upon the signing of the peace proclamation. It has already reduced to a minimum its activities, as it has no desire to perpetuate itself. The third official war feature, "Under Four Flags," is the last official feature to be distributed. The official war review continues only during the period embraced by the present activities of our army and navy.

The Division of Films is now completing a record of which it is justly proud.

The motion picture industry of the United States has been immeasurably benefitted by its existence.

Yours very truly,

MARCUS A. BEEMAN,
Acting Director.

MARKET REPORT CHART

THE Annual Market Report Chart, a feature of Motion Pictures News' Holiday Numbers for some years past, does not appear in this issue.

It was thought that in view of the peculiar circumstances created by the influenza epidemic and the coming of peace a country-wide survey at this time would have little permanent value. In addition, any value it might have in recording admission price tendencies is apt to be rendered nil in a few months should a boost in the war tax be decided by the Congress.

The Motion Picture News Market Report will appear in an issue early in the New Year—just as soon as conditions warrant it.

"The Spreading Evil"

Sol Lesser, well known Pacific Coast states rights buyer, has closed a contract for "The Spreading Evil," James Keane's special production, for the States of California, Arizona and Nevada. The deal was closed in Chicago after a really spectacular chase from New York to the Middle West metropolis in which everything but an airplane was used.

Mr. Lesser had expressed a keen interest in the picture some weeks ago, but when he arrived in New York, Mr. Keane was out of town. Just as Mr. Lesser was leaving for the coast Mr. Keane got back into New York and the two got together at the last minute.

George Wilson to Manage Strand at Kingston

George Wilson, formerly manager of the Empire Theatre, Windsor, Ontario, has been appointed manager of the Strand Theatre, Kingston, Ontario, which is one of the string of theatres controlled by the Paramount Theatres Company, Limited.

Mr. James Davidson, who has been in charge of the Strand temporarily, has returned to his duties with the Regal Films, Limited, Toronto.

Atlanta Sees Changes

It has been announced from Atlanta, Ga., that Wallace Walthall, former salesman of the Atlanta branch of General Film Company, has succeeded James Kelly at Dallas, Texas, as manager of the General branch at that point.

J. B. Wilbanks, former manager of the George Kleine System branch, succeeds Mr. Dillard at the Atlanta branch of General, Mr. Dillard being transferred to the New Orleans office to fill the vacancy left by Jack Woods' death.

Ohio May Lose Sunday Shows

Reformers Take Courage at Prohibition Amendment and Turn Attention to Pictures—Exhibitors Put Up Stiff Fight

ACCORDING to reports from Cincinnati, Ohio now faces the prospect of having Sunday motion picture shows put in the discard, as reformers who have succeeded in having the Buckeye State placed in the "dry" column are turning their attention to amusements. An effort will be made to have the coming session of the Ohio Legislature enact a new law that will make the "blue" laws effective after being dormant for a number of years. At the present time a Sunday closing law is on the statute books, but it has not been enforced for over twenty-five years. The consensus of opinion is in favor of Sunday shows.

Cincinnati exhibitors have taken steps to make a vigorous fight against the reformers, and at a meeting at the Hotel Sinton, December 11, expressed themselves as follows:

"Now that the reformers have succeeded in making Ohio dry, their activities will be centered upon the theatres, and an effective organization will be necessary to counteract their efforts."

A committee of five was named to collect funds from exhibitors to finance the fight. The committee named was as follows: George G. Rich and William Bowers, representing the sixteen film exchanges, and Isaac Libson, Frederick L. Emmert and A. Hettesheimer, representing the exhibitors.

It also was agreed that every exhibitor in Cincinnati and Hamilton County should be enrolled as a member of the Ohio State Screen League. This was recommended to pool all interests to present a solid front before the State Legislature.

Exhibitors from many of the small theatres in the vicinity of Cincinnati attended the meeting and they made an active protest against any attempt to make them close their theatres on Sundays, they claiming that such action would make operation of their show houses a losing proposition, Sunday, of course, being their heaviest day of business. Many of them now are compelled to close on Sundays while the show houses in the larger cities are open on Sundays and receive the benefit of the heavy attendance.

An attempt was made by Ben Heidingfeld, representing the legitimate houses, to have the meeting back step on its proposal to fight any attempt to do away with Sunday shows. Mr. Heidingsfeld made the claim that any agitation at the present time would result in a drastic measure being passed by the Ohio Legislature. However, the opposition has "tipped off" its hand at Columbus, coming out with the flat-footed announcement that they plan to close all shows on Sunday, so the local exhibitors have determined to meet the opposition half way and have fired the first shot in the fight.

Harry W. Kress, Piqua, Ohio, member of the executive committee of the Ohio State Screen League, attended the meeting. He presented the view of the exhibitors in the smaller cities. Those that have not been allowed to operate their show houses on Sundays declare that they will have to close their doors if the Sunday "lid" is enforced.

Pictures Discussed in Small Towns

The fresh interest of the public in the subject of motion pictures following the war was indicated at two meetings held recently in Danielson, Conn., and Worcester, Mass. The former was held in the High School building of the town, under the auspices of the Killingly Woman's Club, while the latter meeting, which took place in the Free Public Library building, was called by the Worcester Board of Review of Motion Pictures, composed of forty-nine representatives of civic and social organizations of the city. Both of these meetings were addressed by Orrin G. Cocks, Advisory Secretary of the National Board of Review. At the former, the subjects discussed were the importance of the motion picture in connection with the war, the advances made in the motion picture art, and the use of selected motion pictures for young people. Questions were asked regarding the possibility of greater cooperation with the exhibitor in connection with "family nights" and the use of pictures considered particularly suitable for young people.

Wallace Leaves for South America

H. Staunton Wallace, South American representative of the North American Film Company, whose headquarters are in Buenos Ayres, has been in New York for the past five weeks. Friday he left again for his home office after acquainting himself with the changes in trade conditions in this country since his last visit here.

Mr. Wallace is one of the leaders in the film industry of South America and is enthusiastic over prospects on the southern continent. There was never a better opportunity offered a business house than is offered the film company today in South America, according to Mr. Wallace.

C. H. Fulton Will Soon Return from France

C. H. Fulton, sergeant in an engineers' corps in France, expects to be back within a few months, and it is expected that he will establish a film office in Chicago, and also take up his duties as an officer of the E. E. Fulton Company, manufacturers of the "Fulco" specialties, with offices and factory at 3208 Carroll avenue, Chicago.

R. H. Fulton, a brother, also interested in the E. E. Fulton Company, has resigned from active employment with the United Theatre Equipment Corporation to take a much needed rest.

New California Theatre Opened Dec. 24

Announcement was made by Director General Fred A. Miller of the new California theatre opening date at Los Angeles, which was Tuesday evening, December 24. It was expected that the house would be completely finished and very elaborate plans were made for the opening program, which introduced a number of new features in motion picture presentation.

The principal feature of the evening was Douglas Fairbanks in Arizona. Arrangements were made for the star to appear in person at the theatre. Governor Stephens of California was scheduled to make the dedication address, and William A. Johnston, editor of Motion Picture News, and Jesse L. Laksy, of Famous Players-Lasky Corporation, were invited to be guests of honor.

Besides the California news weekly, which will be a composite of all the weeklies now on the market, the program includes a Burlingham Travelogue and a Bill Parsons-Goldwyn comedy.

This theatre has had installed the finest orchestral organ made by the Robert Morton branch of the American Photo Player Company, and this will be augmented with music by a thirty-five piece orchestra.

Buffalo Experiences Good Business

Buffalo, like other cities, is no exception to the present business boom in film circles, both theatres and exchanges enjoying remarkable business. There are few theatres in Buffalo today complaining of poor business, and these are mostly small houses in the outlying districts, but even these places are getting their share. "Try to Get In," is the slogan used in the advertising of one of the downtown houses, and that explains nicely the general situation. With the coming of the holidays, crowds are flocking to the business section and as a result the theatres are reaping a golden harvest from those who would rest a few hours during their search for Xmas presents. With the war over folks are also finding that they wish to get back to the old good times again, and so we find that the family is now going to the "movies" more than ever. Local exhibitors are looking forward to their most prosperous season. Each week exhibitors tell of breaking "last week's record."

Cassinelli Appointed Lieutenant

The American soldier boys at Camp Upton have sent to Dolores Cassinelli, the Italian film artist, a certificate appointing her honorary first lieutenant of the 3rd Battalion, 152nd Depot Brigade of the U. S. Army.

This is in recognition for her entertaining the Camp Upton boys this summer, while many scenes of Leonce Perret's Victory film, "Stars of Glory," were taken near Camp Upton. In a good many scenes of this film the soldiers of Camp Upton took a prominent part.

News Weekly "Grinder" Gets Off Easy

According to reports from Buffalo, N. Y., a conflict that arose over the taking of pictures by the News-Strand cameraman of that city of the floating bulkheaded section of the freighter Van Hise has been straightened out by Washington, according to the announcement by U. S. Attorney Stephen T. Lockwood, to whom representatives of the Shipping Board appealed. Under the announcement from the capital, all war-time rules and acts governing the taking of pictures in harbors are now out of effect, with the exception of the Espionage Act, which contains a brief section covering this. The Espionage Act will remain in effect until final peace is declared, but it is of no avail for prosecution unless the inimical intent of the alleged violator is clearly established. Mr. Lockwood said the official statement he had received coincided with his own view, that Mr. Spang had not sought to do anything antagonistic either to the interests of the nation as a whole or the Shipping Board itself.

"Fit-to-Fight" Picture Shown in Canada

MONTREAL, CAN.—The Committee of Sixteen in Montreal, Quebec, which is leading a crusade against commercialized vice locally, has obtained a print of the "Fit-to-Fight" picture which has been shown at army camps throughout the United States.

Announcement is made that the Mortreal Y. M. C. A. has arranged for the showing of the picture to soldiers at the Red Triangle Hut, Dominion Square, at regular intervals.

The Committee of Sixteen also arranged for a very private presentation of the release December 6. Invitations were extended to five hundred citizens of Montreal and the latter were required to make written application for an admission ticket for the performance. Only males were admitted to this show.

G. F. Perkins of Montreal Visits New York

George F. Perkins, general manager of the Perkins Electric Company, 497 Phillips Square, Montreal, Quebec, Canada, was a visitor in New York.

His company is the exclusive distributor for the Simplex projector throughout the Dominion of Canada, and maintains branches in Toronto, Winnipeg and St. John.

ONE DAY LATE

Owing to Christmas falling on Wednesday, next week's issue of Motion Picture News will be one day late.

Miscellaneous Notes

With Thomas Meighan as her leading man, Gladden James and several full-blooded Comanche Indians in the supporting cast, Norma Talmadge had one of the most exceptional and novel companies on record for the presentation of her Select Picture, "The Heart of Wetona."

The new John Emerson-Anita Loos production for release as a Paramount-Artcraft Special, titled "When the Boys Come Home," has in the cast Clairette Anthony, a Belgian girl of charming personality.

Members of Henry Lehrman's Sunshine Comedies companies arranged an elaborate vaudeville program which was given for the boys in the Knights of Columbus theatre at Camp Kearny, under the auspices of the Motion Picture War Service.

Baby Marie Osborne, the Pathe Diando child star, is perfectly framed in the five-reel program feature, "Dolly's Vacation," which will be released by Pathe on December 29.

The occupation of a North African port by French marines, who proceeded to quell a disturbance by hostile Arabian tribes, is depicted in "Eye for Eye," the seven-act production distributed by Metro, starring the celebrated Russian actress, Mme. Nazimova.

At the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, John Barrymore is nearing the finish of his new Paramount picture, "Here Comes the Bride," which John Stuart Robertson is directing.

In "The Man Who Wouldn't Tell," the Vitagraph Blue Ribbon Feature, released December 9, Vitagraph presents Earle Williams in the second of his eight star series releases under the new rotary Star Series releasing plan and booking policy.

Rex Beach has engaged Kay Laurell to play the leading feminine role in "The Brand." She was once a featured player in Ziegfeld's Follies.

For the first time in its history Tom Moore's Strand theatre at Washington, D. C., played a second run on a production after it had been featured several weeks before at one of the competing theatres. The production was "My Four Years In Germany," a First National attraction.

One of the leading characters in D. W. Griffith's new photoplay for Artcraft, "The Greatest Thing in Life," released December 8, is a snobbish and fastidious young aristocrat, Edward Livingston, a part played by Robert Harron.

The Lee Children, Jane and Katherine, who are out on the West Coast for the first time, started their first picture at the William Fox Hollywood studios under the direction of Arvid Gillstrom. This newest Lee vehicle is entitled "Smiles," from a story by Ralph H. Spence.

Ten million picture patrons will be reached by the "Saturday Evening Post" campaign to be instituted by Pathe Exchange, Inc., for its forthcoming Pearl White Serial, "The Lightning Raider," to be released early in January.

Submarine scenes are shown in "The Man Who Stayed at Home," a forthcoming Screen Classics, Inc., picture version of the drama of the same name. Both interior and exterior views of a submarine are photographed in connection with the action of this feature.

What is said to be one of the most realistic scenes in motion pictures is the one where the Prussian soldiers advance on the French chateau in Kitty Gordon's latest feature drama, "Adele," taken from the novel, "The Nurse's Story," written by Adele Bleneau.

Houdini, the star of the Octagon Films, Inc., serial, "The Master Mystery," produced by B. A. Rolfe Productions, made fifteen personal appearances in conjunction with the initial territorial release showing.

Elsie Ferguson, whose Artcraft picture, "Under the Greenwood Tree," was released December 1, is working at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation in a new production under the direction of Emile Chautard.

Ed Sedgewick, who appears in the two William Fox pictures, "The Land of the Free" and "Why I Would Not Marry," has been commissioned a second lieutenant in the First Field Artillery, U. S. A.

That "Celebes, Malay Archipelago," is one of the oddest spots in the world, so far as the people and the customs go, is shown in No. 22 of the Post Travel Series, released December 8 by Pathe.

William E. Keefe Visits the East in Interest of Griffith Production

William E. Keefe, studio manager and special representative for David Wark Griffith, is in New York, where he will spend several days in the interest of Mr. Griffith's productions. Mr. Keefe did not disclose the purpose of his mission, but it is believed it is in connection with the release of the subject recently filmed by Mr. Griffith under the direction of Provost Marshal General Crowder, and pertaining to the war activities of the government within the United States.

Mr. Keefe will probably be in the East for several weeks. Incidentally it is of interest to know that Mr. Keefe is the first west coast publicity man, having become a member of Mr. Griffith's staff when the producer opened his Los Angeles studios in 1913, and he has continued since that time with Mr. Griffith.

Sydney S. Cohen Buys His Fourth Theatre

Sydney S. Cohen, president of the New York State League of Motion Picture Exhibitors added another theatre to his chain when he purchased the Trement Theatre at 178th street and Webster avenue, New York.

The Tremont is one of the largest theatres in the Bronx, seating more than a thousand people, and has a high class clientele.

By the acquisition of the Tremont, Mr. Cohen now owns outright four large theatres in New York and has large holdings in other houses. The three others under his immediate control are the Empire and McKinley Square, also in the Bronx, and the North Star on upper Fifth avenue.

Richmond Threatened with Another Epidemic

RICHMOND, VA.—With a daily average of nearly two hundred deaths for the past week, indications are that Richmond will have another "flu" epidemic.

Local health officials, who are advising everybody to avoid all crowds, state that it is a big mistake to assert that the present epidemic is less virulent than that in October. Generally speaking, the disease has shown itself less dangerous to children and to old people than to people in robust health.

C. E. Elliot of Select on West Coast

Clyde E. Elliott has been sent to Los Angeles by the Select Pictures Corporation to act as representative for their special releases, including "The One Woman," produced by Reginald Barker from the Tom Dickson story, "The Cavell Case," and the Thomas H. Ince special production, "The Midnight Patrol."

Mr. Elliot will make his headquarters at the Los Angeles Select office, and work in co-operation with Manager B. E. Loper.

Exhibitor Service Bureau

Arrogance in Kansas City

Star, With Its Dominating Circulation Worst Blot on the Story of Newspaper Cooperation

IT is an old adage that competition is the life of trade. It is also equally true that where one newspaper dominates a particular territory that some one is likely to suffer. Why that should affect the motion picture is, from one point of view, a mystery, for one would think that the newspaper that is so far in the lead would seek to continue to maintain that lead by giving it the fullest appeal to its readers.

But that is, unfortunately, not the case in Kansas City, Mo. If you have been at all familiar with the standing of various newspapers you have always heard that the Kansas City *Star* is one of the greatest of newspapers. We must confess that in years of newspaper training we have never got just a definite idea of why it has continued to maintain that position, but it remains a fact that it is, not only generally, but in its own city and community. It certainly is great in that it has almost a monopoly on the field.

Now while Kansas City has a census population of only 281,911, the *Star* is rated by the Lord and Thomas newspaper directory as having a daily (afternoon) circulation of 218,927 and on Sunday of 343,666. The morning edition of the same paper, the *Times,* is given 214,208. Now, of course, all of this circulation is by no means in Kansas City, but it remains a fact that the paper covers the field much better than either of the two other papers. It does carry the bulk of the advertising and motion picture exhibitors feel that they have to advertise in this paper.

There are only two other papers in Kansas City. The *Journal* is a morning and Sunday, but the circulation is very small compared with that of the *Star* and *Times,* for it is rated at only 42,899 during the week and 42,006 on Sunday. The *Post* is an afternoon daily and also prints a Sunday issue. The daily circulation is given at 145,949 and the Sunday at 127,783. This paper is much more sensational than any of the others, which are unusually conservative, and, according to our information from Kansas City, a considerable portion of this circulation is street sale, and naturally the motion picture exhibitor wants the sort of circulation that goes into the home.

Now with its position as it is the *Star,* and when we use the word "*Star*" we refer to both the morning and afternoon papers, absolutely dictates to the advertiser what he can do.

In the first place, to get the advertising rate of 15 cents a line for motion picture theatres the exhibitor must use both papers. As a matter of fact, the picture houses get a little the best of this, for the legitimate advertising rate of the two papers is 50 cents a line.

But with that the exhibitor cannot do the sort of advertising he wants to do. In the first place, there can be no cut or trade mark used in an advertisement unless the space used is at least four inches double column, and even after the theatre has taken larger space he cannot use anything of the black effect in types or borders. While the pages in the reproduction opposite are brought down so small that only the general effect is shown you can see that the exhibitor is not given a chance to do anything at all in the way of display.

If we did not know the situation in Kansas City we would condemn the displays as mighty bad work, but the truth is that the exhibitors are so hemmed in by rules that they have lost all desire to try to do anything original, because they have seldom been allowed to get away with it. And when these regulations by the dominant paper hold them down to such an extent one would not expect the theatres to go to a great deal of trouble and expense for their displays in the papers of lesser circulation.

In the *Star* there is the same rule followed in the way of news cuts. There is never a half tone used in the news pages of either paper. In the center of the top row on the opposite page the drawing shows the manner in which the paper is "illustrated." The reduction makes this cut look blacker than it really appears in the full sized sheet, for it is a very light line drawing. This ruling prevents the exhibitor from getting a chance to use in the news pages any of the matter supplied by the producers. Scenes pictures are out of the question, because they could not well be re-drawn and have any punch to them.

But there is not much use of worrying about this fact, because the *Star* gives the theatres NOTHING in the way of cooperation. Sometimes you will find one of these drawn illustrations and about a column of motion picture notes in the *Star,* but this matter is printed without the slightest reference to the interests of the local theatres. In the issues that we have at hand, daily and Sunday, there is not a reference to motion pictures except in the advertising columns.

Can you imagine a newspaper that is ranked as being one of the leading papers of the country following such a policy?

Can you imagine a newspaper that pretends to represent the interests of its readers ignoring the desires of the thousands of motion picture fans among its readers?

The Kansas City Star is holding its position largely by tradition. In so far as motion pictures is concerned it does not deserve the dominance it holds. It deliberately ignores one of the biggest interests of the country because it has the power to do something.

We do not know a case on record where there are such ARBITRARY policies followed and if the treatment of motion pictures is any guide to the rest of the paper the people of Kansas City would do well to forget the age-old position of the Star and go out and buy a paper with a little less prestige and a little more energy.

A lot of people live on the past and get away with it. The *Star* appears to be doing so as far as the photoplay is concerned. It is not a representative paper: it is twenty years behind the times so far as amusement is concerned; it is unjust and unfair, in this regard, at least to the public's interests.

And here is another remarkable point about the Kansas City situation:

There are about fifty motion picture houses in Kansas City and there are thirty-one theatres represented in the *Star* advertising, the highest proportion that we have found in any of the large cities.

There isn't any use to analyze the advertising of the various theatres in the *Star,* for we have already pointed out that the theatres have no real opportunity. The entire layout of advertising is little more than a directory and within the limits set for them the houses are doing the best that they could.

There are twelve downtown theatres including eight first run. The Liberty is the largest house with a seating capacity of about a thousand. The others are Twelfth Street, 700; Regent, 650; Royal, 750; Doric, 900; Wonderland, 500; Idle Hours, 600 and the Victory 450.

We have printed the "dramatic" page of the *Star* to show the matter that is given to the legitimate—and nothing to the motion picture.

In the Saturday *Star* we find the displays of thirty-four theatres, some of the smaller neighborhood houses coming in for that edition. Practically the same advertisements appear in the *Times* daily.

In its Sunday issue the *Post* makes a stab at getting out an

(*Continued on page* 3872)

One Newspaper Out of Four Gives Some Hope in Kansas City

At the top left and center are two pages from the Sunday Star and at the right a Saturday page. In the center row are Saturday and Monday pages from the Post. Below at the left is a Saturday page from the Times and then a Sunday and Wednesday page from the Journal. Note the peculiar style of advertising that is used in the Star and the Times.

Only One Paper Sheds Any Ray on Situation in Kansas City

(*Continued from page 3870*)

amusement page. It carries more than three columns of motion picture advertising gathered together under the heading "Motion Picture Directory" and carries the displays of sixteen theatres. There are reading notices for those using the larger spaces, but the most of the space is devoted to legitimate and vaudeville attractions under the larger head at the left of the page, but at the right, under "Stage and Screen," the photoplay gets a little the best of it.

This same directory is carried during the week, but in the papers we have examined we have not found any photoplay matter.

But into the Kansas City situation there comes a real ray of hope through the *Journal.* Under the direction of Miss Lorena M. Wade, the Sunday *Journal* has a real motion picture page, but we regret to see that it is not supported to any extent by the theatres, only eight of them using any space, and the Liberty being the only one to use any considerable space.

There is not a reading notice on this page. *It is all strictly news matter, the sort that will encourage interest in the motion picture and help every theatre in the Kansas City section.*

If in addition to this page there were added another, giving a layout on productions at the local theatres and short stories about the current attractions, we would be just about satisfied with the co-operative efforts on the part of the *Journal.*

Three times a week, on Mondays, Wednesdays and Fridays, under the heading "Film Facts and Fables," the *Journal* prints brief gossip of the photoplay. There are, apparently only three theatres using the *Journal* every day in the week, the Royal, Regent and Liberty.

Now, regardless of the fact that the *Star* has far the larger circulation, they should encourage in every way what this paper is doing, and there is no doubt in our minds that advertising in the *Journal* will bring the theatres a 1,000 per cent. greater result per reader than in the *Star.* We would advise the exhibitors of Kansas City not only to encourage the *Journal's* policy by advertising, but to call attention to the fact that you are advertising in this paper by using slides on your screen.

So far as the situation is concerned the deal that is being given motion pictures by the *Star* is a disgrace to Kansas City. The cock-sure, dictatorial policy of the *Star* offers not the slightest hope. It is in the same position, so far as motion pictures are concerned, as the aged lady on getting her first sight of a railway train. It is distinctly the "old lady" of newspapers of the country.

The only hope that the exhibitors have is by showing the owners of the papers that the people are interested in motion pictures by patronizing the paper that gives them some attention. Probably it is useless to make the suggestion, but if the exhibitors of Kansas City would get together and reduce their advertising in the *Star* to five or ten agate lines each, just enough to carry the bare announcements of their bills and then devote this money to the support of the *Journal,* we believe that there would be ultimate results.

While the paper in question was probably not so strong as the *Star,* we know of a case where one of the arrogant, dictatorial sheets was brought around. In this case the managing editor and the city editor and various other employees, who wanted to be considered very "high brows," were fond of openly boasting that if they had their way there would not be a motion picture show in the country. It accepted the motion picture advertising "as a favor" to the exhibitors and gave them nothing. But the showmen had no recourse until another paper with young blood and new ownership came along and started a real motion picture department and gave real co-operation. The "old lady" stood it for a few months. She saw the livelier paper getting the motion picture advertising and herself losing it. And she heard the people talking about the motion picture department of the other and livelier sheet, saw people turning to these departments on the street car, and her employees reported that from their own families came a demand for this matter. Finally she saw the light.

But where she slipped in motion pictures she slipped in everything else, and from that day until now she is distinctly a second in the field, though she has the old age and the "distinguished past" of the *Star.*

Radical medicines generally work. Possibly it might in the case of the *Star.*

Display on "Yellow Dog" at Criterion, Atlanta, Ga.

Animated Lobby Display and Youthful Detective Build Business in Atlanta

ONE of the most novel exterior lobby displays ever seen outside a motion picture theatre in Atlanta was that which was devised by James F. Jackson, manager of the Tudor in Peachtree street, the home of Universal photoplays, for the showing of "The Yellow Dog" in Atlanta.

The effect produced outside was directly in line with the picture on the screen—a yellow dog cringing and cowering before Uncle Sam. In Manager Jackson's display Uncle Sam was represented by a huge foot in the act of kicking the figure of a dog. The foot showed the red and white striped trouser leg of Uncle Sam and was operated by an electric motor, striking the dog every five seconds. The figure of the dog represented a yowling cur, painted yellow, with its tail between its legs—an abject coward. A red light was placed in the dog's mouth, and every time the foot came in contact with the dog the light flashed in the dog's mouth.

This device is believed to have been instrumental in drawing many persons into the theatre—persons who would have ordinarily passed by without entering the house. Manager Jackson contends that there are many photoplay goers who determine the merits of the films only by the color and attractiveness of the exterior displays, and that an effectively dressed lobby has a real box-office value. Hence, the big display for "The Yellow Dog."

In connection with the showing of "The Yellow Dog" in Atlanta, it might be mentioned that the Tudor made a special appeal to the juvenile photoplaygoer, and on Saturday before the opening of the picture on Monday, distributed "detective" badges to all youngsters presenting themselves at the theatre. Mr. Jackson had previously advertised that all boys on hand at the theatre at a certain hour would be sworn in a regulation "detectuf," and would be commissioned to investigate all persons antagonistic to Uncle Sam.

On Monday there were more boys at the Tudor theatre than had been there on the opening day of any picture's engagement

How Exhibitor Can Become a "Producer"

By Harold B. Franklin
Manager, Shea's Hippodrome, Buffalo

THE war has given the public a loftier conception of the motion picture than ever before. Now that the war is won, managers should strive to make their theatres more deserving of this public confidence. The motion picture theatre is the great "national" theatre of today. It is an acknowledged "necessity" in the public life of the nation.

One of the big reasons for its popularity is because the motion picture has an appeal for every member of the family. Pictures are the favorite diversion of most folks. Managers should arrange their programs so that there is something that will please both young and old. There is a popular notion that any one can arrange a motion picture program. Motion picture exhibiting is rapidly passing away from "star show" methods.

The successful exhibitor has become as much a "producer" of pictures as a manufacturer. The arrangement of the program, and the proper staging of the picture is the one function that is entirely in the hands of the exhibitor. It is here that he distinguishes his entertainment from the other fellows. Careful staging, playing up the details, music that syncronizes with the action of the public, attention to lighting, all help to enhance the production. The artistic side of the manager's tastes and refinements finds expression here. The booking of the picture is really the easiest thing the exhibitor can do.

In arranging the program at Shea's Hippodrome we strive to have something on the program that will appeal to every possible taste. We try to keep our entertainment cheerful and inspiring. We pick our program just as an editor picks his make-up for a magazine. Variety, diversity of program is what counts. And quality is the watchword.

The successful exhibitor must know what a large portion of the public wants—study and observation is necessary to achieve this knowledge. The story quality of pictures naturally has different appeal. A "good" story generally appeals to all. A woman's natural instinct is towards romance, while a man prefers mystery and adventure. Comedy appeals to everyone. What does the public demand of a picture? It must have something to tell and it must be well told. The most successful story mirrors life. Most of our inspired literature has been taken from actual incidents that have happened. Suggestive pictures cannot find a place on the screen of the theatre that expects to prosper.

Franklin stage setting marking the Hun surrender

There cannot be any set rules as to what a program should consist of. It depends entirely on the class of theatre you run. First discover what class of people you play to—then cater to them.

Good music appeals to every member of the family—neither too classical nor too popular. Give them some of each. Haunting melodies, good marches, beautiful lyrics! Good music is always a source of pleasure. It is not necessary to have a great symphony orchestra to produce good music —a piano well played is better than a big orchestra out of tune.

The comfort of your patrons is a big subject. The future of your theatre depends entirely on what the public impression is of your theatre. Service is the cheapest thing you can give, yet it is most important. Every thoughtful service strengthens the foundation of your success.

Novelties and stage settings give the "exhibitor" unlimited scopes for his talents. It is here that the more prominent theatres of the country have developed an "artistic touch," that seldom misses fire. This part of the motion picture theatre program is "still in its infancy." Great development can be expected here. It binds itself to color, music, singing and is looked for with interest by every class of patron. It is the atmosphere you surround your picture with that give it "individuality."

Taste! The motion picture theatre must be run with good judgment and taste. No one would willingly appear at a disadvantage indoors. Make your theatre inviting and restful. Don't overlook the many little details that delight the eye.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Detroit.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Lawrence, Majestic Gardens, Grand Rapids.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Spokane.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
H. L. Percy, Rialto Theatre, Medford, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

THIS quarter page of the Standard theatre, Cleveland, O., certainly has the distinction of being entirely different from any other that we have seen. The corset with an inset of the picture of Mabel Normand, and then her name, and the title of the picture will get the attention at the first opening of the paper.

The general style of advertising of the Cleveland papers is to use some striking display and then merely announce the star and the picture, the selling argument being omitted. We believe that this would have been bettered as a business puller if there has been a few lines telling the character of the picture. Some people may get a wrong impression merely from the picture of a corset. But as a teaser stunt it is mighty hard to beat because most of those who see this will take the trouble to come to the theatre to find out what it is all about.

Get the Christmas spirit now and keep it all the year in the courtesy of your theatre.

AFTER the somewhat rough things that we had to say about St. Louis theatres' advertising in general we are mighty glad to see that the Royal is proving an exception to the rule by using larger space than the others and seeking to get something worth while into the displays.

This one is five inches across three columns and the person who wrote this has been studying the picture and is really trying to put the message over to the public. Some of the lines that were suggested in our Special Service Section on this picture have been used. Directly under the cut the writer has taken care to call attention to some of the other big successes in which Miss Phillips has appeared.

We would like to have seen a more striking cut of the star used, preferably one as she appears in the picture. But the display, at that, shows great progress as compared with the other St. Louis theatres who rarely use a cut no matter how big the attraction is and depend merely upon the name of the star and the title of the picture to get the people to the theatre.

I've Always Wanted to Do Something Naughty
Dorothy Phillips
In the Biggest and Most Dazzling Sensation in the Photo-Play World
New York Is Still Gossiping About
"THE TALK OF THE TOWN"
A UNIVERSAL-JEWEL ATTRACTION
She thought that she merely flattered about the light of joy but scandal singed her wings and—
She Neither Loved—Honored—or Obeyed.
TODAY AND ALL WEEK
ROYAL THEATER
SIXTH AND OLIVE
Box Office Opens 12 Noon—Menges' Orchestra—Prices:

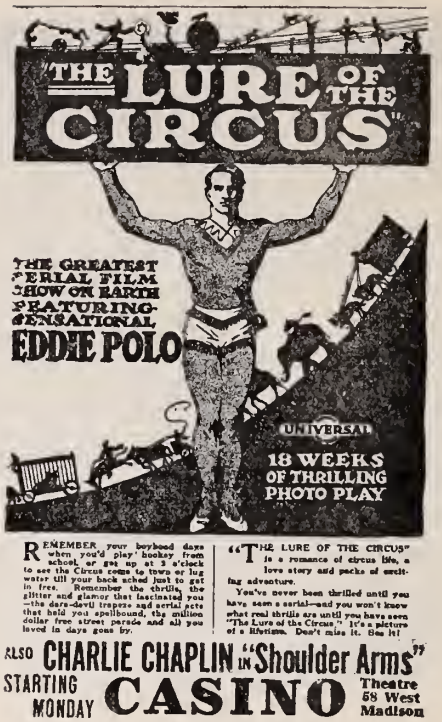
Forget what you "always did" and do what TODAY demands.

WHAT a good looking cut of a pretty woman will do for an advertisement, the pulling power that it will give, is shown by this nine-inch three-column display of the Majestic, Topeka, Kan. Here the name of the star and title of the picture are used in only 14 point type, with the name of the author in 10 point bold and

NOW PLAYING—UNTIL TUES. NITE
MAJESTIC
Continuous 11 to 11
Marines vs Idaho Football Game Will be Shown Starting Sunday
Don't Cough Don't Spit Don't Sneeze Except— into your handkerchief
CORINNE GRIFFITH
in
"THE GIRL OF TODAY"
By ROBERT W CHAMBERS
The little American girl who wouldn't be a slacker; who saved a great city from ruin by a gigantic German bomb plot, who rescued her sweetheart from a German spy and saved a city
Robert W. Chambers is the greatest roman is novelist of the day, and a story by him needs no further recommendation.

the selling talk in 10 point light. Now we would like to have seen the name of the star in somewhat larger type than was used, and the display could have been much improved by taking only another inch of space and getting these two lines sufficiently strong.

But it was a great deal better to have done it this way than to have attempted to crowd a lot of matter into the space between the cut and the border. As it is the pretty picture gets the eye and one will read the matter even if it is in comparatively small type. The man who discounts the worth of attractive cuts in motion picture advertising is several years behind.


THE LURE OF THE CIRCUS
THE GREATEST SERIAL FILM SHOW ON EARTH
FEATURING SENSATIONAL
EDDIE POLO
UNIVERSAL
18 WEEKS OF THRILLING PHOTO PLAY
REMEMBER your boyhood days when you'd play hookey from school, or get up at 5 o'clock to see the Circus come to town or lug water till your back ached just to get in free. Remember the thrills, the glitter and glamor that fascinated you—the dare-devil trapeze and aerial acts that held you spellbound, the million dollar free street parade and all you loved in days gone by.
"THE LURE OF THE CIRCUS" is a romance of circus life, a love story and packs of exciting adventure.
You've never been thrilled until you have seen a serial—and you won't know what real thrills are until you have seen "The Lure of the Circus." It's a picture of a lifetime. Don't miss it. See it!
ALSO CHARLIE CHAPLIN IN "Shoulder Arms"
STARTING MONDAY
CASINO
Theatre 58 West Madison

WE have referred a number of times in these columns that Casino theatre, Chicago, is a mighty good advertiser. Most of the specimens we have printed have been in small space on account of the exceedingly high rate for advertising in Chicago and because there are a number of media to be used. But this theatre has solved the problem of getting a punch in a few inches as we have shown you several times.

But here is a case where the Casino has used large space for a Chicago theatre—and in advertising a serial. The display which consists largely of the same Universal advertising as appeared in the trade papers occupies 7¼ inches, double column and is bound to attract attention. The reading matter takes one back to his boyhood days when he got the greatest of all his thrills when the circus came to town. Then it goes ahead to tell that this is a real circus picture with all the thrills.

For some reason there has been a feeling on the part of some exhibitors that it does not pay to advertise serials, and most exhibitors book the serials because they believe them sure money and then force the pictures to put themselves over by their own power. We are certain that every exhibitor would make more money with these chaptered stories if he gave them a big send off. The Casino is proving the value of advertising by devoting more space to "The Lure of the Circus" than it usually does to a feature. We believe it is right.

The tail may not wag the dog, but "little things" jar a lot of theatres.

HERE is a remarkably fine example of the "personal guarantee" advertisement, and Max Strean, owner of the Majestic theatre, Columbus, O., reports that it attracted more attention than any display that he had used in a long time. And we don't doubt it for this is all carried out in splendid taste. The theatre itself does not use any adjectives. It simply calls your at-

Roth Urges All Exhibitors to Speak Out

By Eugene H. Roth

Managing Director, California and Portola Theatres, San Francisco

MR. SAMUEL GOLDFISH. Our thanks for his article appearing in the MOTION PICTURE NEWS of November 30. I am flattered that my few remarks published in your number of November 16 should have called for a reply from so august a source. It now seems that the splendid efforts of the MOTION PICTURE NEWS are going to be productive of gratifying results for the entire industry, and that those who are in a position to accomplish the results that we all hope for, are being stimulated by your efforts. Mr. Goldfish prefaces his reply with the query:

"I wonder how many exhibitors there are in the United States who really know what kind of stories, scenarios and productions the audience—the public—really like and desire to see on the screen?"

The answer to this query as it suggests itself to me will carry with it not only a surprise to the questioner, but possibly some clarifying of the present situation. It is my opinion that a modest estimate would be that at least half of the exhibitors in the United States have a pretty shrewd notion of what manner and sort of stories, scenarios and productions their audiences demand, and this knowledge has come to them from sources that are numerous and are not confined to the daily balance sheet. Practically every exhibitor in the great cities and in the small country places are endeavoring with daily regularity to ascertain what the public's demands are, and it will be necessary for each and every one of them to plug up their ears if they are not to hear abundant comments from their patrons, and these patrons, as we all know, have by their constant attendance at moving picture shows been educated to a degress that permit them to claim that their judgment has some discernment.

Asks Exhibitors to Reply

Mr. Goldfish's article has left an opening for the exhibitor to reply to him. Ordinarily it would have been a bit of a presumption for most of us in the motion picture industry to have dared to suggest a definite plan of action to him, but his article permits us to state what in our opinion the public demands and what our knowledge of the public is, and the writer sincerely hopes that all exhibitors who are steadfast of purpose and who are striving to make their theatres the success that the industry warrants, will, now that the opening has been given them, grasp the opportunity to express their views and offer suggestions.

The Motion Picture News has by its broad course of conduct clearly indicated that it at all times welcomes suggestions from no matter how obscure a source, and I am sure that its columns will be at the disposal of all of us.

It must be borne in mind that the producer and the exhibitor have a common interest. The one is indispensable to the other. It therefore follows inevitably that any efforts for the betterment of the industry must be of a friendly and co-operative nature, and that the suggestions must be considered as sincere, and not fault-finding.

Eugene H. Roth

Who Should Know?

Who is in a better position to suggest to the producer what the public does not want than the individual who is in daily contact with the millions who are viewing his product? Would the manufacturer resent the retailer merchant's telling him what character of fashions his trade will not purchase? A designer with an automobile model would necessarily curtail or expand his product depending upon the demand of the consumer. So, too, with the exhibitor of motion pictures. It seems hardly necessary to justify the exhibitor's right to do so. I mean to state directly that when the exhibitor says what the public do not want, the individual who is in close contact with the public is speaking for that public to the producer.

I think that if Mr. Goldfish would more carefully analyze my article he would discern therein an unbiased version of a consistent exhibitor's ideas. My article was qualified by the following statement:

"I wish I were able to advise the producer, but that is a branch in itself, and suggestions only can be made by the exhibitor which may guide the producers," etc.

What the Public Wants

Consistently, and in line with that statement, I reiterate that as an exhibitor my experience has taught me that the public want good, wholesome stories, with a heart interest and appeal. It is my conviction that this statement can be made with equal force by the vast majority of other exhibitors, who, by a process of exclusion, would unanimously state that they do not want fairy tales, biblical pictures, costume pictures, licentious pictures, and I might add that the sudden termination of the war makes it necessary to add war pictures to this group.

At the same time I fully realize and am anxious to admit that there are a number of pictures of this last type which have been produced, and that the producer is justified in expecting the co-operation of the exhibitor, and this for the reason that many of these productions were undertaken for the purpose of meeting the demands of the exhibitors who were clamoring for this character of product during the period of the war. As to this character of product, I only desire to be understood as saying that I think it would be ill-advised at this time to start the making of any other or further war pictures.

Of course, Mr. Goldfish does not take direct issue with me on any of the above notions, but he does state that I do not go far enough. I am an exhibitor. Don't you think that Mr. Goldfish would resent my handing him a scenario?

Must See the Light

There can be no doubt but that Mr. Goldfish is subject to many complaints of the exhibitors, or, as he phrases it, "the endless bias of exhibitors." Yes, exhibitors are biased, *especially in favor of good pictures.* Also, like all other human beings, of any particular group or class, there are in the vast army of exhibitors some who are shortsighted and some what have their shortcomings. This portion of our fraternity must be made to see the light, and it does seem to me that we are in a measure justified in asking that *the producers who have a broader and keener view help with all the strength that they have in guiding these exhibitors to the road of understanding and the haven of a better and higher aim.*

Mr. Goldfish writes glibly of his encouragement of the best literary efforts on the part of the scenario writers, but he tells us that his pictures are produced in the most modern and up-to-date studio plants; that his stars are the brightest in the firmament, his directors the most highly developed in the industry, and his productions the last word in artistic development. In the next breath we learn that a thousand dollars is the standard price for a creditable scenario to a writer. Can anyone say that the proportion is maintained? The production and salaries costs runs into the tens of thousands. The vehicle for their showing is maximized as one thousand. To be a bit personal, but just for a moment, does Mr. Goldfish imagine that he could purchase a scenario from such a capable writer as Mr. Rex Beach for the price of one thousand dollars?

What He Suggests

I am not endeavoring to reconstruct the producing end of this industry, but I do maintain that it would be vastly better for

all of the interests concerned if the bigger and better producers would purchase plays, scenarios or books for prices ranging from three thousand to ten thousand dollars, and, as a result of this investment and effort, secures the very foundation for a successful picture, rather than to pay any sum ranging from nothing to one thousand dollars for the background of a picture. which in most instances portrays on the screen not only characters that are not known to the public mind, but are so poorly developed that they can never make an impression on the public mind. A successful spoken drama has the advantage of already having produced an impression on the public mind, lest a star misconstrue what I say, I hope to make it clear that it is my notion that the moving picture star is as capable of portraying any character as is the star of the spoken drama, but that the added advantage lies in the fact that the successful spoken drama has a big past, thousands spent on an advertising campaign, and in already achieved and demonstrated nation-wide popularity.

It is a matter of much concern to me, and I keenly regret that Mr. Goldfish has become wearied and exasperated with the "monotonous cry that the producers do not encourage authors, etc. We are producing pictures with the hope of realizing a profit for ourselves by so doing, and the very moment any individual of originality or novelty would offer a scenario properly produced, we would welcome it, encourage it and pay him for it. Mr. Goldfish must know this. His experience must have taught him that the vast number of popular magazines in the United States vie with one another and offer fabulous prices for the story, be it short or long, that will attract. I fail to see that Mr. Goldfish has offered one single suggestion that calls for the statement that the exhibitor's view on the writer's problems are absurd. We do not want to put any shackles on the writers, but they are no more privileged than is any one else to go outside of acceptable subjects for the meat of their scenarios.

It is not my purpose to discuss "Baby Mine," or "Nearly Married." I did not play them. Exhibitors who have are qualified to voice their opinion and expressions. It is evident that if Mr. Goldfish is basing his notion of all exhibitors, or the majority of them, on the type of exhibitor he mentions, which exhibitor said: "Why, I have never even heard of her (meaning Madge Kennedy)," *then it is a waste of time to even engage in any discussion.* But Mr. Goldfish must admit that his big rental does not come from that type of exhibitor, and I cannot for one moment believe that the genuine and legitimate exhibitor could ever make the statement that he had *"never heard of Madge Kennedy."*

Tribute to Rothapfel

Our industry as a whole is under a tremendous obligation to Mr. Samuel Rothapfel, whose extraordinary insight and ability have accomplished more for the advancement of the exhibition of pictures than that of any other individual member of the craft. Mr. Rothapfel is always anxious to offer his patrons the best pictures, *but he insures his customers pleasure by magnificently arranging musical offerings of the highest standard,* and other notable features of his program aid materially any picture, and add extraordinarily to a weak feature. Exhibitors the country over modeling their features along the lines thus suggested, are not only standardizing, *but always elevating the motion picture industry, and these same exhibitors have invested in their plants enormous sums of money, years of present, and the hopes of years of future effort, and it would seem to me that this in a measure justifies and gives them the right to at least state what they consider the public does not want.*

I have no quarrel with Mr. Goldfish, and more especially so when he states his dissatisfaction with a large number of exhibitors who, individually or in concert, seem to take the position that they hope to starve the producer of pictures. But that is another story. It was my aim in the article to which Mr. Goldfish did me the compliment of replying to touch upon other and different aspects of the motion picture problem. It is my hope that the notions contained herein will be taken in the spirit in which they are intended.

The motion picture industry has absorbed all of my time for the past eight years. It is my hope that all of whatever years are left to me can be devoted to work in the industry. I am at all times ready to serve the industry in any capacity, with the object only of co-operation, and with the sole purpose of raising the standards in all of its many activities.

AN INVITATION FROM ONE OF OUR MEMBERS

You Exhibitors All Are Invited Into This Discussion

DURING the "closed season" we invited a number of the members of the Advisory Board to tell us what were the greatest needs of the industry, what better things could be done. Under the heading "Check Up Now, Everybody," we published an article from Mr. Roth in the November 16 issue in which he urged manufacturers and exhibitors alike to take stock of themselves and took occasion to point out the sort of stories that were needed.

This drew a reply from Samuel Goldfish, president of Goldwyn, in which he asked how many exhibitors of the country really knew what sort of pictures their audiences want. If you haven't read his article dig out the November 30 issue of the NEWS and read it.

Now comes back Mr. Roth clarifying and making stronger the points in his original letter. EVERY LINE OF THIS IS VITAL TO YOU AS AN EXHIBITOR.

We want to call attention to one paragraph in this article in which Mr. Roth says:

"The MOTION PICTURE NEWS has, by its broad course of conduct, clearly indicated that it at all times welcomes suggestions from no matter how obscure a source, and I am sure that its columns will be at the disposal of all of us."

You are right, Mr. Roth, these pages of the Exhibitors' Service Bureau are just what they are labelled—the exhibitors' own department, for, by and of the exhibitor.

We would like to hear from you all.

HOLIDAY SPIRIT

A Little Touch of It in Your Theatre is Good Advertising

THIS issue will reach the exhibitors just before the holidays. How many of you are planning to get something of the holiday spirit into your bill during that week? It is not what lavish things that you do, but merely a question of absorbing something of Christmas time.

Everything that you do out of the ordinary causes word of mouth advertising, and that is the sort that you cannot buy for mere money. And it makes the people think that your theatre is up to the minute and taking advantage of every opportunity.

Plan something "different." It need not be big. But do something that you have not done before. And then write us about it so that in these pages these good ideas of showmen everywhere will be useful on another Christmas to those who have not had the initiative to plan for themselves.

Phonographs Boost Business for "My Cousin" in Omaha

When "My Cousin," the first of the Caruso pictures, was shown at the new Rialto theatre, Omaha, Manager H. M. Thomas used a giant phonograph behind the scenes and played renditions of Caruso records to the great delight of his audiences. Music from "I Pagliacci" was played by the splendid orchestra.

Prize Offers Arouse New Interest in House Program

Manager Phil Gleichman of the Broadway Strand theatre, Detroit, came to the conclusion that he was not getting full value out of his house organ because not enough people were reading them, and too many of them were being thrown on the floor. So he determined to make them even more valuable and started the plan of numbering them, announcing a certain number of lucky numbers each week. The prizes consisted of free passes. The same plan has been worked in baseball parks for several years.

Simplicity marks display at the Broadway

Wilby Exploits Installation of Big New Organ and Brings More Business to Montgomery Theatre

WITHIN the past few months we have called attention to several institutional campaigns that have been conducted by the theatres in Montgomery and Birmingham, Ala., which are under the direction of R. B. Wilby. He believes in talking over his theatre with the public and it is a mighty good idea—when you have something to talk about.

So when the Strand installed a new $11,000 organ a few days ago Mr. Wilby went to the newspapers and for several days used space about eight inches deep across three columns with talks about this musical instrument. Two of them are reproduced on this page. The others were written in the same vein, with the purpose of telling the people of Montgomery how much better music they were to have in the future.

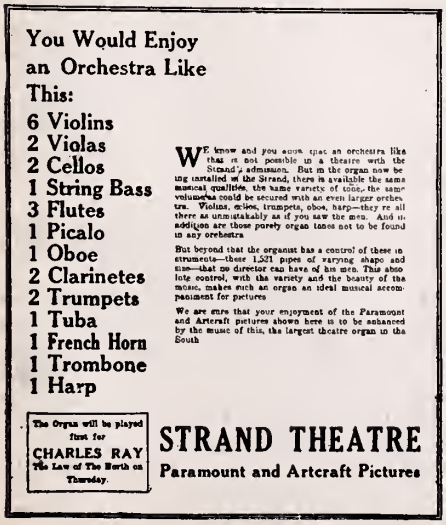
You will note that one of these recites the instruments that are represented on the organ. Now, to get behind the scenes, the truth is that the Strand has been having some trouble with its musicians and decided to replace them with an organ. So you can see the impress that is made on the public with the recital of the number of pieces that are represented under the new arrangement. Then the display goes ahead to say that an orchestra with this number of pieces would be impossible under the scale of prices charged—hence the organ.

Another display is headed "We ought to call it a $25,000 organ," and then goes on to say:

"And we could do that without missing the truth any further than she is usually missed in announcements of that kind. But the cost of the organ is about the only thing that concerns us more than you. What we want you to know is that the organ is the largest instrument in any Southern theatre, that it has been designed as a perfect musical accompaniment to pictures, that in point of variety, tonal quality and volume, it is easily the equal of an orchestra of thirty men with the additional advantage of giving the player better control of its parts than a director can have of so many musicians."

Two of the displays were devoted to talking about the organist, telling his experience and outlining the quality of music that he would supply. It recited the things that Mr. Allen had done in the past and left the impression with the patrons that the theatre had gone out and acquired the very best musician that could be obtained. In addition there were a few lines about the two assistants, or relief organists.

It's all mighty good work and you won't make the slightest mistake when you spend money in improving your theatre to spend a little more in the newspapers and let the people know what you are doing. Without this advertising the installation of the big instrument would have caused nothing more than a little comment. But, as it was handled it was one of the big topics of conversation in the Alabama city.


You Would Enjoy an Orchestra Like This:
6 Violins
2 Violas
2 Cellos
1 String Bass
3 Flutes
1 Picalo
1 Oboe
2 Clarinetes
2 Trumpets
1 Tuba
1 French Horn
1 Trombone
1 Harp
WE know and you agree that an orchestra like that is not possible in a theatre with the Strand's admission. But in the organ now being installed in the Strand, there is available the same musical qualities, the same variety of tone, the same volume as could be secured with an even larger orchestra. Violins, cellos, trumpets, oboe, harp—they're all there as unmistakably as if you saw the men. And in addition are those purely organ tones not to be found in any orchestra
But beyond that the organist has a control of these instruments—these 1,521 pipes of varying shape and size—that no director can have of his men. This absolute control, with the variety and the beauty of the tones, makes such an organ an ideal musical accompaniment for pictures
We are sure that your enjoyment of the Paramount and Artcraft pictures shown here is to be enhanced by the music of this, the largest theatre organ in the South
The Organ will be played first for CHARLES RAY The Law of The North on Thursday.
STRAND THEATRE
Paramount and Artcraft Pictures

Boosting the organ as better than an orchestra

We Wish to Introduce Mr. Oala D. Allen
Student of Dudley Buck and Eugene Thayer
Assistant Director, Hendel and Hydyn Society, Boston, Mass.
Recitalist, World's Fair, Chicago, Ill.
Official Organist, Kilfy's Ballet "America," Chicago Auditorium
Recitalist, Carnegie Hall, Pittsburg, Pa.
Erected and opened organs in City Auditorium, Saginaw, Mich.
KNOWING Mr. Allen is going to give you a lot of pleasure, for it is Mr Allen who will play the organ at the Strand most of the time. And it is HIS organ, for he caused its purchase, he designed it, he planned the cemented chamber in which it is installed, he made the installation, and now he will play it. Certainly here is a real case of a musician who knows his instrument
Mr Allen is one of the real organists of America, a man intimately connected with organs in three ways building, erecting and playing. He has played most of the celebrated organs of America,—he erected many of them—and has held any number of positions quite as important as those mentioned in this advertisement
We are proud to have secured Mr Allen for HIS organ. We know that he is going to increase the pleasure of your visits to the Strand You will enjoy his part of the musical accompaniment to Charles Ray's "The Law of the North" today
Strand Theatre
Paramount and Artcraft Pictures

Introducing the organist

French Idea Carried Thro' Whole Performance at the Broadway

IN designing his lobby display at the Broadway theatre this week and, in fact, in his entire presentation of his program Maurice A. Kashin is carrying out the French idea from the sidewalk to the stage, a policy that has attracted attention with many of his bills.

Priscilla Dean in "The Wilcat of Paris," is the feature picture and along with this is being shown "How Stars Twinkle Away from the Studios," being the first meeting of the Motion Picture War Service Association. There were the usual news and comedy pictures, with all French music.

Preceding the showing of the feature Mr. Kashin staged a real Apache dance with two noted dancers as the principals. This fitted splendidly into the first scenes of the feature, the title coming on the screen just at the conclusion of the dance.

Simplicity marked the display in the outer lobby. There was a large head of Priscilla Dean used as the only decoration, an enlargement from one of the posters. The French style of design was followed in all of the window cards and the shadow box at the rear of the lobby was devoted to the motion picture star's picture.

Clever Stage Setting Used with Charles Ray Picture

Charles Ray's picture, "The Law of the North," was shown at Grauman's million dollar theatre recently with an elaborate and artistic setting. It is a story of the north woods, with a stockade in the midst of the great snow wastes as the background for much of the action in the picture. Immediately after the title, cast and introduction to the picture have been thrown on the screen the curtain is suddenly withdrawn and brilliant lights play on the stage, where a couple open the huge gates of the stockade. Ray is cleverly represented in this bit of atmosphere, and when the door closes again the first scene of the picture is flashed on the screen, an exact duplication of the realistic stage setting.

Live News from the Producers

Film Influences Public Opinion

Motion Pictures Rapidly Becoming Greatest Possible Medium in Swaying the People—Many Topical Themes

IN presenting big problems of the moment in concise, visualized form, so that every spectator can at once grasp the salient points, and by grasping them the better form a comprehensive judgment as to what should be done in the matter, motion pictures stand alone.

Magazines, newspapers and the drama cannot, by the greatest possible extension of their particular provinces, compete with motion pictures in humanizing and clarifying the world's big questions.

Motion pictures are rapidly becoming the greatest and most effective medium in enabling the public to formulate sane and satisfactory opinions.

A realization of this fact came early in the war to England, France and America, and these countries made use of this powerful organ for molding public opinion by creating governmental departments or divisions of film.

The effectiveness of their screen propaganda is best illustrated by the change in attitude of the neutral powers who for a long time are said to have wavered in their determination to take sides with the Central Powers, and were held back only through the irrefutable arguments presented by the Allies through motion pictures of the certainty of ultimate victory resting with the cause of humanity.

If there were no other illustration of the ultimate use of moving pictures to sway not alone individuals but also collective bodies of men and women, yes, even nations, than what was done by films during the long years of war, it would be sufficient to show that in the future the motion picture will have an established position as the best method of getting to men in order to convert them to a certain line of thought.

McClure's Productions, in distributing through World Pictures their latest production, "What Shall We Do With Him?" have seized upon the topic of the moment as the theme for an interesting photoplay that not alone carries entertainment qualities but acts as an ocular demonstration of the subject that is commandeering the front pages of every newspaper in the world, according to an announcement from World Film Corporation.

Its six thousand feet of pictorial representation of acts of the greatest criminal the world has ever known is declared to carry with it the summing up by humanity's lawyers of the evidence that has been brought out in the trial that is now taking place "Over There."

Sheehan Looks for Prosperous Year in 1919

JUST back from a tour of the William Fox branch offices throughout the country, Winfield R. Sheehan, general manager of the Fox Film Corporation, is optimistic over the outlook for the motion picture industry in the coming year.

But at the same time he sounds a note of caution, warning producers and exhibitors alike against over-confidence that they can make increased profits in 1919 without hard work and sound business methods.

"The coming year," said Mr. Sheehan, "will be the most prosperous in the history of the films—for those who deserve prosperity. The country is returning to a peace basis, and after the first unsettled conditions due to the readjustment from a war to a peace foundation the country will enter upon the greatest period of commercial and industrial development we ever have seen.

"Naturally the motion picture business will derive direct benefit from the prosperity, for, it goes without saying, good times mean plenty of spending money.

"But exhibitors and producers need not think that this prosperity and these profits are to be had for the asking. Hard work and close attention to the changing tastes and conditions are absolutely necessary.

"During the year now closing the motion picture exhibitors have endured greater trials and tribulations than ever before. The imposition of heavy taxes by the Government, the tightening of the Government's war curb on all activities not absolutely necessary to the winning of the war, the influenza epidemic and a number of other things have combined to make the lot of the exhibitor a hard one.

"It is to the credit of exhibitors, however, and of the industry that only a comparatively few were unable to stand up under the strain. The great majority of exhibitors, doing business along tried, proved and sound lines, surmounted difficulties and made money.

"For this last class the year 1919 holds out great promise, and they deserve it."

Cupid Wins Again

Lester Brown, chief of projection of the Rivoli and Rialto theatres in New York, and Miss Violet Daniells were married recently at Trinity Church. It was their intention to keep the marriage secret, but "it leaked out."

Romayne Leases Home in Los Angeles

To insure perfect interiors, the Romayne Super Films, Inc., has leased the use of one of the finest furnished residence properties on fashionable West Adams street, Los Angeles, and here Director Wyndham Gettins is producing many of the interiors and exteriors for the company's second production. This home is considered one of the finest in Los Angeles and has beautiful gardens adjoining, all of which will be used for this film. Another feature of the subject which will make it decidedly attractive is that Mr. Gettins, by the aid of the owner of this home, has induced many of the best known society people of Los Angeles to take part in ball room and dining scenes within this home. In this manner Director Gettins has been able to secure people who not only look the part they are playing, but are capable of naturally acting the various roles in the society scenes.

This second production of Romayne Super Films will offer Vera Sisson and Edward Hearn in the leading roles, with Hector Sarno appearing as the heavy. A cast of well-known West Coast players will support these three principals. Director Gettins is also author of the story, which he speaks of as being intensely dramatic, with comedy touches and satire sufficient for relief. It is based on present-day conditions in the business world, and will offer a treatise on a theme that is of great interest to everyone of the nation at this time.

Director Gettins, following a long career as story writer and magazine editor, became film editor for the Universal company, where he remained for more than a year. Following this he served in a similar capacity for Triangle, and there did his first directing. Probably his best known release is that of the Triangle titled "The Ship of Doom," which received unstinted praise from the critics throughout the country when it was released. Indications point to the present subject, as yet untitled, as being one of the promising independent releases of the season, Director Gettins having all the essential facilities needed for such a subject.

Film Star Combination for Universal

What Universal considers as one of the best film-star combinations of the screen has been assembled at Universal City where Monroe Salisbury and Ruth Clifford have begun work on "Pirate Gold," under the direction of Rupert Julian, of "Kaiser, Beast of Berlin" fame.

Last year under the direction of Mr. Julian, the Salisbury-Clifford duo was featured in "The Desire of the Moth," "The Savage," "Hands Down" and "Hungry Eyes."

Wm. Fox Activities Reviewed for 1918

Past Twelve Months Declared to Have Been Most Successful Year in History of Fox Film Corporation—Introduced Three New Brands

DESPITE the difficulties created by war conditions and the sudden cessation of hostilities, not to mention the nation-wide influenza epidemic a few of the big producers, by dint of close study of conditions and a policy of quick acceptance of opportunities, can point to 1918 as the most successful year in their history.

Intensive development of merchandising in distribution, elimination of waste and a close adherence to basic business principles in production, have enabled many producers to serve their exhibitors even better than during the year previous, and at the same time show reasonable progress on the profit side of their own ledgers.

Chief among these producers is William Fox, who, it is reported, has just put the Fox Film Corporation through the most successful season of its history.

The Showman Vision

Officials of the Fox Corporation, commenting on this record, declare it is a result of the keen showman's vision of William Fox and the sound business principles upon which the Fox Film Corporation has always operated.

The ability of Mr. Fox to forecast the wants of the public, they say, has given Fox pictures an appeal that insured big profits to the exhibitors; and the safe and sane business methods of the Fox organization have enabled the Fox Corporation to surmount the difficulties caused by unsettled conditions and to extend the distribution of Fox films as in normal times.

Not only has William Fox continued the same high output of the Fox Film Corporation, it is pointed out, but he is the only producer who introduced three new brands of pictures to the trade this year. These brands are the William Fox Big Timely Pictures, Victory Pictures and Excel Pictures.

Beginning with the opening of this season, in September, Fox officials declare that these three brands have forged to the front in a manner that more than justifies Mr. Fox's confidence that, despite the unsettled conditions of the world, big pictures, made in a big way and featuring big stars, would prove successful.

Big Timely Pictures

In the Big, Timely group, five pictures have been released to date. These are R. A. Walsh's drama, "The Prussian Cur"; "Queen of the Sea," featuring Annette Kellerman; "The Land of the Free," based on the life of General John J. Pershing; "Every Mother's Son," R. A. Walsh's production dealing with the end of the war and the reconstruction period, and "Why I Would Not Marry," Richard Stanton's morality play.

The Victory Pictures group was inaugurated with the opening of the fall season in September. The stars in this group are Gladys Brockwell, Tom Mix and George Walsh. Every one of the pictures have scored heavily, it is declared.

Victory Pictures so far released are "Kultur," featuring Gladys Brockwell; "Mr. Logan, U. S. A.," with Tom Mix; "On the Jump," starring George Walsh; "Fame and Fortune," starring Tom Mix; "The Strange Woman," with Gladys Brockwell, and George Walsh in "I'll Say So."

"The other new William Fox series, Excel Pictures, has attained a tremendous success," declared a Fox official. "Made by stars of assured drawing power and produced on a big scale, these pictures have already earned a reputation among exhibitors as pictures that can be relied upon to fill theatres."

The stars in this group are Peggy Hyland, Jane and Katherine Lee, Madlaine Traverse and Virginia Pearson.

Since September 1st these Excel Pictures have been released: "Bonnie Annie Laurie," starring Peggy Hyland; "Queen of Hearts," with Virginia Pearson; "Swat the Spy," featuring Jane and Katherine Lee; "Marriages Are Made," with Peggy Hyland; "Buchanan's Wife," featuring Virginia Pearson; "Tell It to the Marines," with Jane and Katherine Lee, and "Caught in the Act," starring Peggy Hyland.

Twenty-six "Standards"

The William Fox Standard Pictures, it is stated by the Fox Film Corporation, have maintained a high grade of excellence. Twenty-six subjects have been released in this group, and the exhibitors who have contracted for the Standard Picture program have almost doubled in number during the year, it is said.

Not only has William Fox instituted two new groups of photoplays, but he also has added two more stars—Evelyn Nesbit, whose pictures are being released under the Standard Picture program, and Madlaine Traverse, who is now making Excel Pictures in Los Angeles.

The William Fox year has been marked also by the release on the open market of three big special productions—"Cleopatra," "Les Miserables," starring William Farnum, and "A Daughter of the Gods," with Annette Kellerman. William Fox states that since their release they have proved themselves among the most successful pictures of the whole year.

Two Extravaganzas

The two extravaganzas—"Fan Fan" and "Ali Baba and the Forty Thieves"—another new group of William Fox plays which this season has brought forth, are said to be produced on a lavish scale. It is claimed that they are the first film extravaganzas made by any producer, and that although they were released in November, they have already made a huge success.

Since last January William Fox has produced and released a total of 170 pictures. Production has been about evenly divided between the William Fox studios at Hollywood, Cal., and the Fox studios in and around New York City. Except for the four-week shutdown due to the influenza epidemic, fifteen Fox companies have been working constantly, East and West.

"There has been a persistent combing of the film profession for directors, until today the Fox staff of fifteen directors represents a corps d'elite," said Mr. Fox.

Mr. Fox also he re-edited and revised a number of his greatest successes of former years. The Great Nine, a series of pictures, the success of which is declared to have established Mr. Fox as a producer, will have its first release the latter part of December; one of the pictures to be released each week thereafter.

Early in the summer Mr. Fox also released the Big Six, another series of his former best productions. Primarily intended as a summer attraction only, it is said these pictures, in their new form, are still carrying on, and bookings for the holidays is declared to have shown that their attraction to exhibitors and the public will probably last for a long time to come.

"Infatuation" Benefits by Former Publicity

Reports from Pathe branch offices all over the country, said to be coming in daily, are taken to indicate that "Infatuation" is meeting with unqualified success and that Gaby Deslys has made a personal hit in the picture.

It is interesting to note in this connection that the story, that was published in practically every newspaper of the United States at one time and which was probably responsible more than any factor in creating for Gaby Deslys the interest and curiosity which are tremendous advantages for a star, has been denounced by Miss Deslys as absolutely without a word of truth.

This story connected her name with that of a profligate European monarch, and he was supposed to have lost his throne through neglect of his royal duties while paying court to "Gaby."

Perret Chooses McAdoo

Leonce Perret, the French film director, who has become well known in the motion picture field through his recent film productions, "Lafayette We Come" and "Stars of Glory," wants no less a person than William J. McAdoo, the present secretary of the treasury, to assume a post as leader of the film industry.

Mr. Perret thinks the well-known organizing capabilities of Mr. McAdoo would be of invaluable aid to the motion picture industry, and has written a letter to William J. McAdoo in which the French film director points out how the motion picture industry can help during the reconstruction period and of what great assistance it can be to solve big problems.

Ebbing Year is the Greatest for Metro

More Than Seventy All-Star Series and Screen Classics Produced Besides Erection of Million Dollar Studio and Participation in Patriotic Drives

RICHARD A. ROWLAND, President of Metro Pictures Corporation, is highly elated and pronounces the year 1918 as the most active and brilliant, from an artistic, production and achievement standpoint in the history of that company.

During the twelve-month period the organization which Mr. Rowland heads has made more than sixty-two All-Star Series features, distributed the monthly "super de luxe" productions of Screen Classics, Inc., spent many thousands of dollars in enlarging and improving its studios and laboratories and purchasing the rights to novels, plays and manuscripts for future use, and finally has begun the erection of what is described as one of the most complete and up-to-the-minute studios in the world in Hollywood, California, a studio which, when finished, will accommodate more than a dozen big companies at the same time.

A Banner Year

Maxwell Karger, under whose personal supervision all casts for Metro and Screen Classics, Inc., pictures are selected and directed, feels with Mr. Rowland, that 1918 has been an unparalleled banner year for the companies. He has just recently gone to California to supervise production work in the companies' new studios.

"In addition to its producing and distributing activities, Metro has done as much if not more than any other three companies," said Mr. Rowland, "in arousing and quickening patriotism with its stirring Screen Classics, Inc., superfeatures, "The Slacker," starring Emily Stevens, "Draft 258," starring Mabel Taliaferro, "My Own United States," the William L. Sherrill masterpiece, produced by the Frohman Amusement Corporation, in which Mr. Arnold Daly was starred, "The Legion of Death," with Edith Storey as star, "To Hell With the Kaiser," featuring Lawrence Grant with Olive Tell and a cast of 2,000, and Screen Classics, Inc.'s two latest seven-reel productions, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns" and "Why Germany Must Pay," historical records of the war which future generations will view with the same enthusiasm as they read Gibbons now.

"For Liberty Loan and Red Cross drives Metro and Screen Classics, Inc., stars and directors contributed their services as four-minute speakers, made special patriotic productions for the government, and in other ways unselfishly gave their time and talents to aiding in crushing Germany's mad monarch.

"Over two hundred employees, including stars and directors, served in different arms of the service and in the loan drives the company and its stars raised over $25,000,000—thousands of dollars of this being contributed by the corporation and its employees, one star alone taking over $200,000 in Liberty bonds."

Many Big Productions

Among the works of extensively read fiction used by Metro were "The House of Mirth," Edith Wharton's society novel, which was produced with a cast composed of Katharine Harris Barrymore, Henry Kolker, Joseph Kilgour, Lottie Briscoe, Christine Mayo and Edward Abeles; Myrtle Reed's two books, "Flower of the Dusk" and "Weaver of Dreams," in which Viola Dana did some of the best work of her career; "Lend Me Your Name," Francis Perry Elliott's story, played by the late Harold Lockwood; "The Landloper," also one of Mr. Lockwood's most successful pictures, adopted by Fred J. Balshofer from Holman Day's appealing novel of the same name; Edward Moffat's novel of the west, "Hearts Steadfast," with Edith Storey, under the title of "Revenge"; Louis Joseph Vance's novel, "No Man's Land," which served to introduce Bert Lytell; "The Trail to Yesterday," a picturization of Charles Alden Seltzer's tale of the same name, and Mr. Lytell's first Metro picture; C. N. and A. M. Williamson's romantic story, "The Demon," the screen version of which Edith Storey used as a starring vehicle, and "Kildare of Storm," Emily Stevens' mid-summer All Star Series picture, which was adapted from Eleanor Kelly's novel, published by the Century Company.

May Allison, Metro Star

Ten Screen Classics

Among the Screen Classics, Incorporated, "Big Super-Features" which the Metro organization distributed were "Lest We Forget," in which the French stage artist, Rita Jolivet, survivor of the Lusitania, starred; "Pals First," a picturization of Francis Perry Elliott's novel of the same name in which Harold Lockwood was starred; "The Legion of Death," a tremendous screen epitome of Russia's famous battalion of women, in which Edith Storey played the commander of these Joan d'Arcs; Charles A. Taylor's photo-version of Joseph Arthur's melodrama, "Blue Jeans," starring Viola Dana in her first Screen Classics, Inc., production; "My Own United States," in which the dramatic star, Mr. Arnold Daly, appeared; "The Million Dollar Dollies," the feature which served to introduce the Broadway beauties and dancers; "The Slacker," starring Emily Stevens; "Draft 258," starring Mabel Taliaferro, "The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," an adaptation of Maxwell Karger's novel, depicting the causes and end of the war, and "Why Germany Must Pay," also written by Mr. Karger. The two latter productions were directed by Charles Miller.

"While Metro has always been unique in the class of stars that headed its productions, its casts of nationally known stage and screen artists, the excellence in direction, setting and lighting of its big photo-dramas, its achievements for 1918 have exceeded all of its previous efforts in these lines," said Mr. Rowland.

"And Metro enters upon its new year with still further plans of expansion and enlarged activities. It will be even a more active producer than ever. It foresees in the coming year a great improvement in business conditions and public patronage which will mean greater returns for exhibitors and Metro."

Jefferies Assigned to Secure Stories

Norman Jefferies, who transacted the purchase of "High Pockets" for the Betzwood Film Company, to be released through Goldwyn, is now commissioned to negotiate immediately for several other stories suitable for Louis Bennison. Original or published stories with Western, Canadian or Alaskan locals are required at once.

There is also instant demand for a feature story for Katherine McDonald, whose work with W. S. Hart in "Shark Monroe" and "Riddle Gawne" is known to picture patrons.

Quick action is promised on stories of the designated type if submitted to Norman Jefferies, Real Estate Trust Building, Philadelphia.

Riddle Assistant Manager N. Y. General Exchange

Announcement is made by General Film Company of the appointment of B. S. Riddle as assistant manager of the New York City exchange. Mr. Riddle was promoted to this position from traveling auditor, in which capacity he has served the company several years.

At the New York exchange he will cooperate with Manager J. A. Hammell, his duties pertaining to the accounting work of the office. Mr. Riddle is known to motion picture people through the East and has specialized in system and office management.

Zukor Sees

Declares Past Twelve Months H
Pictures Have Ever Experie
But Thinks C

THE motion picture industry durir
the stormiest year since its inc
Famous Players-Lasky. "Nev
fronted with such perplexing problems
the year of 1918," said Mr. Lasky to
NEWS. "Through it all the industry ha
prise than ever before. The motion pic
epidemic have only acted as the fire that
ing together an enterprise that, has it b
kind, would have tumbled and perhaps
years to rebuild.

"To everyone who has stood by the
everlasting recognition in the eyes of
sense of gratification and pride at this
obstacles that have been thrown in the
twelve months," continued the producer.

Big Dangers Ahead

"I do not mean to infer that the motion picture industry is now in a sea of calm and that before it lies clearly defined a passive voyage. Both from without and within our business we must always anticipate dangers the like of which are unknown to other gigantic institutions.

"However, it is quite right to feel that we have passed the crisis. With peace at hand it is only natural to expect that the motion picture enterprise will enjoy conditions that will make possible its great advancement, not only as an art, but as a regular business project.

"With conditions at normal I anticipate greater developments during the next year than within any similar period heretofore. The reason for this supposition seems quite obvious. During the past year we have as a unit devoted our energies chiefly toward the welfare of our Government. What we have accomplished in this connection is history and needs no repetition here. Suffice to say that our efforts have brought forth expressions of sincere and full appreciation from Government executives in whose hands has been entrusted the future of some hundred and ten million people.

"From our store of brains and genius we have contributed freely and gladly toward the ultimate victory of our country, a reward for heroic sacrifice which must always come to those peoples who fight for right.

"With the advent of 1919 the motion picture industry embarks on a new era of business association. More things have happened during the past twelve months to make the industry a modern business enterprise than during any previous year. The better motion pictures of today are being embarked in a manner befitting the importance of our gigantic business. The product is being sold not only to the exhibitor, but to the public as well, along lines employed by large distributors in other modern industries.

Service the Main Issue

"Service is the keynote of all business success once the quality has become established. During the past year the exhibitor has been given increased service as the time progressed. Systematic sales plans have been embodied in the distribution of the motion picture product. The haphazard manner of distributing and exploiting films, although not entirely extinct in some cases, is rapidly giving place to more business-like methods.

"With the beginning of the new year nearly all pictures are being sold on their merit, and the producer and exhibitor profit or loss is absolutely commensurate with the quality of the product. In other words, since the inception of the motion picture business it is only through the distribution and presentation developments of the past year that producers, distributors and exhibitors alike are better able to calculate their earnings in advance by virtue of the fact that we are now dealing in concrete values.

Adolph Zukor, President of Famous Players-Lasky

plan of action many months ahead. Our production and distribution plans were clearly outlined. We definitely announced just how many pictures of a given star and brand of film there would be during the new season, giving a schedule which also made it possible for the manager to arrange his dates far in advance. In short, we instituted a schedule of product on which our patrons could absolutely depend. We catalogued our output just as it is done by large organizations in other branches of the commercial world.

Business Now Firm

"This stability of enterprise was never before evidenced in our industry. It marked the evolution of our business from a more or less uncertain 'game,' as it has been called, to a commercial proposition of sound foundations. Because of the absolute reliability of the Famous Players-Lasky Corporation exhibitors no longer needed to wonder where the pictures to be shown in three and six months would come from. If they wanted consistent quality of product they knew they could sign for the backbone of their business for a year. Instead of doing business from week to week, they planned for a year, and therein lies the positive proof of the statement that our industry has become more of a sound business during the past year than ever before.

"The fundamental business basis of the motion picture industry is now firmly established. I can see great improvements and enlargements within the next year, however. Our own confidence in the success of our year's prospectus is in the good will and reputation which we have built up with public and exhibitor. That reputation and good will does not come over night and does not come haphazard. It is the result of hard work backed by a constant ideal and the ability to show the sincerity of our aim to the public through our national exploitation work. Everyone connected with our business knows that the public has learned to discriminate in the purchase of its mo-

(*Continued on page* 3888)

January 5 Is United's Big Day

The First Release of the United Picture Theatres of America Is Scheduled for First Week of New Year

CONCRETE evidence of the activity which has been reported from United offices is contained in the detaiuled announcement of definite date of release in January of the first two of United Picture Theatres of America, Inc., features, "The Light of Western Stars" and "Adele."

The former, which is closely based on Zane Gray's Western romance, "The Light of Western Stars," and was directed by Charles Swickard from the screen version of Roy Clements, is definitely announced for release January 5th.

The second United release, which is set for January 26th, will be that of the recently completed Kitty Gordon feature, "Adele," which has gone smoothly from its inception at the Brunton Studios, Los Angeles, and which is said to present this screen star in a novel role differing in its entirety from anything before accomplished by Miss Gordon.

Private showings of "Adele" in New York are reported to have elicited unstinted praise. The piece is based on Adele Bleneau's "The Nurse's Story. Jack Cunningham wrote the continuity and Wallace Worsley directed. Robert Brunton gave personal supervision to the production, while Clyde De Vinney is credited with the camera work.

For the month of February, J. A. Berst, president of United, further announces two other releases. These will be forthcoming in the recently completed Florence Reed feature from the studios of Tribune Productions, Inc., the title of which is not definitely determined, and the second of the pictures in which Dustin Farnum is starring for United, "A Man in the Open," which latter is based on Roger Pocock's romance of the Northwest of the same title.

A letter received by Mr. Berst from Robert Brunton of the Brunton Studios, Los Angeles, has this to say regarding "Adele" and "A Man in the Open":

"May I take this opportunuity to congratulate you on the general excellence of your super-features, 'Adele' and 'A Man in the Open'? We spared neither time nor expense in the making of these pictures, and I consider them the very last word in motion picture production."

"Tarzan" Ad Competition Expires February 1

With play dates on "The Romance of Tarzan" advanced in many contracts from a month to six weeks as the result of the influenza shutdown, officials of First National Exhibitors' Circuit have changed the date for ending the exhibitor advertising competition on the sequel production from December 29, 1918, to February 1, 1919.

With an extension of practically five weeks it is believed that many of the smaller theatres, in the third and fourth class for capacities, will have shown "The Romance of Tarzan" and submitted their entries, so that the judges will have before them an almost equal number of entries from each of the four classes of houses.

Dorothy Phillips Visits Metropolis for Rest

Dorothy Phillips is in New York for a rest. Her director-husband, Allen Holubar, and Film Editor Frank Lawrence, also came to New York from Universal City, bringing with them "The Heart of Humanity" to the Eastern laboratories.

Mr. Holubar and Mr. Lawrence are working with executives at the Universal office, editing, cutting, titling and pre-viewing "The Heart of Humanity."

Weddige Enlarges Supply Quarters at Detroit

C. A. Weddige, president of the Michigan Motion Picture Supply Company, Film building, Detroit, which disposes of Simplex projectors in Michigan, expects shortly to have a "house warming" in celebration of his enlarged quarters on the second floor of the Film building.

In anticipation of an increase in his business as the result of his plans to push the Simplex products in Michigan, he has provided for more floor space to handle this make of projectors.

Mr. Weddige is well known to the exhibiting fraternity in Michigan and has planned an extensive advertising campaign to keep before them the merits claimed for the Simplex machine by its manufacturers.

As part of his aim to keep the name "Simplex" constantly before the motion picture theatre managers in Michigan, he has begun to advertise heavily.

Jack Rose Keeps an Eye on the Coast

Jack Rose, who will be remembered for his clever work as feature cameraman for the Essanay for over eight years, where he photographed Charlie Chaplin, Francis X. Bushman, Beverly Bayne, Henry Walthall, Bryant Washburn and many other of filmdom's bright lights, has the Coast bee in his bonnet, although he is now in Chicago.

Mr. Rose was the first cameraman in the country to use a triple dissolve and has invented many new devices for motion pictures. The gentleman has made cinematograph work a life study and been associated with such directors as Captain E. H. Calvert, Harry Beaumont, Fred Wright, Chas. Brabin and Theo. Wharton, and has made about two hundred and sixty photoplays, approximating eight hundred reels.

Zukor Sees Triumphant Year

(*Continued from page* 3887)

tion picture entertainment just as it does in buying any other article. As a rule the public buys a certain brand of goods, first because it has been brought to his attention by advertising, either in a printed or verbal way, and, second, because that article lives up to all that is claimed of it.

"With peace at Christmas time the whole world will rejoice in thankful expressions of good will. Every industry faces a new era, a time when competition increases, in many instances a hundredfold. In the motion picture industry we are looking toward the future with hopeful expectancy. Surely we have become stronger embedded in the hearts of the entire universe for what our industry has done to save civilization. We are consequently entitled to a year of growth and expansion in a commercial way as well as from the viewpoint of art. The new year is perhaps the greatest in history for the commercial world. If not handicapped it will be the greatest for the motion picture industry and for the Famous Players-Lasky Corporation."

WILDCAT OF PARIS"

--gripping as a garrote -- hot as cayenne--
--swift as a bullet -- Paris to the very life! --

"The WILD OF PARIS"

"she purr"_"she claw"__ yet Mon Dieu___

CAT

"she scratch" how she love"

UNIVERSAL
SPECIAL
ATTRACTION

"THE WILDCAT OF PARIS"

Priscilla
DEAN

Supreme Entertainment for the Millions

The Box Office Attraction of Undreamed of Possibilities

UNIVERSAL
SPECIAL
ATTRACTION

Extra!

EXTRA! EXTRA! EXTRA! The first OFFICIAL motion pictures of the greatest historical naval event in the entire world's history—"THE SURRENDER OF THE GERMAN FLEET." Remember these are the—

OFFICIAL PICTURES

—showing every detail of this colossal historical event. See the German fleet that menaced the world. See the German officers whose arrogance has been broken. See the biggest motion pictures of the most tremendous naval event in the records of man.

The Surrender of the GERMAN FLEET

Entire German fleet with British escort, Close-ups of the entire German U boat flotilla with crews, with battleship New York bringing up the rear of the flotilla parade. Monster reception scenes of King George, Admirals Beatty, Sims, Rodman and the Prince of Wales. Close-up views of these and other great men. Without a single doubt, the most wonderful historical picture ever taken. WIRE your nearest Universal Exchange for booking or reservation for this amazing special release that will pour a stream of gold into your house. Book and advertise this special like the biggest feature you have ever shown. WASTE NO TIME. Get your booking by wire THIS MINUTE.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices. 1600 Broadway. New York City

We have secured good advertisers to talk to YOU. Listen to them!

Additional Live News from the Producers

(Continued from page 3988)

"Lion and Mouse" Cast Chosen

Vitagraph to Feature Alice Joyce in "The Lion and the Mouse," Released in February

THE full cast for the Vitagraph production of "The Lion and the Mouse," in which Alice Joyce is to be featured, has just been announced.

The players who will support Miss Joyce have been chosen with great care, and both the screen and the stage are giving their talent to the making of what is promised to be a better production even than Vitagraph's "Within the Law."

Miss Joyce will play the role of Shirley Rossmore; Anders Randolf will play John Burkett Ryder; Mrs. John Burkett Ryder will be played by Jane Jennings; Conrad Nagel will play Jefferson Ryder; W. T. Carleton will be seen as Senator Roberts; Mona Kingsley will play Kate Roberts; Henry Hallam will play Judge Rossmore; Mary Carr will be seen as Mrs. Rossmore; William H. Burton plays ex-Judge Stott, and Templer Saxe will be seen as the Hon. Fitzroy Bagley.

The production will be directed by Tom Terriss, who has directed the Alice Joyce productions for many months past.

The date set for the release of "The Lion and the Mouse" is February 10. It will be the third of the Alice Joyce Star Series now being released under Vitagraph's new booking plan and policy. Miss Joyce's first production under the Star Series plan was "Everybody's Girl," which was released November 18; her second production, "The Captain's Captain," will be released on December 30.

The release of "The Lion and the Mouse" on February 10 is looked forward to by Vitagraph as one of the big events of the picture year. As a play, "The Lion and the Mouse," which is from the pen of the late Charles Klein, is declared to be quite as famous as "Within the Law," and is a rival to it in the matter of financial success as a stage production.

Corinne Griffith, Vitagraph Star

The play is probably as well known to picture fans and playgoers in general as any drama produced within the last twenty-five years.

It is a woman's story; that is to say, the heroine dominates throughout, and for that reason its selection as a vehicle for Miss Joyce is said to be ideal.

Goldwyn Announces New Dramatic Films

CONTINUING the pace set by Goldwyn since the beginning of its second releasing year in September, the schedule of coming Goldwyn releases bring exhibitors of America a battery of dramas that are expected to even surpass the successful records established by Goldwyn's first eleven Star Series releases.

On December 22, Mae Marsh's second Star Series production, "The Racing Strain," by Tex Charwate, directed by Emmett J. Flynn, will be featured in the country's leading first-run houses. In "The Racing Strain" Miss Marsh is seen in the type of role that first won her fame in Griffith's "The Birth of a Nation."

On December 29 Tom Moore in "Go West, Young Man," by Willard Mack, directed by Harry Beaumont, is scheduled for nation-wide release. Moore's appearance in this drama is anxiously awaited by the fans of the country. As a romantic young Westerner fighting to win the girl of his choice, Goldwyn's only man star will be seen to his very best advantage.

Madge Kennedy in a drama of love and romance comes next. "Day Dreams," written for Miss Kennedy by Cosmo Hamilton, and directed by Clarence G. Badger, is the title of this release. The production was originally named "Primrose," but Goldwyn has selected the new title in its place.

Mabel Normand's third Goldwyn broad comedy production, "Sis Hopkins," from the Rose Melville stage success, follows the release of "Day Dreams."

Geraldine Farrar, successful in her first two Star Series releases, "The Turn of the Wheel" and "The Hell Cat," will be seen in "Shadows," by Willard Mack, directed by Reginald Barker, as her third Goldwyn production. "Shadows" shifts from the wild dance halls of far-off Alaska to the fashionable quarters of an Eastern metropolis. Milton Sills and Tom Santschi appear in a supporting cast of favorably known players.

Gaumont Graphic Shows Our Boys in France

Gaumont Graphic, No. 38, released December 13, showed a big variety of interesting subjects of which the following is a partial list:

Supply wagons keep pace with the boys on the march, because Uncle Sam believes that "an army marches on its stomach."

Billeted in quaint little French homes the boys are entertained by German prisoners and an occasional song by a vaudeville artist.

The advance is continued in open formation as nobody trusts the Hun, then a little sight-seeing trip through an abandoned German trench.

While at Headquarters, Gen. Foch bids Gen. Pershing adieu, and returns to Paris.

50,000 Italians march in victory parade in Chicago.

Japanese Prince visits Washington.

A German supergun captured by the Fourth American Army, is exhibited in the Champ de Mars, at Paris.

The "Empress of Britain" brings home another load of doughboys. Among the number is a lot of New York's own Twenty-seventh; many wounded. Greeted only by the ladies of the Red Cross with their ubiquitous coffee and sandwiches. Off to the demobilization camp.

35,000 Yanks pass in great farewell review at Camp Funston. Major-General Wood and General Hoffman, veterans from France, witness great spectacle of American power. Red Cross trailer.

J. Le Roy Drug Joins Hamilton and Kern

An addition to the scenario department of Hamilton & Kern is J. Le Roy Drug, a veteran newspaper man, having been at one time associate editor of a New York daily, and has had several years' experience in the writing game. It is the intention of Hamilton & Kern of making this department the best on the coast, and Mr. Drug, realizing the importance and the vital necessity of the scenario in the moving picture industry, has resigned as business manager of Grauman's theatre so that he may devote his entire attention to this department, and is now busily engaged writing the continuity on a five-reel story for a well known star.

Pegler Takes Charge of Sherry Publicity

Arthur James Pegler, who for the last two years has handled newspaper and magazine publicity for the Mutual Film Corporation, has resigned to assume charge of publicity for the Sherry Service.

Mr. Pegler is well known in newspaper circles and is a contributor to the magazines as well as author of several plays.

Pathe Names Eight Months Releases

Paul Brunet Announces Schedule of Pictures for Distributing Within Thirty-five Week Period—Attractions Already Completed from Comprehensive Program

WHAT is declared to be a permanent schedule and subject only to additions of special releases which will in nowise affect the arrangement, is announced by Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc.

And the period is for eight months, from December 1, 1918, to July 31, 1919. This provides for monthly releases both of the "Extra Selected" and the Program Features. The attractions embrace the Extra Selected Star Photoplays, the Pathe Program Features and the Pathe Special Features.

It is said that thousands of cards already sent to exhibitors throughout the country announcing the long period releasing schedule has met with tremendous success and most satisfactory results.

This schedule is not an unaccomplished plan, but is a statement of completed work and declared to be done without the rush and incomplete finish that go with what Frank Keenan terms the "machine method of making machine pictures."

Pictures All Made

"These pictures have been made, assembled, edited and titled, with ample time for the best possible results," said Mr. Brunet, "and could be ready for immediate distribution, should such a necessity arise. They comprise under the Extra Selected classification the following: Four features starring Fannie Ward; three features starring Frank Keenan; one feature starring Bessie Love; one feature starring Bryant Washburn; total, nine Extra Selected Star Photoplays.

"The Pathe Program Features are as follows: Five features starring Baby Marie Osborne; two features starring Helene Chadwick; one feature starring Henri Krauss; total, eight Pathe Program Features.

"The specials thus far are 'Infatuation,' the pretentious Eclipse production, directed by Louis Mercanton and starring Gaby Deslys, and 'Common Clay,' with Fannie Ward. The strength of the offerings, which will most favorably compare in quality of all essentials to any other production, may be judged by the following summary:

"On December 1st 'Milady o' the Beanstalk,' a five-reel program feature, story by Elizabeth Burbridge, scenario by Clara S. Beranger, produced by Diando and directed by William Bertram.

"December 8th, 'Infatuation,' Pathe Special, starring Gaby Deslys, based on Marcel L'Herbier's romance, directed by Louis Mercanton. The Pathe-colored scenes of a performance in the big Casino de Paris is said to be one of the brilliant and unusual features in this production.

"December 15th, 'The Narrow Path,' a five-reel Extra Selected Fannie Ward Photoplay, adapted for the screen by Ouida Bergere and Jack Cunningham, from A. H. Woods' Broadway production of the same name, directed by George Fitzmaurice and produced by Astra.

"December 29th, 'Dolly's Vacation,' a five-reel program feature, starring Baby Marie Osborne; written by Mrs. George Griffin Lee and directed by William Bertram.

Starting the New Year

"January 12th, 'The Midnight Stage,' an Extra Selected Star Photoplay, with Frank Keenan; produced by the Anderson-Brunton Company from a scenario by Jack Cunningham and directed by Ernest C. Warde.

Pearl White as an Ambulance Driver in "King Coal," Made by Pathe for the Fuel Administration

"January 26th, 'A Vagabond of France,' a Program Feature starring Henri Krauss, the original screen Jean Valjean in 'Les Miserables.'

"February 9th, 'Todd of the Times,' Extra Selected Star Photoplay, with Frank Keenan, supported by Herschel Mayall, Joseph J. Dowling, Aggie Herring, Buddy Post, George Williams, J. Morley, Irene Rich, Arthur Millette and Ruth Langston.

"February 23rd, 'An Old Maid's Baby,' a Program Feature with Baby Marie Osborne; the story by Agnes C. Johnson and directed by William Bertram.

"March 2nd, 'Common Clay,' a special feature starring Fannie Ward, and based upon the successful A. H. Woods' stage production of the same name. It is in six reels and was produced by Astra, with George Fitzmaurice as the director.

"March 9th, 'Carolyn of the Corners,' an Extra Selected Star Photoplay, with Bessie Love. The story is by Ruth Belmore Endicott and arranged for the screen by Frank S. Beresford. It is a product of the Anderson-Brunton Company and was directed by Robert Thornby.

"March 23rd, 'Go Get 'Em Garrity,' a Program Feature with Helene Chadwick. This is a Western story.

"April 6th, 'The Silver Girl,' an Extra Selected, starring Frank Keenan.

"April 30th, 'The Sawdust Doll,' a Program Feature, starring Baby Marie Osborne. Claire DuBrey and Jack Connelly give fine dramatic expression to the romance.

"May 4th, 'Our Better Selves,' an Extra Selected Star Photoplay, with Fannie Ward. Supported by Lew Cody, Mrs. Wise, Leo White, Ray Alexander, Robert Boulder, Charles Hills Mailes and Florence Hauser.

"May 18th, 'Caleb Piper's Girl,' a Program Feature, with Helene Chadwick. W. E. Lawrence is the athletic hero.

Three in June

"June 1st, 'All Wrong,' an Extra Selected Star Photoplay, with Bryant Washburn. It is by Mildred Considine, and prepared for the screen by Jack Cunningham. It was produced by the Anderson-Brunton Company, and directed by William Worthington and Raymond B. West.

"June 15th, 'The Little Diplomat,' a Program Feature, with Baby Marie Osborne, from a story by Burton George. The scenario is the work of Clara S. Beranger and Jack Cunningham. The production was made by Diando and directed by William Bertram. Baby Marie, as the 'Rosebud,' is supported by Morris Foster, Ruth Kind and Thomas Quinn.

"June 29th, 'Our Enemies,' an Extra Selected Star Photoplay, with Fannie Ward, a story of society, politics, patriotism, and the malign influence of a commanding figure in public life.

"July 27th, 'The Cry of the Weak,' Extra Selected Star Photoplay, also starring Miss Ward. These last two offerings are said to form a high peak of dramatic achievement for Miss Ward and take place among her most important work."

"Cannibals" Gets Special Music Score

George W. Beynon, one of the first musicians to inaugurate orchestral scores with pictures, has prepared a complete musical score for Martin Johnson's production, "Cannibals of the South Seas," which is controlled by Robertson-Cole Company and released through the Exhibitors' Mutual Distributing Corporation on December 22d.

The score contains many original numbers prepared by Mr. Beynon and has been pronounced by Mr. Johnson as thoroughly synchronizing with the production. This asset to the service in connection with this picture will undoubtedly be welcomed by the exhibitors who will play this production. Its value is evident, especially in a production of this nature which deals with unknown peoples and countries.

Three Productions on Broadway

Famous Players-Lasky Corporation Points with Pride to Three Pictures, Showing Broadway in Same Week

AN official of Famous Players-Lasky Corporation announced that two Paramounts and one Artcraft picture were shown at as many leading New York theatres during the same week.

At the Rivoli, Elsie Ferguson in her new Artcraft picture, "Under the Grecnwood Tree," was the attraction; Enid Bcnnett, in the Paramount production, "Fuss and Feathers," was at the Rialto, while at the Strand was Wallace Reid in "Too Many Millions," also a Paramount offering.

Miss Ferguson's picture, "Under the Greenwood Tree," directed by Emile Chautard, is based upon Henry V. Esmond's play of the same title in which Maxine Elliott starred some years ago. The screen adaptation is by Adrian Gil-Spear, and the story deals with the adventurcs of a jaded English society girl of great wealth who deserts her high social circles to take up the simple life of a gypsy and out there in the forest finds a man worth while.

The Thomas H. Ince production, "Fuss and Feathers," in which Enid Bennett is seen at the Rialto, is from an original story and scenario by Julien Josephson and was directed by the star's husband, Fred Niblo. Miss Bennett appears as the daughter of a miner who has struck it rich, and with him she comes East to establish a social position. A meeting with the profligate son of the purchaser of the father's mine results in a series of exciting adventures.

At the Strand, Wallace Reid appeared in "Too Many Millions," an adaptation by Gardner Hunting of Porter Emerson Browne's story, "Someone and Somebody,"

Marguerite Clark, filling Christmas Stockings for the Stage Kiddies at the Famous Players-Lasky Studios

which was directed by James Cruze. It is a tale of a poor young man who suddenly inherits $40,000,000 and doesn't know what to do with it. "'Too Many Millions' has many chuckles," headlined the *World*. "Mr. Reid's latest vehicle abounds in laughs. The story is too good to tell; it must be seen," observed Mr. Oliphant in the *Mail*. "There is never a moment this comedy does not hold interest," said the *Evening Telegram*. "He gives a capital performance," was the comment on the star by Heywood Broun in the *Tribune*.

"Lightning Raider" Makes Good Impression

ONE of the most representative gatherings of exhibitors ever assembled for a trade showing was present at thc special view of the new Pathe serial, "The Lightning Raider," featuring Pearl White on the New York Roof recently. The first three episodes of the serial were shown and were received with intense interest by the many picture men present

As the theme of this serial was unfolded, the exhibitors were unanimous in their praise of this latest output of Pathe Exchange, Inc. That it is the best of the many serials distributed by Pathe was the opinion expressed by a majority of those present, and they even went farther and stated that it was the best serial that Pearl White has ever appeared in.

These comments were particularly gratifying to the Pathe executives present, as they have gone to great pains to have "The Lightning Raider" reveal itself as a forward step in the history of the continued form of screen entertainmcnt. Every effort has been made in the production of "The Lightning Raider" to get away from the impossible creatures and impossible situations that have been so noticeable in many serials. "The Lightning Raider," according to Mr. Brunet, vice-president and general manager of Pathe, is a new idea in serials, since it presents a logical story with a logical heroine. It is a scrial based on reason instead of imagination, and not a single adventure in the entire fifteen episodes is one that could not have been accomplished in real life by the leading characters.

In addition to the praise of exhibitors, and the further endorsement of "The Lightning Raider" furnished by unprecedented advance bookings, Pathe is particularly proud of a recent comment on this serial by Professor Thomas O. Masaryk, president of the Czecho-Slovak Republic.

Pathe News Says It Will Broaden Scope

The Pathe News, after December 24, will broaden its national scope, and at the same time come into closer rclations to the big centers of population, according to an announcement.

For this purpose, more than ever bcfore, it expects to be operated with the efficiency of an up-to-date newspaper, as to rapidity of production and circulation.

Jewel Cites Progress of Mildred Harris

The rapidly increasing popularity of Mildred Harris (Mrs. Charlie Chaplin) is being emphasized by exhibitors from various parts of the country in letters to the New York offices of Jewel Productions, Inc., daily.

In California, Oregon and Washington Miss Harris has developed an unusually large following among the film followers and letters from Porto Rico, and even far off Rio Janeiro, tell of how well "The Price of a Good Time" and "Doctor and the Woman" have been received by Jewel executives.

The following letter from Manager S. M. Kasse of the Empress theatre, Akron, Ohio, and a telegram from the Ree theatre at Wahoo, Neb., tell of the success of Miss Harris' two latest Jewel productions in the respective cities:

Akron, Ohio,
Dec. 5, 1918.

Jewell Productions, Inc.:

Just a few lines to express my opinion on your Mildred Harris productions, especially "Borrowed Clothes."

Without any doubt when I had the pleasure of witnessing the above picture, to my mind it is the best production I ever saw. It is far greater and better than "The Price of a Good Time" and a good many makes of films from different producers.

I am glad to say that I have booked "Borrowed Clothes" for one week for the Empress theatre.

I also think that Mildred Harris is more valuable to exhibitors right now and in the future since she is Mrs. Charlie Chaplin.

Mildred Harris has always been a good money getter for me and I expect to do more so on "Borrowed Clothes." And I also wish to state that I have signed a contract with your salesman, Mr. Saks, for all future Mildred Harris releases. And allow me to congratulate you and your concern for having such a comer in the film industry as Mildred Harris.

Yours respectfully,
EMPRESS THEATRE.
(Signed) S. M. Kasse.

Jewel Productions, Inc.:

"For Husbands Only" was an excellent picture pleasing both myself and patrons.

Yours,
REX THEATRE,
Wahoo, Neb.

Lillian Lawrence Is a Principal in "Made in America," Distributed by Hodkinson

Garson and Neilan Receive Big Offers

Producers Reported in Receipt of One Offer of $200,000 for the Negative of "The Unpardonable Sin," Starring Blanche Sweet

IN these days of big productions it seems nothing extraordinary to hear of as much as $100,000 being paid for a negative of some few film productions. But it remained for two independent producers to refuse just twice that sum for a negative of a nine-reel production recently completed.

According to reports emanating mostly from Los Angeles, Garson and Neilan's production of "The Unpardonable Sin," starring Blanche Sweet, has brought forth many liberal offers for the negative.

Harry Garson declares that he has already turned down a $200,000 cash offer and has not yet rendered a decision on another offer of $150,000, with a sharing contract which might double that sum.

Not a War Film

It is asserted that one particular attraction to the prospective buyer is that the war element does not predominate, and that "The Unpardonable Sin" is one of the really powerful productions of the year.

While some uniforms are worn in the film, the theme is declared to be so intense otherwise that the presence of the brass buttons is scarcely noted.

Messrs. Garson and Neilan announce that territorial rights on this production are not for sale. They contemplate making a big special exploitation campaign and play the larger houses throughout the country.

Beginning New Year's week the production starts a run at Clune's Auditorium at Los Angeles, and it is said that immediately following the showing on the West Coast the eastern premiere will be inaugurated at a leading Broadway theatre for a long run in New York at advanced prices.

Major Rupert Hughes' story of "The Unpardonable Sin" is said to be the biggest seller he ever wrote, and the book is reported as standing forth on all the best sellers of the year.

While not a war story, it is based on the world's greatest struggle, and, from all reports, it is full of intensely dramatic human interest.

Blanche Sweet comes back to the screen after an eighteen months' absence in what is declared to be the crowning achievement of her career. Matt Moore is her leading man, and the entire cast is said to be especially strong and in keeping with the calibre of the production.

Miss Sweet is reported as already on her way back to Los Angeles after her short visit to New York, and will start immediately at work on another Garson-Neilan production.

Now in Nine Parts

After cutting and assembling and also inserting the various sub-titles, the producers find that it will run nine instead of eight reels, originally contemplated. And Messrs. Garson and Neilan both declare that there is no padding, but that the film is full of action and human interest in every foot of its nine reels.

The story starts in Los Angeles, after which the scenes quickly shift to Belgium. Blanche Sweet plays two parts, the wronged sister and the sister that braves everything to save the wronged one.

Walter Beery is cast as Colonel Klem, the German officer who imposes "kultur" upon a defenseless American girl in Belgium.

Miss Sweet is "Dimmy," the young American girl who left Los Angeles for Belgium when she learned that her sister was in trouble. After receiving help in England, Dimmy arrives at the Dutch border, but discovers that her passport is useless.

While attempting to slip over the line at night she attracts the attention of a German officer. He happens to be Colonel Klem, the officer who had mistreated Dimmy's sister, and mistook Dimmy for her sister, Alice, as they looked so much alike; although he has had such a ruthless career with women that he does not even recall the exact circumstances of his original meeting with the wronged sister.

Crosses Belgium Border

Dimmy meets Noll Winsor, a young American, who promises to help her. On his next trip into Belgium he succeeds in smuggling Dimmy across the line. Colonel Klem discovers them and, still unable to recall where he had seen Dimmy before, he decides that she is a spy and has her subjected to the German method of searching suspects.

From then on the many tense situations are said to develop with astonishing rapidity. Dimmy finally foils the machinations of the German Government and is re-united with her sweetheart and sister.

The great difficulties of obtaining the final scenes of this production have already been noted. In one of the big scenes nearing the climax the health authorities in charge of the restrictions during the influenza epidemic stopped work on the production.

It required many doctors and twenty-five nurses armed with inoculators and the entire force wearing gas masks to finally receive permission to take the last stirring scenes of "The Unpardonable Sin."

FOUR MILLION PATRONS STRONG

A Glance Into the Future with Phil Le Noir, of Santa Fe, New Mexico.

Awake! Ye Wizards of the Screen—
Awake! And gaze!—the throng!
Four million men are marching home,
Four million patrons strong.

Think not these men of brain and brawn,
These men of blood that's red
Will squander precious time and gold
On stuff that's weak and dead.

No more the fluff and folderol;
No more the bones, but Flesh
That teems with Life just as it is
Just that and nothing less.

Prepare ye then for that great day.
Prepare! For 'twon't be long
Ere those four million men will be
Four million patrons strong.

Herbert Brenon Returns to United States

Herbert Brenon, who has been in England for the past eight months, has returned to America, it was learned yesterday.

Mr. Brenon left this country last January in response to a call from the English Government to make a British propaganda picture. Under the auspices of the Minister of Information, Lord Beaverbrook, Mr. Brenon has been engaged on its production ever since. Immediately upon its completion Mr. Brenon sailed for America, arriving on the S. S. Lapland a few days ago.

Mr. Brenon did not bring his latest production over with him, but he expects that it will be shown in London within the next few weeks. He did not wait for the premiere, however.

Mr. Brenon finds that the British field presents untold of possibilities for the producer, but just what his plans for the immediate future are he has not divulged.

"Sahara" Nears Completion on Coast

"Sahara," the first of the Louise Glaum feature productions is rapidly nearing completion. According to those associated in the making of it, including the star, the supervising director, Allan Dwan, and the author, C. Gardner Sullivan, "Sahara" will be a protodramatic sensation of the new year.

Intensely dramatic, spectacular in settings and powerfully impregnated with the atmosphere of the East, Miss Glaum's initial super-vehicle promises to establish a new standard of the modern story in an ancient setting.

The dramatic role opposite Miss Glaum is taken by Matt Moore. Edwin Stevens has the heavy part, and Pat Moore, the four-year-old child actor, also plays a role.

Brabin Directs Next for Evelyn Nesbit

Charles J. Brabin, who directed Virginia Pearson in "Buchanan's Wife" will direct the next William Fox Standard Picture to be made by Evelyn Nesbit. Miss Nesbit is now finishing "Woman! Woman!" under the direction of Kenean Buel.

The Fox Film Corporation, it is said, is negotiating for the picture rights to a big popular novel, published recently, this story being considered exceptionally suited for Miss Nesbit's style of work.

Goldwyn Pictures Is Starring Tom Moore in "Go West, Young Man," and the Film Shows All Signs of Being the Usual Tom Moore Winner. At the Left Is the Hero in the Process of Going West, While in the Center He Is Shown After Arrival. How He Finally Makes Good Is Shown at the Right

Rogers Signs Up With Goldwyn

Goldfish Closes Contract at Cleveland While on Tour of Country—To Be Starred in Human Dramas

WILL ROGERS, star of Ziegfeld's "Follies," who scored a personal triumph in Rex Beach's "Laughing Bill Hyde," recently released by Goldwyn, is the latest addition to Goldwyn's group of personalities.

Samuel Goldfish, president of Goldwyn, placed Rogers under contract during his visit in Cleveland en route to the Coast. The cowboy wit and lariat-thrower will be starred in original dramas, selected or written for him by Goldwyn authors.

Goldwyn has been negotiating with Will Rogers ever since "Laughing Bill Hyde" was released, because his personal success was so instantaneous and unquestionable that there could be no doubt of his future in the cinema. His quaint humor and remarkable humanness have stamped him as the most picturesque star on the screen today.

The contract between the Goldwyn Corporation and Will Rogers was signed while Rogers was playing with the "Follies" in Cleveland. When the news of the affiliation was confirmed by Mr. Goldfish, the Cleveland newspapers featured the story in bold headlines, announcing the acquisition of the new favorite as "another achievement of Goldwyn."

The stories to be provided for Will Rogers will be big, gripping, human dramas of life itself. Following the expiration of his contract with Flo Ziegfeld, Rogers will move his family to Culver City, where he will take up his permanent screen work in the big Goldwyn studios.

Motion picture followers are enthusiastically applauding the acquisition of Will Rogers as a Goldwyn star. The success of "Laughing Bill Hyde" in every locality of the country won for Rogers a following that is equalled by few stars of the stage or screen. His radiant personality and his natural impersonation of the crook who was redeemed by the kindness of others charmed and delighted the most critical of screen adherents.

Hun Fleet Surrender Quickly Distributed

UNIVERSAL executives are claiming the establishment of a new record for the expedient handling of a news film as a result of what has been accomplished in bringing "The Surrender of the German Fleet" before the public.

Having obtained pictures of the surrender of the German fleet, negatives showing the ceremonies were rushed to America on the Adriatic.

After waiting for the arrival of the White Star liner all of two nights and days, Universal representatives were able to get their negatives through the Customs House at half-past four on Thursday, December 12.

Fort Lee laboratories obtained the negative one hour and a half later, and, after editing and cutting, the first print was shown at the Broadway theatre at ten o'clock the same day.

Breaks House Record

The Universal home office, New York, reports that it is in daily receipt of letters of commendation on various Jewel productions, the following being one of many received during the past few days.

Mr. J. W. Kliger, manager of the Hopkinson theatre, New York, played "Borrowed Clothes," November 30 and December 1, and has the following to say regarding business recorded on the feature:

"I think it would be unfair on my part not to inform you how I fared with your Jewel Production featuring Mildred Harris in 'Borrowed Clothes.' The publicity for this picture was a mere trifle compared to what I spent for other pictures.

"The enclosed circular will enlighten you as to how I succeeded in making your feature break the record of the house.

"I ran 'Borrowed Clothes' in conjunction with an old Charlie Chaplin picture last Saturday and Sunday and I wish to state that from start to finish S. R. O. sign was always noticeable."

Blackton Picture Pleases Vitagraph

The reception given to J. Stuart Blackton's new production, "The Common Cause," at its initial presentation to exhibitors at the Rialto theatre, New York City, last week, is said to be duplicated all over the country in the Vitagraph exchange cities.

Private showings for groups of exhibitors have been in progress throughout all of the Vitagraph branch offices and the entire Vitagraph distributing organization is enthusiastic over the reception that is being given the picture.

Following its trade showing in New York, all of the trade papers were favorable in their reviews of the picture and their predictions of contemplated exhibitor success with the production.

Court Decides Suit in Favor of Pathe

In a suit instituted against Pathe Exchange, Inc., for an accounting for the receipts from the Pearl White serial, "The Iron Claw," claiming plagiarism and infringement of copyright, Prince Sarath Ghosh not only lost the case, but the court settled all the costs upon him.

The Prince had written several stories which were published in *Pearson's Magazine*, and had also prepared a sort of memorandum of ideas which might be inserted in a serial and submitted them to Pathe's scenario department. After the appearance of "The Iron Claw" he claimed that many of these ideas were used, according to report, but the court could not see it.

Universal Laboratory Almost Completed

J. M. Nickolaus, superintendent of the laboratories at Universal City, has informed the New York offices that the rebuilding of the present laboratories is started and that it will be completed within a short time.

The re-built laboratories will occupy a structure 60 by over 100 feet.

Select Pictures Is Exploiting a Big Special Attraction Called "The Midnight Patrol," Produced by Thomas H. Ince. It is Said to be an Unusual Feature

Ann May Learns Stunts Plentifully

How'd you like to suffer three mishaps during one production which confined you to bed and then return to the studio to learn that your "next scene" was—a hospital scene? That was the experience of Ann May, playing Barbara Rand in "The Family Honor," a Frank C. Keeney feature produced under Sidney Olcott's direction. The latter asked Miss May, who is only in her teens, to drop 75 feet from an "inn window" at Edgewood, N. J., and Miss Bay successfully essayed it but fainted upon being taken, unscathed, from the net. While Miss May is not distinguished as a "stunt" actress, her next scene called for a roll down an embankment. She had to be assisted to the top of the bank by "Griff," property man, as progress was not easy in the Vivandiere costume and wooden shoes that Miss May wore. But "Griff's" assistance, though well meant and usually efficient, failed for once and the actress stumbled over a rock and did a "backward fall" that was not in the picture. Gritty, she picked herself up and went to the spot of the embankment, where the "roll-off" for the camera was scheduled. This was over forty feet of ground, some of it very rugged—and Miss May woke up in her own bed at Hotel Bretton Hall, Manhattan, with Dr. Erdman and a nurse close by in the place of Director Olcott and the cameraman.

Film Division Schedules Four

The Division of Films of the Committee on Public Information is distributing to exhibitors a leaflet announcing the U. S. A. Series, a collective series of two-reelers, each dealing with some vital war activity, illustrating the methods and the successful results attained. The first of the series will be released December 23rd, with a new release following every two weeks. The pictures in the order of their release are as follows: "If Your Soldier's Hit," "Wings of Victory," "Making a Nation Fit," "The Bath of Bullets," and "The Storm of Steel."

"Midnight Patrol" Stars Cop

Ince Is Said to Have Made This Select Production Especially for the Policeman — Exhibitor Has Good Opportunity

THE corner cop has stood for a good deal in his more or less turbulent career, but the millennium dawn for this guardian of the peace is here at last, in the form of Select Pictures special attraction, "The Midnight Patrol." With the distribution of this big Thomas H. Ince production the policeman comes into his own, and also, the exhibitor has one of the richest opportunities for advertising ever contained in any picture.

Thomas H. Ince is said to have produced "The Midnight Patrol" for the policeman. In a recently published story, authorized by Mr. Ince, he declared that "The Midnight Patrol" was written and produced for the purpose of crediting the policeman with a few of his many unheralded achievements. The plot of the story is woven around the life of a young patrolman, portrayed by Thurston Hall, depicting his rapid advance from the rank of roundsman to chief of the force. The scenes are laid in the Chinese section of one of the largest Western cities, while the story itself deals with the life of a Chinese underworld. Throughout the entire picture the policeman is the hero.

Without any known exception there has never been a picture in which the policeman, individually, and as a department, has been shown to such good advantage, and in the face of this it is easy to believe that the average policeman will be a ready champion and willing to aid in boosting for the exhibitors who show this special feature.

There have been several suggestions offered for enlisting the co-operation of the exhibitor's local police department in advertising "The Midnight Patrol." While a few of the suggestions might not appeal to the police in larger cities, there is every reason to believe that the police of the smaller cities and towns will willingly lend their efforts to push this picture.

Mr. Ince produced "The Midnight Patrol" with the welfare of the policeman in mind. It will be an easy matter, therefore, for exhibitors to arrange a private showing for the policemen of their town, and unless the calculations of the shrewdest students of human phychology go amiss, these knights of the night stick are going to be the best advertising medium in town. It will be possible, even, for some exhibitors who are on good terms with their police captain or chief, to arrange a short parade, or to have a squad of policemen stationed in front of their theatre on the day they show this attraction.

World Pictures Reports Great Prosperity

World Pictures reports that it is having the most prosperous period of its existence at the present moment, and that every branch exchange is going at full capacity due to the renewed interest in motion pictures as the reflex of war conditions.

The World is reaching out with perfect assurance that it is seizing the moment at its flood tide. In addition to its regular weekly releases of pictures in which Montagu Love, Louise Huff, Carlyle Blackwell, Evelyn Greeley, June Elvidge and Madge Evans are the stars, it has arranged for a number of specials, including "America's Answer," "Under Four Flags" and a picture of the moment entitled "What Shall We Do With Him?"

Nine Companies Active for William Fox

No fewer than nine companies are now at work, in the East and on the Pacific Coast, making pictures for William Fox, three of the companies having begun on new productions last week.

At the Triangle studio in Yonkers, J. Gordon Edwards is staging a super-production temporarily titled "The Scarlet Altars." The story was written by E. Lloyd Sheldon and J. Searle Dawley, and was scenarioized by Adrian Johnson, who wrote the scenario for "Salome."

Why Are We So Optimistic?

A Question Answered by Carl Laemmle

DESPITE the fact that the influenza epidemic dealt us a hard blow and the war brought many restrictions and limitations on film production, it is doubtful if any industry will "come back" so strong in 1919 as the motion picture industry.

Sounds optimistic, doesn't it? Well, there are many reasons why motion picture men should be optimistic.

The armistice has not only brought about peace, but it has created a new, lighter spirit among Americans. It will mean the return of two millions of our boys that have caused us much worry and heartache, from the shell-torn fields of France, heroes every one of them. Their return will mean nothing less than the re-birth of a nation—a nation that has saved the world for righteousness and has asked nothing in return. Certainly this new spirit should create a wonderful change in business conditions.

With light-hearted, alert America again at peace, business should thrive as never before, for America will resume her industrial pursuits with renewed vigor. The motion picture industry will not be found wanting in enthusiams or energy.

Among the returning heroes will be many writers, actors, exploiters. Many new writers with new and novel plots for photoplay production will spring up within the next few months and then there will be many old established authors with an abundance of new and appealing material for the screen.

It is not likely that taxes on various articles used in the production of films will be lifted for many months to come, but with a better market, producers will not hesitate to put more money into productions next year for they realize the future of the industry depends on a better product and better presentation.

The new year will bring motion picture producers aid from many new sources—

among these the Government. The war has proven to Government officials the great good of the screen and as a result Uncle Sam has trained several hundred motion picture cameramen, laboratory men and even scenario writers. Many negatives obtained by army and navy signal corps cinematographers will be obtainable by film producers in the future and it is expected that the Government will give film men help in many other ways.

In speaking of the work of the Universal organization among its initial releases in 1919 will be "The Heart of Humanity," a photodrama produced by Allen Holubar, featuring Dorothy Phillips, and which possesses an unusually strong appeal to the theatre-going public, especially the women. This feature will be the biggest and most impressive Universal ever made.

This proves that we are optimistic.

Crowned Heads Enjoy William Fox Film

NOT only has "The Honor System," the prison reform film staged by R. A. Walsh for William Fox, had a big following in this country but in other countries also it is said to be creating a sensation by reason of its strong dramatic qualities and the message it carries. Copies of Christiania newspapers received by the Fox Film Corporation show that the King of Norway, the Crown Prince and other Norwegian notables recently attended a showing of "The Honor System" in the Cirkus Werdensteater, one of the principal playhouses of the Norwegian capital.

The clippings from the Christiania newspapers show that unique honors were paid "The Honor System," as the film was accepted as a text upon which Mr. Morgenstierns, secretary of the Norwegian Department of Prisons, delivered an address for the reform of Norwegian penal institutions.

In its account of the showing the *Aftenblatt,* the leading Christiania newspaper, has this to say:

"There was a distinguished assembly yesterday at the Cirkus Werdensteater—headed by the King and Crown Prince. Among the visitors were the members of the Storthing, the Chief Justice, the president and several of the university professors, who naturally take a great interest in prison reforms. And it must be pointed out that the film, 'The Honor System' agitates very powerfully for reforms of the prison system."

New Reel a Success

That the Pathe Review, the new film Magazine of Interesting Topics to be released by Pathe every other week commencing January 19th, is going to be one of the most popular subjects ever issued by this firm, was evidenced last week when the first reel was shown to the trade on the Roof of the New York theatre.

Universal City Folk to Celebrate Christmas

Universal City will be temporarily forgotten Christmas Day, for employes of the great motion picture center will celebrate this year as they never have before.

Following the annual studio Christmas party December 24, stars, directors, supporting players, carpenters, laboratory men and photographers will scatter all over the Coast for their St. Nick parties.

Dorothy Phillips will spend Christmas with her husband, Allen Holubar, in New York, as will also Mae Murray and her director, Robert Z. Leonard.

Harry Carey will give a turkey barbecue at his ranch at Newhall, Cal., and about one hundred cowboys and their friends will participate in the celebration.

Carmel Myers will distribute baskets of food and gifts to the Los Angeles poor folk before her celebration starts, and Eddie Lyons will provide merriment for newsies at a big Christmas party at the Los Angeles Newsboys' Club.

Lee Moran will be kept busy preventing his two-months' old daughter from chewing up a new speaking teddy bear, and Priscilla Dean will motor over to Riverside to hear Christmas carols played on a mammoth pipe organ.

Edith Roberts and Mary MacLaren are going to celebrate their Christmas with Uncle Sam's boys, the former being hostess to a score of army aviators at her bungalow in Hollywood, while the latter will wait upon her naval proteges at San Pedro.

Monroe Salisbury will share his celebration at his Hemet ranch with chieftains of the Soboba tribe, and William Stowell will hie himself to a mountain cabin to spend Christmas where the snow-covered ground will bring reminders of boyhood days.

Helen Gibson will perhaps be the happiest of the Universalites this Christmas, for her husband, "Hoots" Gibson, will return from a year's service in war-torn France on the twenty-fifth. Ruth Clifford will celebrate with her mother in her home at Los Angeles.

Bob Cummings Engaged by S-L Productions

Arthur H. Sawyer, general manager of the newly formed organization known as "S-L Productions," announced the acquisition of another well-known player to the cast engaged for the company's first picture.

Bob Cummings, the actor in question, is known to theatre audiences for his characterizations on stage and screen for the past ten years.

"Little Miss Hoover" Is Clark's Next Film

Marguerite Clark, Paramount star, who will next be seen in "Little Miss Hoover," a release of December 29th, has finished her newest Paramount picture, "Mrs. Wiggs of the Cabbage Patch," and has gone on her long-deferred honeymoon, although her marriage to Lieut. H. Palmerson Williams took place last summer.

Goldwyn Reaches Its Second Birthday

Finds Self with World-Wide Organization and Exhibitor Contracts Numbering Over Six Thousand—Resume of the Business Shows Healthy Condition

ACCORDING to an announcement this week, the chief points of Christmas cheer within the Goldwyn Pictures organization are "expansion and prosperity." The holiday season incidentally finds Goldwyn Pictures and the Goldwyn Distributing Corporation celebrating their second birthday, all the while gaining in weight and importance and believed in and respected by all elements of the industry, especially by the more than 6,000 exhibitor-customers with whom Goldwyn does business under contracts.

In the estimation of Goldwyn officials, the picture industry does not present another parallel to the Goldwyn development. In the fall of 1916 Samuel Goldfish, then lately retired as chairman of the board of Famous Players-Lasky, decided to re-enter the industry on a larger scale.

Selects His Partners

Into his new organization he invited Edgar and Archibald Selwyn and the Goldwyn trade name represents a merger of the "gold" in Goldfish and the "wyn" in Selwyn. The initial Goldwyn policy was to produce and release annually twenty-six productions and the stars of these productions were Mary Garden, Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl and Maxine Elliott. Long before the first year of Goldwyn had come to an end, those who ruled the destinies of the organization had seen it attain the important position in the industry that awaited a producer of quality productions and realized that in its second year there would have to be a doubling of production to meet the demands of the theatre owners of the country.

In consequence, the second releasing year of Goldwyn began with an announced production of fifty pictures for the year and the celebrated stars offered by the organization were, and are, Geraldine Farrar, the Rex Beach productions, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore, a likeable leading man whose personal popularity grew to be such that he was elevated to stardom.

On his recent cross-country tour to California, Samuel Goldfish, president of Goldwyn, while stopping over at an exhibitors' banquet in Minneapolis, dwelt on this point in the following words:

"In Goldwyn we do not profess to be superhuman. Not all of our pictures have been perfect and not all of them will be, for that is an impossibility. But the measure of the big and fine things we have done and continue to do far outweighs the lesser things in which we have not been quite so successful, and everything that we do reveals a sincerity and intensity of effort by fine craftsmen seeking to achieve the better things in the motion picture industry."

Heads Very Successful

Next in rank in the Goldwyn Pictures Corporation to Mr. Goldfish comes Abraham Lehr, recently made a vice-president and in charge of the company's California studios in Los Angeles. Thirteen months ago he had never seen the interior of a studio and did not know positive film from negative film.

In the Goldwyn Distributing Corporation Alfred Weiss, one of the best known figures in the film industry, and F. P. Warren, for many years a successful editor and publisher of newspapers in several of the country's larger cities, have been vice-presidents from the day the company was organized. They have given their thought and effort to the creation of a distinctive, wholesome, unusual mechanism in which they have rewarded and advanced from the field the men who showed promise or achieved results for the company. Distributions are by no means formed over night, nor is good will a mere matter of clever exploitation and printed promises. It has to have behind it the strength of promises kept; of business honor and cleanliness. An evidence of the nation-wide regard for Goldwyn is found in the fact that today, in a crowded industry of many companies, Goldwyn Pictures are shown in 50 per cent, and perhaps even more than that percentage of the total number of theatres in the United States.

Goldwyn in England

In Great Britain the Goldwyn distribution is in affiliation with the Stoll Film Company, Ltd., owned by Oswald Stoll, the largest amusement factor in the United Kingdom. In Australia the Goldwyn affiliation is the J. C. Williamson Film Company, Ltd. The three managing directors of the Williamson interests, F. W. Thring, George Tallis and Hugh Ward, are all well known to American motion picture and theatrical magnates.

Gabriel L. Hess is the other member of the Goldwyn executive family. He is the secretary and treasurer of Goldwyn, as well as general counsel of the two Goldwyn organizations.

The biggest step taken by Goldwyn in recent months was the decision to move all production work to California, where the big Triangle plant changed its name to the Goldwyn studios, giving the company one of the finest producing studios in the industry. There, in association with Mr. Lehr, are Hugo Ballin, Goldwyn's art director, and J. G. Hawks, one of the most successful scenario men in the industry.

Harry R. Duran, well-known literary man, remains in New York, where at this time he devotes the greater part of his work to discovering and purchasing the literary material used by Goldwyn.

Goldwyn publicity, which has had much to do with the advancement of the company because of its soundness and freedom from fakeries and absurdities, is in charge of Dwight S. Perrin, director of publicity. Louis Sherwin is general press representative in charge of magazine promotion. Mr. Perrin is a well known newspaper man of long experience, and was the first editor of the New York *Tribune's* graphic section. Mr. Sherwin was for eight years the dramatic critic of the New York *Globe*, with a record for independence and soundness of view. On the Pacific Coast Norbert Lusk, detailed from the home office organization, is in charge of publicity and exhibitor exploitation.

One of the most carefully developed departments of Goldwyn is its exhibitors' service department, in charge of Hunt Stromberg, a young St. Louis advertising agency man.

Distribute for Others

Shortly after its organization the Goldwyn distributing mechanism announced its readiness to distribute the worthy and reputable productions of independent producers. Coincident with this it was announced that Hall Caine's "The Manxman," would be the first outside picture taken for distribution. "For the Freedom of the World," a Philadelphia-made picture, directed by Ira M. Lowry, came next, being one of the striking independent market box-office successes of the past year.

"Smiling Bill" Parsons conceived the idea of Capitol Comedies, and gave their distribution into the hands of Goldwyn.

Three Selexart productions, "Honor's Cross," "Social Ambition" and "Blue Blood" have met with success during the same period.

A new organization, owned by Philadelphia capitalists, headed by Senator Clarence Wolf and including Ira M. Lowry and Norman Jefferies, has likewise sought the advantages of Goldwyn distribution. This is the Betzwood Film Company, owners of "For the Freedom of the East," a romantic melodrama featuring Lady Tsen Mei, the first Chinese star of the screen, and long known in vaudeville.

The newest and most ambitious step by the Betzwood organization is the production of six Star Series pictures with Louis Bennison as their new and certain-to-be-liked personality. Incidentally, Louis Bennison's screen debut is set for December 22, and his first story is "Oh, Johnny!"

Shown in War Review

The passing of Prussianism, the coming of peace and the era of reconstruction will be among the incidents shown in the Official War Review Number 24, for release December 9. Further scenes will be given of the stirring actions of the armies of the Allies along the extended front. The French baby tanks and the more formidable appearing English monsters are shown in their work of finally crushing the Hun.

A Group of Metro Stars, Viola Dana, Bert Lytell, Emmy Wehlen, Hale Hamilton and May Allison

Correct Casting Very Essential

King W. Vidor, Author-Director, Believes That the Director Capable of Selecitng Proper Casts is Most Successful

KING W. VIDOR, who wrote and directed "The Turn in the Road" for the Brentwood Film Corporation, believes that if the author of a story is also the director and has real casting ability, the result should be a perfect rendering of the characters in the story.

"It is as difficult to pick the most important item in the entire art of making a feature picture as to name the most indispensable part of an automobile," declared Mr. Vidor.

"However, since the action of the play could not be shown without people to act it should at least be safe to claim for the cast equal importance with other items and to require for the success of a director the combination of directing ability and casting ability.

"The leaders in the directing profession are popularly credited with possessing a sixth sense in choosing their players, but it would probably be nearer the truth to say of them that, like thorough workmen, they learned their art through long apprenticeship, close study and hard work until their trained glance will single out the one person fitted for a part from the many available in less time thaa a beginner could make notes for a careful analysis.

"Since no two persons can, in the nature of things, form identical conceptions of the same story, the ideal condition would seem to be that where the author directs his own picturization.

"This is the condition obtaining in the filming of 'The Turn in the Road,' which was written and directed by myself for the Brentwood Film Corporation, and which is expected to be ready for release very shortly.

"This picture demanded the extreme of realism and naturalness in its treatment, for it deals with life of today as it is known by the average American," continued Mr. Vidor. "Its humor, pathos, suspense, and climax are drawn from every day life. Over action or over characterization would ruin the picture. The utmost naturalness was required in the portrayal of every main part."

Fox Cites Tremendous Audience Growth

THE recent assertion of William Fox that motion picture audiences have increased 100 per cent. in the last two years has caused considerable speculation in the industry, and is reported to have given several producers food for serious reflection. That this estimate of the increase in motion picture patrons is not an exaggeration is borne out by reports on the success of the William Fox Big Six of 1918—a series of past successes which were released by the Fox Film Corporation last summer.

Not only did this group—Theda Bara in "The Clemenceau Case," "The Two Orphans," and "A Fool There Was," and William Farnum in "The Bondman," "The Plunderer" and "A Soldier's Oath"—prove a great success during the summer, but continued through the fall and gave every promise of being a powerful attraction for a long time to come.

Letters from exhibitors to the Fox Film Corporation are said emphasize the very point that Mr. Fox raised—that these pictures, despite tremendous successes in their original form, are new to fifty per cent. of the present motion picture public.

In commenting this week on the success of the new versions of the Big Success, Herman Robbins, asssitant general manager of the Fox Film Corporation, in charge of the corporation's affairs during the absence of the general manager, Winfield R. Sheehan—who is on a trip to all the Fox exchanges in the country—declared that the record of the Big Six, since the first release, has been an itemized corroboration of Mr. Fox's statement.

"Not only have these pictures," said Mr. Robbins, "attracted the people who did not see them in their original form, but they have brought into the theatres the friends these productions made when they were first released."

Famous Players Makes Staff Changes

A number of changes in the sales force of the Famous Players-Lasky Corporation have been announced by Walter E. Greene, managing director in charge of distribution.

S. R. Kent, formerly associated with Hiram Abrams in the administrative bureau at the home office, and more recently branch manager at Kansas City, has been made special representative to exchanges.

Fred C. Creswell, formerly sales manager at the Chicago office, also becomes special representative to exchanges.

W. R. Scates who, before becoming associated with the Famous Players-Lasky Corporation, was manager for General Film at St. Louis and Milwaukee and handled "The Crisis" in Middle Western territory and has recently been dividing the responsibilities of the Chicago branch with Mr. Creswell, now assumes full charge of the office.

Albert Austin Re-engaged by Chaplin

Albert Austin, who appeared with Charlie Chaplin as a member of the Fred Karno Company during its tour of England, France and America, has been put under contract by the comedian to play leads in future First National releases, and to assist him in production.

Mr. Austin left the varieties stage for motion pictures when Mr. Chaplin was producing for Mutual Film Corporation, and has continued to work with him up to the time the contract was signed with First National Exhibitors' Circuit.

He's Out of Sight!

There is one official actor in J. Stuart Blackton's newest super-feature, "The Common Cause," now being booked by the Vitagraph Distributing Corporation, who is quite important to the production although invisible. He is Captain Richard Haig, the well-known British author-officer. Captain Haig distinguished himself in the memorable battle of the Somme. He and his "Treat 'em Rough" crew were then sent to America to man the tank "Britannia" in its recruiting work here.

"IT'S BIG"

THE
BIGGEST PICTURE
OF THE YEAR – Nine Smashing, Sensational Reels, Punch after Punch, Surprises, One after the Other – Action! Action! Action!

THE
BIGGEST STORY
OF THE YEAR – Stands Fourth in the List of Best Sellers. Stands First as Major Rupert Hughes' Best Seller!!!

THE
BIGGEST BET
OF THE YEAR – Cost More Money Time, Brains and Ingenuity than Any Other Picture This Year!!!

THE
BIGGEST BUSINESS
OF THE YEAR – Is Assured Because It Gets Away from the Usual Cut & Dried Moving Picture Production the Public is Wearied of –

THANKS TO
BLANCHE SWEET
AND
MARSHALL NEILAN

ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK

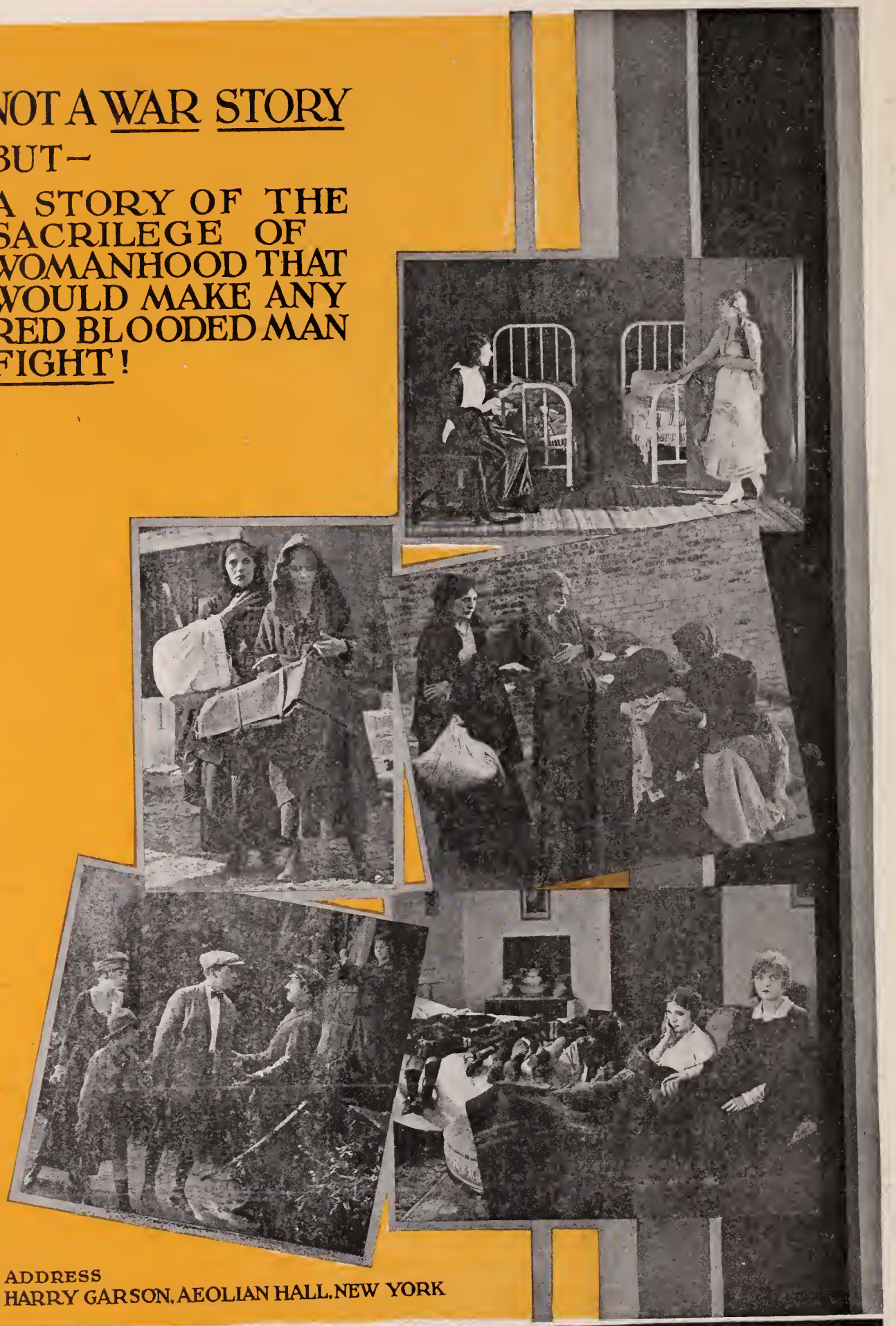
Even GOD would not forget—could not forgive!

NOW READY!
HARRY GARSON
Presents
BLANCHE SWEET
in Major Rupert Hughes Astounding Story
"The UNPARDONABLE SIN"
Directed in Person by
MARSHALL NEILAN
Address
AEOLIAN HALL
NEW YORK

NOT A WAR STORY

BUT—

A STORY OF THE SACRILEGE OF WOMANHOOD THAT WOULD MAKE ANY RED BLOODED MAN FIGHT!



ADDRESS
HARRY GARSON, AEOLIAN HALL, NEW YORK

Additional Live News of the Producers

(Continued from page 3912)

General Reports Inquiries for "Married Virgin"

Since the announcement of the Maxwell production release of "The Married Virgin," which will be at all General Film Company exchanges in a few days, inquiries have come into the General Film Company exchanges regarding the nature of the film.

"If the title arouses that much interest among exhibitors," said Joe Maxwell, the producer, "it ought to arouse the strongest possible sort of attention from the public."

It is stated that the story of "The Married Virgin," which is by Hayden Talbot, mingles thrills with psychology in a strange domestic complication. There are five principal characters and all of them have very strong work to do.

How a rich man's skeleton in the closet steps out to open the door for a social marauder to enter the household forms the nub of the plot. Vera Sisson, Rodolfe di Valentina and Kathleen Kirkham form the trio of stars who figure most prominently in the ensuing complications.

Three Leading People in "The Married Virgin"

Chosen for their peculiar adaptability to the roles which they have chosen to portray in "The Married Virgin," Maxwell Productions announces three leading people in this feature offering.

Kathleen Kirkham, Vera Sisson and Rodolpho di Valentina are seen as principals in the story by Hayden Talbot.

Vera Sisson was formerly leading woman with J. Warren Kerrigan. She has already done pictures for Metro and for Biograph.

Kathleen Kirkham is said to do the best work of her career in "The Married Virgin."

Rodolpho di Valentina, who has appeared opposite many great screen stars, is cast as a new type of villain. Other well known people in the production are Edward Jobsen, Frank Newberg and Lillian Leighton.

Jinx Threatens Filming of "Challenge Accepted"

When Director Edwin L. Hollywood completed the scenes taken at Camp Dix, Wrightstown, New Jersey, for the first Arden photoplay, "The Challenge Accepted," in which Zena Keefe is starring, he sighed in relief, for a jinx threatened the work to the end.

The military scenes required but the work of a day, and Thursday was the day planned. No sooner had they arrived than a heavy rain fell and continued all day. The next day the sun shone bright and everything promised well until the cameraman fell off a fifty-foot platform and crashed through the roof of the Y. M. C. A.

Fox Sees Successful Year Ahead

Having Completed Successful Year, William Fox Is Confident That Coming Year Will Be More Prosperous

William Fox Presents Charlotte Walker in "Every Mother's Son"

HAVING just put the Fox Film Corporation through the most successful year of its history, William Fox is confident that the coming year will be even more prosperous for the motion picture industry.

The end of the war, he states, is bringing a rapid removal of the restrictions which for the last year and a half have surrounded the production and exhibition of films, so that in 1919 the motion picture business will be operating on a peace basis.

"If ever the motion picture producer and exhibitor had a chance to make money, it is in the year now before us," continued Mr. Fox. "The war, with all its uncertainties, its anguish and its hardships, is gone, and the people are getting back to normal.

"It is safe to say that the United States never faced a period of greater prosperity than that which now lies before it. With Europe prostrated by more than four years of war, this country stands as the only one upon which the rest of the world can rely for food and the material necessary to reconstruction. Thus 1919 will see the beginning of an era of development that will be without parallel in the history of the world.

"This commercial and industrial development can mean only one thing for the motion picture—prosperity.

"But if the war has made America dominant among the nations of the earth, it also has worked changes in the people's outlook on life; and the motion picture producer or exhibitor who fails to take heed of these changes will find himself in grave difficulties.

"One of these changes is a transformation in the taste of the public. For a year and a half the American people have heroically deprived themselves of many luxuries—even necessities—to help win the war. Now that the need for this sacrifice is past it is unthinkable that they will be content with the same entertainment that has satisfied them in the past.

"For four years the world has gone down into the depths of sorrow and anguish. The people have been looking at a tremendous screen, on which they saw real heroism, real sacrifice, real drama, real sorrow, real happiness. And it stands to reason that they will demand more than cheap travesties, insipid love stories and picture plays without body or soul.

"The plays the American people will demand are pictures of real, flesh-and-blood human beings, enacting real, human life stories.

"It has long been my contention that the day of the 'prettified drama' was passing; that the American people deserved something better, and the Fox Film Corporation's basic policy is to give these better plays—big, vital stories enacted by stars and supporting casts of recognized talent and drawing power. This policy, needless to say, will be continued during 1919—and will be developed.

"Another factor which will have an important bearing on the motion picture industry next year is the return of some 4,000,000 men to civilian life."

Mix Two-Reel Comedies Released by Fox

In his tour of all the William Fox exchanges in the United States, Winfield R. Sheehan, general manager of the Fox Film Corporation, has found that one of the big difficulties confronting the exhibitors is that of obtaining two-reel comedy subjects of sufficiently high quality.

Conversations with numerous exhibitors is declared to have revealed also a strong demand for all Tom Mix subjects.

Because of these two factors, the Fox Film Corporation, it was announced this week, intends to release its two-reel Tom Mix comedy subjects, which, as part of the Foxfilm Comedy brand, were among the most popular comedies.

It was these plays that brought Tom Mix before the motion picture public of the country, and, because of his work in them, went a great way to establishing him on his present foundation.

The Tom Mix two-reel comedy releases will be started January 12, a Tom Mix comedy being released every other week alternately with a Fox-Lehrman Sunshine Comedy.

A Moment in "Little Women," the William A. Brady Production Which Paramount Has Secured for Distribution

Newest Maciste Film Is Shown

Giant Italian Star Appears in "The Liberator," a Twenty-four-Reel Production Controlled by Raver

"WHOEVER heard of asking a critic to contemplate twenty-four thousand feet of pictures in one production, much less sit through it all and then try to remember what he saw?" said one reviewer when requested by Harry Raver to attend a press showing of "The Liberator," his newest production starring the Italian soldier-star, "Maciste," who was also the stellar figure in Gabrielle d'Annunzio's "Cabiria," and Mr. Raver's more recent importation, "The Warrior."

Yet the original plan of a complete showing of "The Liberator" was carried out, except that two sessions of two and one-half hours each were allowed the reviewers instead of one long stretch of five hours, the total time of projection. And, according to Raver, the experiment was a success beyond his wildest expectations.

It proved, he said, his contention that the exhibitor should know all about a series of pictures before he books them and should not be kept in ignorance about the quality of any number of episodes of a production.

That there was some slight diversity of opinion among the critics may be accounted for by the fact that they had never before sat through a complete series and that the episodes were not broken up by synopsis titles, as is the custom when releasing such a production.

At any rate, each reviewer had his opinion and none of them agreed, which, as Harry Raver explained, "leads me to believe I have an unusual production, and, without doubt, should arouse comment."

Commenting further on the reviews of "The Liberator," Mr. Raver said: "One reviewer said the production lacked the weirdness and thrills of the American serial, while another said it was the most weird and unusual film he had ever seen. The first reviewer objected to deep sets and massive interiors and said there were too few close-ups.

"Another said a noticeable quality was the massiveness of settings and the minuteness of detail so rarely found in American productions, and that close-ups were used only when necessary to register an important bit of business and not shoved in to satisfy the vanity of a star."

"The Liberator" went into production over a year ago and suffered many difficulties owing to the demands on members of the cast for military duty.

Harry Raver is said to be considering several offers for the purchase of the entire North American rights before giving definite decisions in the matter of selling individual territories to buyers of previous "Maciste" productions.

G. R. Meeker General Sales Manager for World

World Pictures announces the engagement of George R. Meeker, lately connected with the Division of Films, in charge of the distribution of the official Government pictures, as general sales manager of World Pictures. Mr. Meeker will assume his new position on January 1.

Mr. Meeker's entry into the picture business was inaugurated when Klaw & Erlanger entered into an arrangement with the Biograph company, following which he became an exhibitor and specialized on taking over small theatres, building up their business, creating circuits and then disposing of them.

After successfully following this line of endeavor, he was engaged by the Paramount company and put in charge of their short reels, both as regards manufacturing and distribution. Mr. Meeker is credited with having created the pictograph, the first magazine ever projected on the screen.

Peggy Shanor Portrays Egyptian Queen

Peggy Shanor was requested by the Film Division of the Red Cross to appear in its Christmas Roll Call Picture, "The Greatest Gift," which was shown at the Rivoli theatre during the week of Dec. 15.

Miss Shanor was considered the perfect type to portray the character of the Egyptian Queen, in the first episode, and it is reported that immediately following Miss Shanor was engaged by the Famous Players to play an important part in "Here Comes the Bride," with John Barrymore, directed by John Robertson.

Harris Resigns from U. S. Division of Films

Raymond S. Harris, special representative of the Committee on Public Information, Division of Films, has resigned to become sales manager of the Outing-Chester Film Company, Inc., producers of the Outing-Chester "camera adventures."

Mr. Harris had charge of the official presentations of Government war pictures in many cities, and by his co-operative work with S. Barrett McCormick was said to be in a measure responsible for the success of the presentation of "Under Four Flags" at the Circle, Indianapolis.

Pathe Names New Toto Release

Handling baggage has long been a fruitful source of humor for the newspaper funny man, the professional humorist and the comic artist, but the invention and the satire of all of them are said to have been outclassed by the riotous comedy creature, "Check Your Baggage," with Toto, "the flexible, fun-making clown," who flip-flapped into screen comedy through the Rolin Film Company. "Check Your Baggage" will be released by Pathe December 22d.

Frank Kirchner, Operator for Watterson Rothacker, and the Directing Staff Filming the "Smiles" Picture at Charlotte, N. C.

Nesbitt Supplies Rhodes Picture

The story of Billie Rhodes' first feature, "The Girl of My Dreams," which is controlled by the Robertson-Cole Company and will be released through the Exhibitors' Mutual Distributing Corporation, was written by Wilbur Nesbit.

"The Girl of My Dreams" is an adaptation of Mr. Nesbit's story of the same name which has been widely read throughout the country. It's construction is such that it readily adapted itself to motion picture form, and in its leading part it gives Miss Rhodes opportunity to display her charms and ability as a full-fledged star.

A cast has been supplied Miss Rhodes which includes Jack McDonald, Lamar Johnson, Golda Mawden, Jane Keckley, Frank McQuarrie, Benjamin Suslow and Leo Pierson.

Goldwyn Shows Faith in Bennison

The prediction that Louis Bennison will be a highly successful screen star and repeat his stage successes received verification this week when Goldwyn managers in every branch office of the company held exhibitor trade showings of "Oh, Johnny!" the first Betzwood Film Company production in which Bennison is to greet the motion picture public.

"Oh, Johnny!" is the first of six Louis Bennison Star Series productions which are to be released exclusively through Goldwyn and on which contract bookings are reported as being very large. This first production will have its premiere throughout America on December 22d.

Universal Films Wilds of Kentucky Mountains

Harry Levey, manager of the Industrial Department of the Universal, will shortly head a motion picture expedition into the wilds of the Kentucky mountains where Alice Spencer Geddens Lloyd has built a community center at Caney Creek, in Knott County, and the surrounding illiterate mountaineers live in windowless cabins.

How these uncouth men, women and children who did not know the country was at war are being educated is a story of such surpassing interest as to once again bring home with added force that truth outrivals fiction.

Dembow Returns to Fox Exchange

Honorably discharged from the army after having won a commission as second lieutenant, George F. Dembow, formerly manager of the Philadelphia exchange of the Fox Film Corporation, returned last week to his former duties, succeeding Jack Levy, who has severed connection with the William Fox organization.

Lieutenant Dembow entered the army early last summer. He soon was recognized as officer material, and was sent to an officers' training school. He was commissioned seconud lieutenant just before the armistice was signed.

Ruth Clifford, Bluebird Star, and Mae Murray, Also a Universal Stellar Light. Both Are Presented in New Productions

"Woman" Cites Showmanship of Tourneur

THE remarkable way in which the various territories are selling for Maurice Tourneur's epic production, "Woman," suggests an interesting angle upon the producer. Maurice Tourneur is first of all a showman. This, of course, is the chief essential of the successful man of the theatre or the screen.

Maurice Tourneur productions possessing this quality, are pictures that appeal to that other showman—the imaginative and successful exhibitor. There is always some one element that stands out of them, gripping and holding the interest. This has been apparent from the first in Tourneur offerings. His famous production of the Drury Lane melodrama, "The Whip," for instance, has a sensational railroad collision, which was the biggest sort of thing in the way of gripping the interest. In a word, it had the punch of the showman.

Step by step, this has been clear in every Tourneur film. His exquisite production of the Maeterlinck symbolical fantasy, "The Blue Bird," introduced to the screen the new impressionistic art of the theatre. Here again was the big thing to appeal to the showman.

"Sporting Life," Mr. Tourneur's adapted Drury Lane melodrama, possessed some remarkable fog scenes in the London streets. Aside from their striking atmospheric beauty, they started everyone talking. How did Tourneur get the startling fog effect in a studio, for the street scenes were built in his Fort Lee studio? Even experts have been puzzled—and the showman's art is once more apparent.

But in "Woman," most of all, is this quality manifest. "Woman" makes the biggest appeal of all the Tourneur productions to the innate sense of the showman. For "Woman" is absolutely unique, unlike anything ever done in the films. Indeed, it completely defies classification. "Woman" is neither a spectacle, a drama or a melodrama. It is something radically new to the celluloid drama and there is no one word to describe it.

Cecil B. DeMille Arrives in New York City

CECIL B. DE MILLE, director general of the Famous Players-Lasky West Coast studios, arrived in New York from California on his annual business trip, to discuss production plans of the western organization for the coming year. He was accompanied on his transcontinental trip by his brother, William C., also of the Paramount-Artcraft producing organization.

While in New York, it is reported that Mr. De Mille will also consummate a deal with a famous playwright for an original story which he will produce for Artcraft release on his return to California in the near future. The story is said to be of a particularly interesting theme, disclosing an idea unlike anything ever presented on the motion picture screen. William C. De Mille, in collaboration with the dramatist from whom the story will be purchased, will adapt it to the screen.

"I am here purely on business but hope to see a good show or two before I get back," said Mr. De Mille. "My stay here will only be of short duration and there is much to be attended to.

"We are planning greater activities for our West Coast studios than ever before. Things there when I left were resuming their former busy aspect before the epidemic closing order went into effect. At present I am negotiating on a new type of story which I will stage as soon as I get back to the studios. It has always been my ambition to produce pictures that get out of the beaten path both as to story and technique in production."

Gerald C. Duffy Engaged By Bessie Love

Bessie Love, the star who recently became affiliated with Vitagraph productions, has just engaged Gerald C. Duffy, magazine writer and editor, as her personal representative.

Coming Program Offerings

Four Metro Comedies Shortly

A Quartette of Metro Productions in the All-Star Series Will Be Released in January

FOUR Metro All Star Series productions, headed by an equal number of stars, comprise this firm's contribution to screen attractions for the month of January.

While each is announced as a comedy, cheerful in tone, packed with action, and wholesome pathos, great care is said to have been taken by Richard A. Rowland, president of Metro, to supply the exhibitor and public with stories widely different in theme, treatment and locale.

The stars represented in the list are Bert Lytell, Viola Dana, Ethel Barrymore, and May Allison, appearing in the order named. Two of the comedies are adaptations from stories in national magazines, one from one of the great stage plays of the last decade, and another is from an original scenario by an army officer writer.

The first of these is "The Spender," starring Bert Lytell. It will be released throughout the country on January 6th. It is somewhat different from Mr. Lytell's recent pictures, being purely comedy and therefore a departure from the robust melodramas to which this young actor has devoted much of his efforts since becoming a Metro star.

"The Spender" recounts the adventure of young Dick Bisbee, nephew of old "Tightwad" Bisbee, septuagenarian boss of the Bisbee tanneries and a millionaire. Dick is "fired" when he propounds the revolutionary theory to his uncle that it is more blessed to spend than to hoard.

Mary Anderson, "Sunshine Mary," plays opposite Mr. Lytell in the sympathetic role of Helen Stetson. The other characters are announced as being in exceptionally competent hands, among the players being Thomas Jefferson, son of the late Joseph Jefferson, as old man Bisbee; William V. Mong and Clarence Burton. "The Spender" is from Frederick Orin Bartlett's original story which appeared in the *Saturday Evening Post,* and was adapted for the screen by George D. Baker and Albert G. Kenyon. It was directed by Charles Swickard, with Robert B. Kurrle operating the camera.

"Oh! oh! Annice," Viola Dana's All Star Series contribution, is a picturization of Alexine Heyland's novel which appeared originally in the *Woman's Home Companion.* It is said to be one of the most entertaining, swiftly moving and best rounded features in which this comedienne has yet appeared. It is scheduled for January 13th. John H. Collins adapted and directed the picture.

Ethel Barrymore's newest Metro picture is a photo version of her stage success, "Lady Frederick or the Divorcee," from the pen of W. Somerset Maugham. It will be released January 20th.

"In for Thirty Days," an original story by Lieutenant Adjutant Luther A. Reed, U. S. A., adapted by George D. Baker and T. Jefferson Geraghty, and directed by Webster Cullison, is announced as a fast and sparkling comedy romance. It will be distributed January 27. The story revolves around Helen Corning, a wealthy and aristocratic young woman, who delights in speeding her automobiles.

Gloria Joy Makes Her Bow on Pathe Program

THE Pathe program for the week beginning December 22 introduces the infantine star, Gloria Joy, in the first of three comedies, released two weeks apart, which deal with the surprising and amusing adventures of a precocious and lovable child.

The first is called "The Fortunes of Corinne" and, besides setting an admirable setting for Gloria, is said to be a charming study of rural life and character, not omitting the philosophic tramp, whose stories start the wee heroine in her wanderings into the big, big world.

Toto, the clown, who apparently has no bones in his structure, gives laughing value to the Rolin comedy, "Check Your Baggage."

The eleventh episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird, is called "Betwixt Heaven and Earth," which title gives a fair indication of the perils faced by the heroine high in the air with no apparent avenue of escape.

Official War Review No. 26 gives a collection of views of the great struggle from the snow-covered heights of Italy to the lowlands of France, and shows some of the very courageous work done by the Americans under heavy fire.

Singapore is one of the strange and populous ports of the seven seas, and, during the war, has come into more than usual prominence. Post Travel Series No. 24, which deals with both the island and the city, is widely instructive and entertaining.

Besides the curious native views of place and people, one is given an impressive idea of how Great Britain has made this a most important port for her shipping.

Five "Mutt and Jeff's"

With five pictures scheduled for release, December is a big month for exhibitors booking the Mutt and Jeff Animated Cartoons.

"Pot Luck in the Army" is the title of the Mutt and Jeff subject released December 1. December 8 "The New Champion" was released, and December 15 was "Hitting the High Spots."

"The Draft Board" and "Throwing the Bull" are the last two releases for December.

Walthall Special Reaches Screen in January

An announcement probably fraught with more than passing interest for exhibitors is that Thomas H. Ince's production of Louis Joseph Vance's story, "The False Faces," in which Henry B. Walthall plays the leading role, will be released as a Paramount-Artcraft Special January 12th.

This production was directed by Irvin V. Willat under Mr. Ince's personal supervision, and according to Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution, it more than measures up to the standard it has been determined shall be maintained in this series of twelve special productions for the year.

Triangle Offers Crook Play by Hill

Robert Hill has written what is said to be an unusually interesting crook play, "Crown Jewels." It is offered by Triangle as the release for December 22, and Claire Anderson is the featured player.

It tells of a King attempting to collect the cash value for his royal gems by shipping them to his banker in the United States.

Wehlen Film Released

Metro Pictures Corporation released as its All Star Series production on December 16th "Sylvia on a Spree," starring Emmy Wehlen. Though widely different from her previous pictures, "The House of Gold," "The Duchess of Doubt," "The Shell Game," "The Trail of the Shadow," in theme and locale, Miss Wehlen's newest vehicle is said to be a worthy successor to those entertaining photo-dramas.

"The Lightning Raider,' Pathe New Serial, Stars Pearl White, and Is Said to Be Filled with Thrills

Vitagraph Names December 23 Films

The Vitagraph program of releases for the week of December 23rd has been scheduled as follows: Blue Ribbon Feature, five parts, "Hoarded Assets," featuring Harry T. Morey. From the story by Raymond S. Spears. Directed by Paul Scardon. Serial, two parts, "In the Coils," Episode No. 10 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst. Big "V" Special Comedy, two parts, "Pluck and Plotters," featuring Larry Semon.

New Red Cross Pictures Through General

The newest Red Cross Films which are being released by the Bureau of Pictures of the American Red Cross include three subjects called "New Faces for Old," "Homeward Bound" and "Russia the World Problem." These one-reelers will go through General Film Company exchanges as regular Red Cross program subjects.

"New Faces for Old" has already been reviewed by the Bureau, and is considered the strongest subject of the series. It shows how soldiers in France, badly disfigured, are transformed by the aid of specially modeled silver wire masks to look just like they did before they were mutilated.

"Bug House" Pictured in Nestor Comedy

Universal will release the week of December 30 a Nestor comedy, "It's Great to Be Crazy," which is said to pictorially explain the pleasures of "bug house."

"Caught in the Act"

"Caught in the Act," featuring Peggy Hyland, is announced as the current William Fox Excel Pictlres release. In this play, which was directed by Harry Millarde, Miss Hyland portrays the role of a young society debutante who undergoes a number of adventures.

Norma Talmadge, One of the Most Talented of Picture Stars

J. Stuart Blackton Going Over the Script of "The Common Cause," Explaining a Situation to His Two Children, Violet and Charles

First National-Talmadge Contract Reviewed

THE new contract which Jos. M. Schenck arranged for Norma Talmadge with First National Exhibitors' Circuit is calculated to give this star a wonderful opportunity to do even greater things on the screen. One official of the First National says that she is the youngest screen star in the world to be accorded the honor and distinction of being at the head of her own company.

"Unlike some well known screen folk who are said to have attained prominence through favoritism," he continued, "Norma Talmadge has reached the top rung of the ladder of success through her own personal efforts.

"According to Miss Talmadge's version of her entrance into the film world, it 'just happened.' She was a fourteen-year-old school girl in Brooklyn when she made her choice between a professional or business life. One night she and her mother were attending a Brooklyn photoplay house, when the little actress saw a picture that so impressed her that she decided to become an actress herself.

"'That's what I want to be,' she told her mother, and Mrs. Talmadge knew from past experience that it was all over but the shouting. The next day she and Norma visited the Vitagraph plant, and the latter was given a job. Her years of experience with the Vitagraph in all sorts of roles enabled her, when at last given a real chance, to bloom forth in leading parts equipped with an exceptional technique and fitted to make the most of her opportunity.

"From the Vitagraph Miss Talmadge went West to join the Triangle forces, where she was starred in a number of successful dramas and comedies. Since becoming the head of her own company Miss Talmadge has brought out a number of big successes, among them 'Panthea,' 'Poppy,' 'The Moth,' 'The Secret of the Storm Country,' 'Ghosts of Yesterday,' 'By Right of Purchase,' 'De Luxe Annie,' 'The Safety Curtain,' 'The Heart of Wetona,' and others.

"Norma Talmadge had no previous theatrical experience, except that which falls to the lot of the average girl in school through amateur theatricals, and she is therefore truly a product of the screen—has grown and is growing up with the business, and First National is glad to handle her productions," he concluded.

"Every Mother's Son" Soon to be Released

CUTTING of the film having been completed, "Every Mother's Son," R. A. Walsh's drama of mother love and peace reconstruction, is scheduled for early release, it was stated this week by the Fox Film Corporation.

Persons who have seen the picture at private showings in the Fox home office state that it is the best work Mr. Walsh has done.

Charlotte Walker heads the cast which enacted the play. Miss Walker, as star of "The Trail of the Lonesome Pine" and other stage successes, is regarded as one of the leading actresses of the American stage, and it is said that she was obtained for this production at an unusually high salary.

Another member of the cast is Gareth Hughes, well-known young American actor. His work in the Beulah Dix play "Moloch" and other big Broadway successes is said to have stamped him as a player of rare talent.

In connection with "Every Mother's Son" the Fox Film Corporation, it is reported, has prepared exceptionally fine advertising and publicity material.

The Independent Field

Berst Believes in War Pictures

Insists That Present Prosperity of the Box Office Will Be Sustained—Cites Own Film as Proof

COMMENTING upon some phases of post-war conditions, the immediate outlook for the motion picture industry in general, and prospects for exhibitors in particular, J. A. Berst, president of the United Picture Theatres of America, Inc., strikes a cheerful note, which incidentally includes considerable comfort for those producers who find themselves with film on hand which the swift ceasing of hostilities has led them to regard as not merely untimely but practically out of date.

Speaking first on some of the immediate effects that are following upon the passing of the war, Mr. Berst is reported to say: "One of the most notable effects that the armistice is having on the motion picture industry is diametrically opposite to what many people seem to have expected, that is, if we may take as a criterion the box-office, which, of course, is directly indicative of the prosperity of the industry.

"As to the class and nature of subjects that will be in favor now that the horrid thing is over, there has been a tendency to suppose that the public will refuse to look at pictures that may more or less directly be reflective of the great struggle over there, and producers have consequently been apt to consider their war picturizations as a thing either to be hurried into quick showing or sent to the scrap heap.

"But consider for a moment. Interest in a drama so tragic, so widespread, so democratically vital to a whole world as was this war, cannot cease over night. With the return of the several million American troops who will for a long time be pouring back to home and friends, not in any sudden bunch as it were, but steadily and a few thousands at a time, there will be for the general public and for the individual household in particular a well sustained and lively interest in the picturization of things that took place over there and an eagerness to see, even though fictionally enacted and screened, adventures, romances and thrills that have their locale in France. A post-war intense interest remains and survives and will seek gratification in the best class of stories that have France for their setting, even though such stories still touch upon the war. Another form of this interest is evidenced by the eagerness of the traveler and the tourist to rush abroad and visit the scene of the war the moment a passport can be secured.

"A vast upheaval and a titanic struggle such as the world has passed through in these last years cannot fail to leave its effect on theatre-going people, and must of natural necessity long be reflected in screen plays that have more or less of the locale of the great struggle for background and its theme for story, especially if there be too some touches of comedy relief.

"Of the forthcoming output of United Picture Theatres of America one superpicture, that of Kitty Gordon in 'Adele,' is based on happenings in France, and the splendid demand for that more than bears out my expectations of a continued steady call for this class of offering."

First Two of 10-20-30 Series Announced

THE launching of the Ten, Twenty, Thirty Series, consisting of twelve special productions at the fixed rental prices of ten, twenty and thirty dollars a day, which was interrupted by the influenza suspensions, is now a fact and the first picture will be released this month.

Julius Steger's extra attraction, starring Evelyn Nesbit and her son, Russell Thaw, is first of the set. This picture was all ready for release when the influenze wave swept over the country, so it can now be booked for immediate presentation.

Second of the series is "Life's Greatest Problem," another production of a special nature, which emphasizes the determination of the company to present the very best pictures available on a fixed price basis.

It is J. Stuart Blackton's pretentious offering featuring Mitchell Lewis, in which Mr. Blackton received the co-operation of Charles M. Schwab and Edward N. Hurley.

Immediate distribution has been arranged for by taking advantage of the recent opening of the Film Clearing House exchanges, which are equipped to handle the pictures of independent producers and groups of producers and also series of special productions.

The Ten, Twenty, Thirty Series will be booked as separate and distinct from all other pictures using Film Clearing House for physical distribution, and bookings will be taken care of by the Independent Sales Corporation, also recently organized and making a specialty of furnishing sales forces for productions going through the clearing house.

Ruth Stonehouse, in "The Master Mystery," Rolfe Serial

Carle Carleton

Carlton Reviews the Year

"The year just past," says Carle E. Carleton, "has been the most unique in the annals of motion picture history because of the uncertain conditions brought about by the war, the influenza epidemic and other unprecedented and unforeseen occurrences since the inception of the motion pictures, and readjustment is consequently now in order.

"The coming year ought to be, and can be if the exhibitors will bend themselves into a unit as in other commercial and artistic enterprises, the most important year in the history of the film business."

Mr. Carleton does not believe that the coming year will in any manner have a derogatory influence on those pictures with a war background if they are such films as have a romantic or heart gripping interest, as well as a depiction of the life of our boys in the trenches.

Repeat Dates Reported on "Ashes of Love"

On "Ashes of Love," the latest production released by the Graphic Film Corporation, exhibitors are booking "repeat" dates, in many cases in theatres where return dates are not in custom, according to a Graphic official.

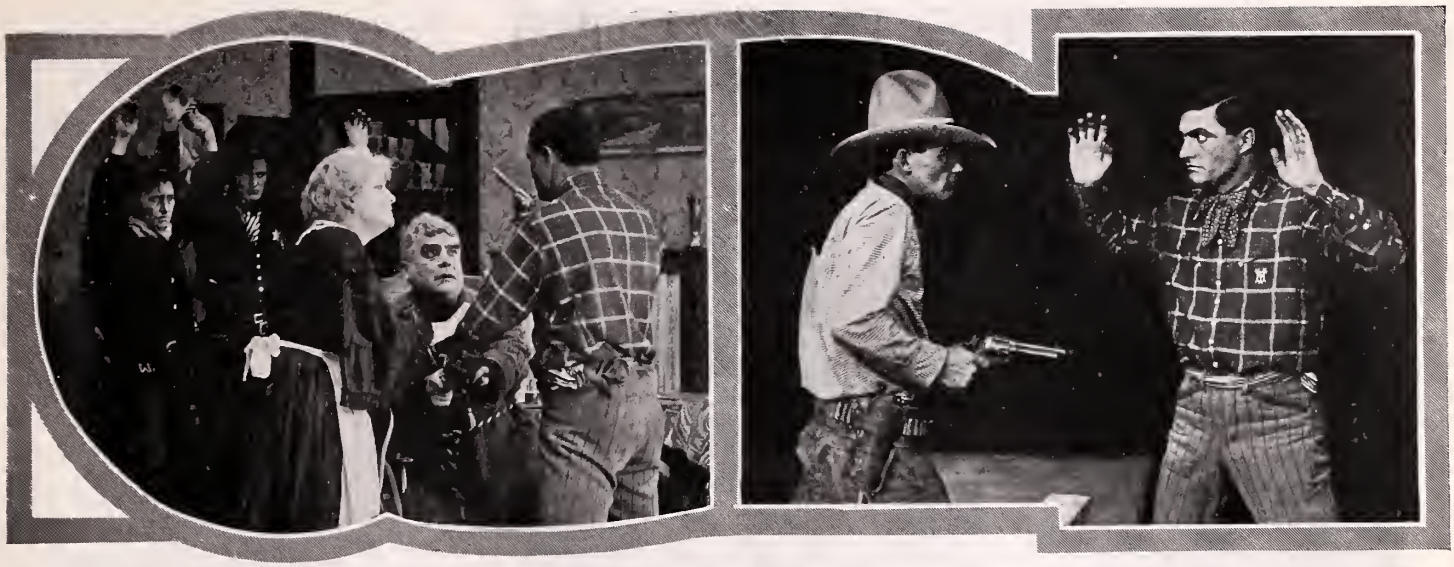
The cast includes James K. Hackett, Effie Shannon, Mabel Juliene Scott, Ruby de Remer, Paula Shay, William B. Davidson, Hugh Thompson, Dora Mills Adams, Thea Talbot and William Bechtel.

Ivan Abramson, its author and director, is busily engaged at the Biograph Studio in making the next Graphic release under the title of "The Echo of Youth."

Gaumont Special in New York to First National

The Gaumont Company announces that its one-reel special, "Driven from the Seas," showing the surrender of the German fleet to the Allied navies on November 21, 1918, will be distributed by the First National Exhibitors' Circuit, 509 Fifth avenue, New York City.

This territory covers Greater New York, Long Island, Westchester, Putnam and Rockland Counties, N. Y., and northern New Jersey."



Tom Mix Is the Center of Attraction in a Series of Reissues Which Exclusive Features Is Distributing, by Special Arrangement with Col. Selig

Leonce Perret Completes "Star of Glory"

Announcement from the offices of the Perret Productions indicates that Leonce Perret, who has bene at work for some months on "Stars of Glory," which features Dolores Cassinelli and E. K. Lincoln, has completed the production and that arrangements for its premier presentation are in progress.

Adolphe Osso, who has been assigned to negotiate the release of the production, and who will handle the exploitation of the contemplated Broadway showing, has already contracted for a prominent electrical display on Broadway advertising "Stars of Glory."

Francis de Croisset Sees Perret's Productions

Among the many visitors to the Metro studio to witness the Leonce Perret Productions was Francis de Croisset, the author of "The Marriage of Kitty," "The Hawk," etc.

It was Lieut. de Croisset's first visit to a film studio in this country, and he expressed his high admiration for the efficient methods employed here in contrast to those in his own country, France.

He also congratulated Leonce Perret and Mme. Alice Balche on their productions and paid his respects to the Italian film artist, Miss Dolores Cassinelli.

Houdini Serial Opens in Southwestern Territory

F. M. Sanford, manager of the B. A. Rolfe Productions of Dallas, announces that the new Houdini serial, "The Master Mystery, opened in his territory, embracing the States of Texas, Oklahoma and Arkansas, the middle of December.

First run of the serial in Dallas was secured by the E. H. Hulsey interests controlling a large number of theatres in the Southwest. They will also play the serial in their other houses outside of Dallas.

Mr. Sanford reports the Hulsey interests contracted for "The Master Mystery" after seeing the first three episodes.

Good War Pictures Here to Stay Says Rapf

"IT is ridiculous to hear all these wise prophets of the film business, and we only have wise prophets in the film business," said Harry Rapf. "Fortunately I have been connected with the theatrical business for so many years that I have had a chance to listen to all the rail birds, but in no end of the theatrical business do these pessimists come to the fore as in the motion picture business. On all sides you hear the wail—war pictures are through, war pictures are done, no more war pictures; and why?

"The Civil War has been used as a background for plays, vaudeville sketches and pictures, and they have all been successful.

"Since the great war of the world has come it is only natural that pictures with the war as a background should hold attention. The movie is not different from the stage, the newspaper or the magazine.

"Every newspaper today has for its headlines matter referring to the soldiers and to war material," continued Mr. Rapf. "War is the basic idea of every cartoon and every editorial. And so with the magazines. Why should the movie be different?

"I claim for my latest picture, 'Wanted For Murder,' which was written by Mr. S. Jay Kaufman, a newspaper man, has a story which contains a human love romance. This accounts for the instantaneous success of the picture. It is different—it is not just a picture, but a big idea made into a picture."

Film Market Sees Rush for Serials

Current interest in motion picture serials indicate that they will command a very important place in the programs of exhibitors during the next year.

The Film Market, Inc., announces that it has orders from three different producers for serial stories ranging in length from fourteen to twenty episodes of two reels each.

Robert W. Priest, president of the Film Market, Inc., has sent announcements broadcast inviting authors and writers to submit 'scripts. The three types of stories most desired are, first, a mystery serial, involving unique and sensational feats, no matter how difficult to perform or hair-raising, and, second, an international detective story, of at least twenty episodes, which will permit a company to actually tour the world for "local color" and use every conceivable means of transportation or conveyance for escape, chase and follow-up.

Billy West Comedies Sold for New England

R. D. Marson Attraction Co. of Boston has bought the New England rights to Billy West Comedies.

Lieut. Bert Hall and Edith Day, in the Carlton Production, "A Romance of the Air," Suggested by the Book Written by This American Ace

Motion Picture Delegates at the War Emergency and Reconstruction Congress at Atlantic City. They are John C. Flinn, William C. Smith, Walter W. Irwin and Fred H. Elliott

Many Foreign Sales Reported of New Houdini Serial

Export & Import Film Company, foreign distributors of "The Master Mystery," B. A. Rolfe's fifteen-episode super-serial starring Houdini, the handcuff king, announces through its president, Ben Blumenthal, the closing of contracts whereby the rights of the serial have been sold in the United Kingdom, Australia, Scandinavia, the Far East, Argentina, the Philippines, Cuba, Porto Rico and San Francisco.

Negotiations are now on for the sale of the rights to the serial in France, Spain and Portugal, and are expected to be closed any day.

A significant feature of this announcement is that Export & Import Film Company has disposed of practically two-thirds of all foreign territory before the serial has been released in New York.

The terms obtained by Export & Import Film Company are said to be higher than any ever paid for a serial before.

D'Annunzio's Works May Be Screened by Perret

One of the recent rumors in film circles is the screening of Gabriele D'Annunzio's works with Dolores Cassinelli as star. The famous Italian poet's works are well known to every lover of the drama, having been presented in this country by the celebrated actress Eleanore Duse.

Traced at the Metro studio, where Miss Cassinelli is working on her third Leonce Perret Production under the direction of Mme. Alice Blache, she would neither admit nor deny the rumor of her appearing in D'Annunzio's works.

She admitted, however, her frequent interviews with Ugo D'Annunzio, son of the famous Italian poet, who is in this country on a special mission from the Italian Government, and has been for some time directing the big Caproni factory in Detroit.

Bookings for Houdini Serial in New York

Carey Wilson, manager of the Effano Film Exchange, temporarily located at 1600 Broadway, New York, controlling the New York City and State rights to the new Houdini serial, "The Master Mystery," announces that contracts have been closed whereby "The Master Mystery" will be shown over the entire Mayer & Schneider circuit, comprising fourteen houses in Greater New York. The contract is an unprecedented one for Messrs. Mayer and Schneider, who have never before booked a serial to play in all of their houses.

Another account secured by Effano for "The Master Mystery" is David V. Picker.

Nilde Babette Is the Vamp in "Ain't It So?" a New Jester Comedy

Eight Territories Sold on Selig-Mix Re-issues

Exclusive Features announces that it has already sold eight territories for its recently acquired Selig re-issues of two-reel western dramas featuring Tom Mix.

The territories already sold are as follows:

Texas, Oklahoma and Arkansas, Southwestern Film Corporation, 1911½ Commerce street, Dallas, Texas.

Iowa and Nebraska, Sterling Film Co., Omaha, Neb.

Northern New Jersey, Frank Gersten, Inc., 126 West Forty-sixth street, New York City.

Michigan, Strand Features, 201 Film Exchange Building, Detroit, Mich.

Eastern Pennsylvania and Southern New Jersey, Masterpicce Film Attractions, 1235 Vine street, Philadelphia, Pa.

Western Pennsylvania and West Virginia, Quality Film Corporation, 414 Ferry street, Pittsburgh, Pa.

North and South Carolina, Georgia, Tennessee, Alabama and Florida, Savini Films Inc., 63 Walton street, Atlanta, Ga.

Delaware, Maryland, District of Columbia and Virginia, Masterpiece Film Attractions, 1235 Vine street, Philadelphia, Pa.

W. H. Productions Teaches Reissue Exploitation

W. H. Productions Company asserts that it is doing a great deal toward teaching the exchange and the exhibitir that a good re-issue can be put out on an equal basis with the very latest productions. Every step in the presentation and proper exploitation of the reissue is being outlined to exchanges through correspondence, it is said, and through the service sections and advertisements in Motion Picture News.

It is reported that inquiries are being received daily from the most reliable exchanges in this country on the W. H. Productions Co. four series of Kay Bee Western Dramas and Keystone Comedies. The territories are being disposed of so rapidly that in some cases where several exchanges were bidding for the same territory, the difference of a few hours decided the purchaser of these re-issues, according to report.

Gaumont News Reels Set Record

"The best issue we have ever seen!" That is how Gaumont laboratory men characterized Gaumont Grophic No. 38, after screening it for inspection before shipping to the independent exchanges for release on Friday, December 13th. Certainly the editors have set a high mark in the annals of news-reel-dom in this issue, which opens with thrilling scenes in France showing how our boys are marching into Germany.

Another war picture in this issue shows the farewell review of 50,000 soldier boys at Camp Funston, Kansas, saddened because the Hun gave up before they had a chance to cross the ocean. And still another big parade is contained in this number.

Export Section

Good Business—Plus Patriotism

IT is good business for the American film producer to turn to the export field now with every ounce of the energy that has made his success in the domestic market.

And it is also—good patriotism.

It's good business because from the four corners of the earth rich markets are calling to the American producer.

But it is good patriotism because all the commerce and industry of America—on which the health of the domestic film business depends—must look to the far flung markets for sustenance.

And what better carrier than the American motion picture to bring the American message of efficiency, square-dealing and energy to strange climes and foreign countries?

What messenger more able to go forward with the Flag—securing the conquests of Peace as it has helped the winning of War?

* * *

IT is good business for the foreign buyer and theatre owner to read the words of American producers and exporters in this supplement. It's good business for the American producer to heed the messages of the reliable exporters advertising in this issue.

And—it's good patriotism.

Because American films are not going out into the foreign market alone—they are going to meet stiff competition, stern competition.

New York is going to cross swords with London, Paris, and Rome in clean business rivalry. New York will meet the desperate come-back effort of Berlin—camouflaged, no doubt, by the good name of neutral nations.

New York must stand by New York. American producers—for good business reasons and for patriotism—must look to and must use New York and New York's exporters.

* * *

IT'S good business for the American producer to decide that he must now handle the export field with the methods of good business.

And it's good patriotism.

There are no more "dumping grounds."

The trumpet call of "Quality" is echoing from every distant market. It is the call that American producers can answer—if they will. And it is the word they will respond to, we believe.

Hand in hand, American producers and American exporters must go forward with the slogan, "There are no more dumping grounds."

Hand in hand, American producers and American exporters, ready to clasp the hands of the world's buyers with the good fellowship of Quality and honest business methods, will—

Send the American Film forward with the American Flag—girdling the globe in a Starry Banner.

Goldwyn Pictures

Announcement

THE GOLDWYN DISTRIBUTING CORPORATION extends to the motion picture industry in general the superior facilities of its Department of Foreign Sales.

The Goldwyn Department of Foreign Sales will handle any production of quality in the foreign markets.

The Goldwyn Department of Foreign Sales will also act as confidential buying agent for any responsible foreign concern.

Increased office space for the conduct of this business has been taken at No. 509 Fifth Avenue, New York City, where all communications relative to the foreign film trade should be addressed.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President
Department of Foreign Sales
509 FIFTH AVENUE, NEW YORK CITY

"Filming Our Way" a Prophecy

Inter-Ocean Globe Reprints Editorial Used in Export Section of Motion Picture News October 12

THE *Inter-Ocean Globe,* journal of the Inter-Ocean Film Corporation, and described as the "first house organ ever issued by an American film exporting firm," will print the following upon its editorial page in the January issue.

"Late in September the MOTION PICTURE NEWS called on President Cromelin of Inter-Ocean for a statement for the NEWS 'Exporters' Special Section,' then in preparation. Mr. Cromelin contributed some thoughts that were printed in the October 12 NEWS. In the light of recent events these remarks—evolved six weeks and published one month before the signing of the armistice—gave a remarkable line on the disintegration of the German 'home front' and the means that brought it about:

FILMING OUR WAY TO BERLIN

"PRESIDENT PAUL H. CROMELIN, OF INTER-OCEAN, TELLS OF FAR-CARRYING POWER OF OUR FILMS

"While our armies and generals are smashing their way through hostile territory, the American motion picture is carrying the American Idea—of Democracy and Freedom—to the heart of Germany, in Berlin and elsewhere, via the screens of the countries that border on Germany.

"This is due to the wonderful aid given to-American film producers by the Committee on Public Information, who have secured for our films shipping facilities despite almost unsurmountable handicaps. And the committee has not aided us because our films were 'propaganda.' Very few of the films sent to the neutral countries bordering on Germany were of that type.

"But the films that did go illustrated the best American ideals, the highest American thought and spirit of absolute Democracy that reigns here. Where neutral peoples would object to propaganda films they did not object to plain stories from real life. The fact that such stories depicted the high moral standards of Americans didn't make them objectionable—quite the reverse.

"Of course, there is a constant ebb and flow of feeling between Germany and the nations on her border. Despite rigorous passport regulations there is really more border-crossing than in peacetime, for the reason that Germany has so many articles to secure, and she is shut out of all but the few neutral markets. Where she had access every country before the war, her representatives are now permitted in only a few, and the result is that these few never saw so many Germans as they do right now.

"These Germans are necessarily affected by the sentiments prevailing in the countries that they visit. So are the citizens of these neutral countries, who in return visit Germany. And the screens of these neutral countries are crystallizing public sentiment, bringing it to a knowledge of the true aims of America and Americans, slowly but surely removing us from the enemy-conceived role of profiteers and mercenaries.

"We have won the heart of the neutrals through the screen, and across their borders and into Berlin is flashing a new, true picture of men who fight for high principle. This great truth is fatal to the plan of the Berlin militarists. It shakes the morale of their populace, makes them ask questions, diminishes their faith in their leaders and chills the war spirit. Thanks to the screen, we are literally 'filming our way to Berlin'!"

Paul H. Cromelin, of Inter-Ocean Film Corporation

Goldwyn Closes Big Deal

IT became known this week that the Goldwyn Company had renewed its contract with the Co-operative Film Company, of New York, for the release of all Goldwyn productions in Ecuador, Chili, Peru and Bolivia.

Atalivar Zepeda is now the Co-operative representative in South America. The new Goldwyn contract includes all pictures released by Goldwyn in the latter part of 1918 up to 1919.

MAX GLUCKSMANN

Buenos Aires, Argentina

Controls productions of the following famous American brands:

Pathe
Triangle
Metro
American
Essanay
Mutual-Chaplin
Edison
Mutual—Edna Goodrich
Mutual—Empire All Star
Lillian Walker Productions
Balboa
Plaza
Oakdale

SPECIAL PRODUCTIONS

Finger of Justice
Still Alarm
Persuasive Peggy

HOUDINI SERIAL
(The Master Mystery)

MAX GLUCKSMANN'S Exchange System extends throughout Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia.

The New York Buying Office will consider offers for any quantity of motion picture features for the whole or part of this territory.

MAX GLUCKSMANN
110 West 40th Street
New York City

JACOBO GLUCKSMANN
Manager

Export Film Requires Careful Editing

L. H. Allen, President of Foreign Markets Distributing Corporation Declares That Conscientious Translating and Careful Re-editing are vital in holding foreign trade

MANY United States producers are too prone to consider the world market outside their own country as a convenience and the monies received for foreign rights as so much velvet, according to L. H. Allen, film exporter, located in the Godfrey Building, New York City.

"Distributors and exhibitors in foreign countries expect the same personal service from American producers as they receive from Italian and French producers who predominated so strongly before the war and bid fair to come back stronger than ever," said Mr. Allen.

"They should realize that when Italian and French manufacturers receive an order from a foreign country they carefully re-edit the film, including title and sub-titles and translate them to fit in perfectly with the peculiar needs of the particular country purchasing the film.

"Even the lithographs and heralds are furnished by the Italian and French concerns, reprinted in Spanish, if the film sold is going to Spain or South America.

"This is the service that nearly all the American producers neglect and possibly believe that it is not very essential. Some of the American producers make a slight effort to meet this condition, but owing to the ready market they have been enjoying in foreign fields of late they seem content and apparently appear to believe that their film is in such great demand that these services can be passed on for the buyer to perform," continued Mr. Allen.

"But those who neglect this personal service preparation may soon find that the war is over and that fierce competition will face them in the very near future.

"The small army of Italian and French directors here in America at present have absorbed all our ideas, and when the studios reopen in Italy and France there may be quite an exodus of able directors to Europe.

"It is a well-known fact that pictures can be produced in either France, Italy or Denmark at much less cost than in America. They are going to give an international angle to their productions that few American producers are far-sighted enough to present.

"There is an international standard; that is, a picture can be made with the scenes and theme so arranged that the production will be just as valuable in every country throughout the world as it is now in just one particular country.

"Of course, the American producers expect that since they have established the star system they will not only hold their own against all prospective competition, but will gain more business from year to year.

"While the star system will keep the American films from being driven out of the field entirely when the competition again starts, great inroads on the export of American made film will certainly be made, and in a short time their gross business may even revert to what it was in 1914.

"I prefer to be an optimist rather than a pessimist, but I do want to impress upon the producers of America the absolute necessity of preparing their films for the foreign market with the same careful attention that they give the home territory.

"There has been such an overproduction in the United States that it was not so difficult for a foreign buyer to select, out of the great number of films produced, a certain number that might appeal to his own country after careful re-editing and conscientious translating.

L. H. Allen, well known exporter

"American capital will assuredly interest itself in financing foreign studios. There promises to be no lack of capital, according to the various authentic sources of information I have at hand. The competition will return stronger than ever.

"Just to show the careful work necessary to prepare an American propaganda film for a territory inhabited mainly by people who only understand and speak Spanish, I will relate my experience in preparing the Vitagraph production of 'Womanhood, the Glory of a Nation,' for the Philippines.

"In the first place, I needed a title easily comprehended. that would aptly cover the theme. I thereupon invited twenty persons, many of them consuls, and some of them professors who had a perfect understanding of Spanish.

"The title chosen, unanimously, after several were submitted was 'Barbarie,' which title was the direct anthisis of 'Womanhood,' but still the only title applicable for that feature in that particular territory.

"I then had to completely re-write the prologue and afterwards, as the United States had entered the world war, I changed all the sub-titles and added new descriptive matter (all in Spanish, of course) to bring it up to the minute as an effective propaganda film.

"It was the same way with 'Civilization' when I bought it for Mexico. Just because the Mexicans did not care for

(*Continued on page 12*)

VITAGRAPH

In Foreign Markets

DURING the past few months I have sold, delivered, or signed contracts for the following VITAGRAPH productions.

This list includes only the so-called Spanish markets, but you should note that I am covering these markets systematically and thoroughly—eight to twelve prints of each acceptable production going out to these territories:

SPAIN: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman." **Contracted for**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and all Blue Ribbon Productions on exclusive basis.

BRAZIL: **Sold or Delivered**—The serials "Secret Kingdom," Fighting Trail" and "Vengeance and the Woman"; three Vitagraph Special Productions. **Contracted for**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test," and "The Man of Might," and all Blue Ribbon Productions on exclusive basis.

CHILE: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; two Vitagraph Special Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

CUBA: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; three Vitagraph Special Productions. **Contracted For**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test" and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

PORTO RICO: **Sold or Delivered**—The serials "Secret Kingdom," "Scarlet Runner" and "Fighting Trail"; fifteen Blue Ribbon Productions. **Contracted for**—Four additional serials, "The Woman in the Web," "The Fight for Millions," "The Iron Test," and "The Man of Might," and thirty-six Blue Ribbon Productions for the year.

PHILIPPINES: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; two Vitagraph Special Productions.

ARGENTINA: **Sold or Delivered**—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman."

MEXICO: **Delivered**—The serial "Secret Kingdom"; two Vitagraph Special Productions.

A Total of 2,792,000 feet from one producer—closed

OTHER productions of other producers, have likewise been placed during this interval.

WHAT CAN I DO FOR YOUR PRODUCT?

L. H. ALLEN

Foreign Market Distribution of Motion Pictures
729 SEVENTH AVE., NEW YORK

JAPAN
CHINA
SOUTH AFRICA

FOREIGN BUYERS, Resident or Oversea, are advised that Vitagraph Productions can be secured for these territories. If interested, get in touch with me promptly.

Sidney Garrett, president of J. Frank Brockliss, Inc.

Big Field Open, Says Sidney Garrett

SIDNEY GARRETT, prominent in foreign fields, notably in the London and the Paris markets, president of J. Frank Brockliss, Inc., and associated in an executive capacity with the Mundus Film Company of Paris, lays stress on the fact that the producers in America must look to the needs of the foreign buyers and specialize accordingly.

"The war opened up big fields in the foreign market for the American producer and it's up to the producer to cover these fields with as much if not more American-made product than he did during the war when there was very little competition to meet.

"According to statistics compiled by experts," continued Mr. Garrett, "only about 65 per cent of the American product reaches foreign lands. All of it should reach every nook and corner of the globe. There isn't a reason in the wide world why it shouldn't. The field is there, the demand is greater now than ever before, but everything won't go. The producer must 'deliver the goods.' When he does—then 100 per cent of his product will reach the most isolated country.

"For some reason or other, the American producer has the impression that many of the foreign countries are not worth consideration. The sooner these producers get this idea out of their heads the sooner will Americans be able to point to the fact that their product is not only 100 per cent quality but is reaching 100 per cent of the civilized world."

Glucksmann Keeps Pace with Times

New Splendid Theatre Near Completion in Buenos Aires While Organization Adds to Its List of Theatres—Owns Twenty-four Outright

FIRST to introduce motion pictures and the phonograph in Argentine was Max Glucksmann, film importer, distributor and exhibitor, with a chain of theatres in South America.

For several years a New York office has been maintained in charge of Jacobo Glucksmann now located at 110 West Fortieth street, and the concern was established in 1891.

It was as early as 1895 (twenty-four years ago), when Mr. Glucksmann was exclusive agent in South America for Pathe-Freres. All foreign subjects and, in short, split reels, formed the entering wedge for the film in Argentine.

The Glucksmann family has watched the film industry grow from a puny baby to a robust man, and they have such confidence in its continual development that they are at present just completing a half-million-dollar theatre in Buenos Aires.

That thriving city has a population of 1,500,000 at present and contains about 150 theatres, of which number the Glucksmanns own several and rent seventy-five.

The new theatre is nine stories high, by 100 feet wide, and has a seating capacity of 2,200. The Spanish people enjoy good music and, besides a huge pipe organ, a twenty-four-piece symphony orchestra has been installed.

"The Splendid" is the name of the new house, and it is an exclusive motion picture theatre, although a complete stage has been built and fitted up. One innovation is that during the extremely hot summer months the sides of the theatre can be manipulated so that the audience is practically sitting in the open air while enjoying the performance.

Max Glucksmann has his headquarters in the building and also maintains exchanges in Argentine at the following cities: Bahia Blanca, Cordoba, Corrientes, Mendoza, Rosario and Tucuman. In Chile exchanges are in Valparaiso and Santiago, while Glucksmann film exchanges can also be found in Montevideo, Uruguay and Asuncion, Paraguay.

When they buy pictures for this South American market the sub-titles are translated and changed into Spanish, which is the language there. The Houdini serial is the latest purchase of the Glucksmanns, and among some of the recent features bought for South America were sixteen Empire and All Star mutuals and eighty-seven five-reel Metro features.

Edna Goodrich and Pearl White are said to be very well liked in that territory. The releases of Balboa, Metro, Pathe, Triangle, American, Selig and Essanay have been bought and are said to be prime favorites with the South Americans.

In Argentine, Chile and Uruguay the Glucksmanns own outright twenty-four theatres. "The Finger of Justice," a six-reel drama, has recently been purchased, and also "The Still Alarm" and "Persuasive Peggy," starring Peggy Hyland. All the Mutual-Chaplin releases have been circulated down there and Mr. Jacobo Glucksmann declares that Mr. Chaplin registers big.

Besides the film exports, Max Glucksmann is sole South American agent for Simplex projection machines and also handles a complete line of North American accessories for the South American trade. The Victor talking machines are also controlled by them for that continent.

Buenos Aires is a cosmopolitan city, and Mr. Glucksmann asserts that many New York people who have visited there state that they would rather live there than in Gotham, and that it also compares favorably with Paris for action, entertainment and life.

What will prove to be momentous and welcome news to all citizens of the United States of America, Mr. Glucksmann reserved to the last; and here it is:

"While before the world war the Italian and French films were the most popular and predominated to the extent that 90 per cent. of the film shown in South America were from those two countries, with America furnishing only 10 per cent., that position has been reversed radically during the past few years," said Mr. Glucksmann.

"At this time it is difficult to get any kind of a crowd out to see an Italian or French film, while the American-made films are packing them in. They have made their choice so definite that at this time the United States producers are furnishing 90 per cent. of all the film shown in the four principal countries of South America."

New Bureau to Aid Exporters

FROM Washington comes word that the Bureau of Foreign and Domestic Commerce is organizing a special statistical service section for the purpose of furnishing regular monthly tabulations of imports and exports in more detail than is contained in the Monthly Summary of Foreign Commerce of the United States.

The plan is, instead of merely listing the total amounts of exports of various articles, to show the various countries to which the exports were made, and so on, giving greater details on all of the information previously furnished.

It is the aim of the bureau to extend this special service as far as facilities will permit. Trade organizations and exporting companies are invited to submit requests for special statistical information.

"Eagle's Eye" Has New Name Abroad

"THE EAGLE'S EYE," the Detective Flynn serial that proved popular in this country is now being announced in England under the title, "Count Bernstorff's Secrets." It is being shown in nineteen episodes, of two reels each.

Little Talks With Foreign Buyers—No. 20

By Paul H. Cromelin
President

BUYERS of "THE VICTIM" WILL BE SURE TO PURCHASE "THE TRANSGRESSOR"

(They will thank the day they read this Talk no less than that on which "No. 13" appeared in The News)

"THE TRANSGRESSOR" is by the producers of the very successful "VICTIM." Therefore we took over the foreign rights eagerly. Especially when inspection showed just as "punchy" a picture. IT IS SUITED TO THE TIMES, as it warns against the extremists of all kinds that the governments and peoples of all lands regard with disfavor: calls for social reform, but of the sensible sort. Like "THE VICTIM" it may be worked with Church endorsement, or just as a rattling good theatre thriller. The mob scenes in this picture are said to be the most thrilling ever shown in a melodrama made in the United States.

Little Talk No. 13

A SPECIAL OPPORTUNITY

"THE VICTIM"

INTER-OCEAN has been selected to distribute in all foreign markets a feature play of such unique dramatic appeal that a trial showing has already resulted in several sales. TO SEE "THE VICTIM" IS TO WANT TO EXPLOIT IT. The effect on the spectator is simply tremendous. It is a "repeat" picture. Even the veteran buyer—the "wise" film man—wants a second look. It is just punch! Punch! PUNCH! The priestly hero, in facing the electric chair, risks all for a principle and we all of us care for that sort of chap. The picture is an absolute succession of thrills. THERE HAS NEVER BEEN A MELODRAMA LIKE IT! And it challenges solution up to the last few feet of the sizzling finish. Can be worked as a "special," with Church endorsement, or just as a rattling good theatre thriller.

"THE VICTIM"—9 REELS

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING — 218 W. 42ND ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

READY

"DOLLARS AND DESTINY," Directed by and Starring PAUL CAPELLANI, with Big Racing Scenes, made in Argentine!

KATHLEEN CLIFFORD

ANITA KING

GLORIA JOY

JACKIE SAUNDERS

A wonderful program opportunity for live foreign buyers! Twenty star feature productions all ready!

We have taken the famous Plaza Pictures for foreign distribution—twenty of them, ready in a row for booking, a feature offering that is nowhere else available to-day. Apart from this, there is no program of new, finished American pictures to be had! Don't waste time searching. Five thousand feet, average length. Here's the list:

THE ANGEL CHILD THE LAW THAT DIVIDES	KATHLEEN CLIFFORD
MISTAKEN IDENTITY PETTICOATS AND POLITICS WHATEVER THE COST THE GIRL ANGELE PLAYING THE GAME	ANITA KING
THE LOCKED HEART WANTED, A BROTHER THE MIDNIGHT BURGLAR NO CHILDREN WANTED MISS MISCHIEF MAKER LITTLE MISS GROW UP	GLORIA JOY
SUNNY JANE WILD CAT BIT OF KINDLING BETTY BE GOOD BAB THE FIXER THE CHECKMATE JACKIE THE HOYDEN	JACKIE SAUNDERS

Full particulars and screen inspection can be obtained at

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

20 Complete Productions!

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

John Olsen & Co.

Oversea Film Trading Co.

LONDON, STOCKHOLM, COPENHAGEN AND CHRISTIANIA

IN THE MARKET FOR SCANDINAVIAN RIGHTS ON ALL PRODUCTIONS OF MERIT

¶ Experience in the Scandinavian markets and personal representatives in nearly all the larger cities in Sweden, Norway and Denmark, fits us to handle your pictures to the very best advantage.

¶ We want Comedies, Novelties, Educationals, Scenics, and all other short subjects as well as features.

¶ Write or phone us.

602 CANDLER BLDG., N. Y. Tel. Bryant 4180-4181

E. MATTSSON, Gen. Mgr.

Will Enlarge "Fulco" Offering in Spring

EUGENE H. KAUFMAN, head of the carbon and accessory department of the Inter-Ocean Film Corporation, and the man who introduced the Speer Carbon to the foreign markets, formerly controlled by German carbon manufacturers, is firm in the belief that the American-made carbons are permanent factors in the foreign field.

"They are no longer mere subjects for experiment and they are distinctly not war-time fill-ins. Our information is the direct testimony of foreign cinema men who have bought them. Their own letters to us tell the tale. The American-made Speer product has stood all tests. These foreign purchasers have settled down to permanent use of it. Many of them have made long-time contracts that they knew must outlast the war. These contracts alone establish that the German-made carbon is out, to stay out.

"The figures on Speer foreign sale are little short of phenomenal. Recent items, for instance, are 100,000 sent to Australia, India 160,000, China 10,000 and Brazil 27,000. Of course, the original chance to place them came through the elimination of enemy-made carbons by war conditions. But the market had to be held through sheer superiority of product. Certainly a year is long enough to tell you whether you have that. It was our Speer experience that impelled us to negotiate the recent contract for the foreign rights of the Fulco accessories. The world-market is waiting for good American goods and it wants them permanently."

Mr. Kaufman announced that the first offering of six Fulco specialties on the foreign market would be enlarged in the Spring to ten articles, because of the call for American products Inter-Ocean finds exists. He is awaiting H. G. Harper's reports on the Far Eastern field.

Arthur Lang in Buenos Ayres

On South American Tour

ARTHUR I. LANG, our well-known Nicholas Power friend, has reached Buenos Ayres in his South American girdling tour in the interest of the Power machine.

In a recent issue of *Imparcial Film*, the Buenos Ayres trade journal, Arthur is given a send-off which would indicate considerable popularity for the Simplex representative in Argentine film circles.

Glucksmann Releasing Holmes Serial

Successfully

ANNOUNCEMENTS from Argentine declare that a cordial reception has been given there to the latest serial released by the house of Glucksmann. It is the successful American production, Helen Holmes in "The Lost Express." Serials of this type have always been popular in this territory, the house of Glucksmann having many successes to its credit, notably in the memory of local film men, the Kalem outdoor serials.

"Maciste" Now Showing in England

THE "MACISTE" serial which Harry Raver is preparing to exploit in the United States, is now being shown to the trade in England, preceded by a bang-up advertising campaign. An eight page two color insert in a recent number of *The Bioscope* was one noteworthy feature of the advance work. The London and Counties Film Bureau, Ltd., of London, controls the United Kingdom rights.

Ziehm Gives Views on Conditions

Manager of Goldwyn Export Division Thinks Two Years Will Straighten Situations Out to Normal

THE commercial world is to undergo an intensive reconstructive period and the foreign market, as relates to the motion picture industry is to be one out of thousand lines of businesses that will be radically affected—for better or for worse. In the opinion of our foreign trade experts, it is going to be for the better.

But a noticeable change will not be effected, in their opinion, until after the expiration of two or more years because as Arthur Ziehm, manager of Goldwyn's foreign export department, says, "it is going to take that length of time for France, Italy, England and other warring nations, to rehabilitate the motion picture output in their respective countries and place it on a plane where they can supply the demands of their subjects."

"There has been a practicle cessation of productive activities, in all foreign countries, during the war," continued Mr. Ziehm, "and it is going to take the producers two years, or more, to get in the running again. Until the expiration of that time, there is going to be little change in the market as it exists today.

"But when that time arrives American producers want to 'watch their step,' for they have got to meet the strongest kind of competition. The foreign producers can produce pictures much cheaper than the American producer because labor is cheaper, none of the enormous salaries that the American producers pay their stars, are paid in foreign lands and the so-called 'extras" are hired for almost nothing per day.

"All this must be taken into consideration even though they might seem trifling to the producer on this side of the water. Of course, such competition as the cheap labor offers must be met indirectly by the American producer, but it can be met and in only one way—the production of quality pictures in fair and square treatment of the foreign buyers.

"Another phase of the foreign market conditions that must be improved if we are to meet this competition which will surely act as an obstacle to the bettering of conditions, and that is the one that pertains to payments. As everyone knows who has been associated with the foreign trade, everything in regard to payments has always been on a cash basis and was necessarily so because no arrangements have ever been made, except in a few isolated cases, for the foreign buyer to get credit.

"The man who can get thirty or ninety days credit in any line of business is the one who, if he be a good business man, is going to 'turn over' his profits in that length of time and he is the one who is going to operate successfully. In many instances, the man who cannot get this credit, cannot operate at all. And here lies an instance of the commercial end of the foreign export business which can and should be improved for the benefit of hundreds of well-meaning buyers who could and would do business that is, under the present system, lost to the American producer.

"As I said, in some instances such a credit system exists between the foreign buyer and some of the American concerns, in some countries. The money draft is the happy medium through which some of these concerns act but, unfortunately, there exist few such relations between American concerns and foreign financial markets. This, then, is one branch of the foreign business that should be taken up and an exchange system established through which well-meaning buyers in foreign countries could get credit, even though it be only a twenty day extension."

"During the war," continued Mr. Ziehm, the American product found a ready market in foreign countries. Because of this and because of the fact that, in many instances, the Frenchman, the Englishman and the Italian, were given the opportunity to see only American-made film, owing to the cessation of productive activities in their respective countries, there has been a demand for American product created in foreign countries. The foreigner has been educated to the photodramatic value of the American drama, the little touches in production and the peculiar mannerisms of our talent, have all been brought to his attention and he likes the American product for this reason and he is going to insist upon having it.

"You all know what this insistence means—it means that the exhibitor in foreign lands is going to demand the American product and it will necessarily follow that the foreign buyer is going to accept the product because he knows that his trade wants it.

"But, regardless of the demand, if the American producer is not going to do all he can to facilitate matters, if he is not going to work hand-and-hand with the foreign buyer and give him those little considerations which mean so much toward facilitating business in all lines, then French, the Italian and the English and all other foreign producers are going to step in and squash the demand for the American product; that has resulted from the war.

"It is my opinion that the American producers are going to keep the lead that they have taken and they are going to do so by virtue of fair and square treatment of the foreign buyer and the establishment of a foreign exchange system and will help the fellow that hasn't a million dollars back of him but who is shrewd enough to turn his money over and honest enough to meet his debts."

Egypt Needs Help

Supply of Films and Appliances Not Equal to Demand. Call for Assistance from America

By Jos. W. Rowbottom

THE condition of motion picture affairs in Egypt are such that a fine and promising enterprise has been reduced to a state of practical inertia, insofar as concerns progress. Since every industry is conducted on a basis of supply being at least equal to demand, if the supply fails the whole machinery of the industry becomes clogged. Comparatively few films, owing to war exigencies, have been imported into Egypt during the war, and conditions, in the light of future prospects are precarious—so bad that when recently, on invitation from Members of the Trade, I reviewed the industry in Egypt, I made a promise that aid should come from America and England as quickly as conditions would allow. A column in a Cairo newspaper, the *Egyptian Mail,* was placed at my disposal for review purposes, and in this I said:

". . . and in my next letter to the Home Trade I shall make urgent representations for assistance on behalf of exhibitors in Egypt. . . . I am going to ask the film exporters of England and America to accelerate supply and generally render what assistance is possible in these days of restricted sea accommodation that Egypt may have smooth running, flickerless delectable pictures on a par with those exhibited at home. . . . I consider this is due to Egypt."

(*Continued on page* 14)

The Nippon Katsudo-Shasin Kaisha

(Japan Cinematograph Co., Ltd.)

(TOKYO and LONDON)

CONTROLLING EXCLUSIVE RIGHTS TO THE FOLLOWING MANUFACTURERS' PRODUCTS—

PARAMOUNT, METRO, TRIANGLE, WORLD, FOX, PATHE, VITAGRAPH, ETC., ETC.

Mr. U. ONO

SOLE AGENT

220 West Forty-second Street, New York City

PHONE BRYANT 4180-81

Spanish Influenza Reaches Argentine

THE Spanish influenza epidemic struck the Argentine film men about the same time that it did those of the United States. Early in November the municipal authorities in Buenos Ayres ordered all theatres closed as a move to check the spread of the plague.

However, there was a grain of cheer in the situation for Argentine theatre owners. Recent difficulty in securing shipping space from the United States had produced such a scarcity of film subjects that the managers were entirely willing to stand a short shut-down period. Reports in export circles would indicate that within the past few weeks conditions in shipping to Argentine have improved a bit.

Export Films Need Editing

(*Continued from page* 5)

any mention of Christ in any film, I had to eliminate all mention of Christ in 500 feet of the prologue.

"Hand-painted titles are appreciated by most of the foreign exhibitors. There are so many little things that will help America retain this trade that a thorough study of the peculiar needs of each country is very essential if the American producers want to keep this foreign trade.

"It will no longer come to them unsolicited, on a platter. There are lots of red tape also in meeting all the export and import requirements of the various countries. This involves careful study also, as the laws are so varied among the different nations," concluded Mr. Allen.

Probably one of the best versed men on South American film conditions and equipped to appreciate the rapid strides that have been made by the distributors of American productions in these markets during the past two years is L. H. Allen.

Eighteen years of his life have been spent in Spanish speaking countries, such as Argentina, Brazil, Spain, Cuba and Porto Rico; one of the many hard-working though often unappreciated trail blazers for American business.

For the past two years he has been quietly and unobtrusively building up a safe and sound export business with the various brands which he controls for certain of the foreign markets, though giving the greater part of his attention to the distribution of Vitagraph productions to the Spanish markets, in which he specializes.

Some of the most recent films handled by Mr. Allen are as follows:

"The Fighting Trail," a Vitagraph production, for Brazil, Argentine, Spain, Portugal, Cuba, Philippine Islands, Chile, Peru and Bolivia.

"Vengeance and the Woman," a Vitagraph production, for Argentine, Brazil, Spain, Portugal, Cuba, Philippines, Chile, Peru and Bolivia.

"The Scarlet Runner," Vitagraph serial, for Mexico, and the following four Vitagraphs for Cuba: "The Grell Mystery," "For France," "My Official Wife," "A Game with Fate."

For Chile and Peru, Mr. Allen sold the five following Vitagraph productions:

"A Game with Fate," "Love Watches," "Girl in His House," "Wild Primrose" and "The Business of Life."

"Womanhood, the Glory of a Nation," was sold for Brazil, Chile and the Philippine Islands. This was the Vitagraph special.

D. W. Griffith's "Hearts of the World" was sold by Mr. Allen for Argentine, Uruguay and Paraguay, while "Woman in the Web" was sold both in the Philippine Islands and Mexico.

"American Productions Gain Steadily"

M. H. Morhange, of Argentine, Declares Popularity Will Easily Withstand After-War Competition

"AMERICAN films need not fear after-the-war competition. They will never be displaced from their commanding position in the South American market. Their popularity has been too well established and on too solid a foundation for any of us to shy at the prospect of renewed production activity by manufacturers in other countries freed from the ravages of war."

Such is the opinion of M. H. Morhange, head of the Greater New York Film Service, of Buenos Ayres. Mr. Morhange handles all of the Vitagraph productions in Argentine and Uruguay—fifty-two a year, plus the big specials and the serials. Also, on his recent trip to New York, he staged a masterstroke with the purchase for his territory of "Hearts of the World."

"Naturally," he continued, "American productions will not enjoy the absolute freedom from competition that they have during the four years of war. French productions were once very popular in South America, and it is natural to expect that they will be seen again. The same applies in lesser degree to Spanish and Italian productions.

"But South American audiences have become acquainted with your American stars and American type of production. They like both. And with wide open market conditions they are enabled to get the best of quality.

"You know, the Argentine market is probably the greatest absorber of films for its size in the world. The theatres have a daily change of program policy, modified somewhat to meet a peculiar condition. All of the theatres show two features every day, booking each production for two days, however, and rotating so that there is one new production on the bill each day. The production that is new is made the headliner, the one that is being held over being secondary:

"You can see that with such a policy there is plenty of room for all the meritorious productions that can be offered. The theatres throughout the territory, especially those in Buenos Ayres, are of a very high standard. The rentals secured, while of course not to be compared with those paid in this country, are satisfactory when we consider the quantity used by an exhibitor under the two-a-day plan."

Mr. Morhange estimates that there are about six hundred theatres in the territory served from his Buenos Ayres headquarters.

Quite an unusual distinction for a film man in foreign territory is borne by Mr. Morhange. He is one of the few who received their training and experience in American film producing organizations, having been connected with Vitagraph, Fox and World before entering the Argentine field.

And another distinction:

War broke out on August 4th, 1914. On August 11th Mr. Morhange sailed for his native France.

The plain facts tell the story. Between the lines you may read the story of Verdun and the Somme, and of the wounds that released Mr. Morhange from service in 1916.

Harper Writes from "Somewhere on Board"

INTER-OCEAN FILM CORPORATION has just received a letter from Horace G. Harper, Far East field representative, written "somewhere on board ship," out of San Francisco, en route to Australia, mentioning this paper's account of his send-off.

Readers will recall that Mr. Harper, who before joining the Inter-Ocean Film Corporation, was for many years connected with Australasian Films, Ltd., as buyer and exchange manager; was commissioned by Mr. Cromelin to spread the gospel of American films and accessories in New Zealand, India, Dutch East Indies, Japan, China and the Philippine Islands, besides Australia. A fight on junk films, through a campaign of education, is an important object of Mr. Harper's long journey. The "News" told of this and also of the farewell dinner given the traveler by the Inter-Ocean staff.

Mr. Harper writes: "I like the 'News' story of my departure, but there were two names in the list of guests that I distinctly failed to recall as having been present. Are you sure that the publicity department gave out the correct list, or was I so happy that night that I could not remember who was there? But, generally, a happy man on such occasions sees double, instead of making eliminations!

"The photo the 'News' printed, showing the final handshake in front of 'Inter-Ocean Building,' was a good ad for the photo shop next door but not for 'Inter-Ocean Building.' You ought to have gotten a regular photographer like Louis Brock to pose it. As it was, when I saw the picture in the paper I thought you were all a ballyhoo for that photo shop on the right-hand side of the cut!

"The 'News' ran a very faithful interview. I hope that I live up to the plans I outlined about my trip. But there is no reason that the junk dealer should come back. 'By their deeds ye shall judge them.' By my deeds with brand new American films you will decide whether I have routed the junk dealers or not."

Mr. Harper remarked in the letter on the prosperous appearance of the Coast Shipping Industry. He said that the "American flag was back on the Pacific." The Inter-Ocean man's first stop in Australia will be in Sydney, where he will establish headquarters at the Hotel Australia.

Italian Films Invading Argentine

"IMPARCIAL," of Buenos Aires, reports that the scarcity of American films, due to cargo restrictions from the United States, has created a condition enabling Italian productions to secure some attention in the Argentine market. That trade journal is authority for the statement that representatives of Italian companies sold twelve subjects during the first week of November alone. So scarce have new subjects been that this almost sets a record.

Further activity of European producers in the Argentine field is indicated by the organization of a new syndicate represented by A. Pistolini.

Massé & Company

21 State Street, New York City

Specialists in forwarding films to all parts of the world
We have capable agents in every foreign port.

Our service includes *complete* insurance protection for your goods from the time they leave your office until they reach your customer abroad.

Just tell us when you are ready to ship—and leave us attend to the rest.

You may feel sure that your goods will move with *maximum* speed and safety—at *minimum* cost.

We are satisfying many of the largest film houses in the world today.

May we add YOUR name to the list?

Full information on application.

Phones: 1317-1318 Broad ***Cable: MASSECO, New York***

Egypt Needs Help

(*Continued from page* 11)

To explain the situation properly, it seems necessary to mark back a little. Compared with conditions at home, the cinematograph industry of Egypt was until quite recently in its happy childhood days, although tremendous progress has been made of late, for its members make up in sheer enthusiasm for what they lack in actual experience. Almost insuperable difficulties stood in the way of the propagation of the screen habit in this land of glorious history, as instanced by the multitudinous tongues and differentiating tastes of its population, the education of the masses into the "way" of pictures, the acquisition of sites and appliances necessary for exhibition and—greatest of all—the importation of film subjects from overseas. But much has been done. Every town of size boasts theatres in varying numbers, some in the larger towns being quite as spacious and comfortable as those we have at home. By the use of a double sub-title and the projection of a third on to a smaller side screen, the language difficulty has in the main been overcome; a couple of local renting organizations are now in active operation, a small printing factory exists, and I have news of a small studio. The dramatic theatre being non-existant and vaudeville undesirable, the motion picture has been received with open arms. It plays such a part in evening life in the cities that one wonders what the average Egyptian really did with himself before its advent. The "picture habit" propaganda produced a craze, and now that craving cannot be satisfied, which brings us the present-day conditions.

Since the time when the war began to affect Egypt, primarily owing to restricted sea accommodation, very few films have reached the country, so that exhibitors virtually have been without new subjects for at least two years. In the country are stocks of films, mostly old ones, and these much battered and torn, scarcely two-thirds their original length, travel on a kind of circular route having no end beyond that of endurance. The term "exclusive" is meaningless, except in cases where there is only one copy of a film in the country, because an exhibitor is only too glad to show any film he can get hold of. No subject, however battered it may be, is too bad to screen, for when films are scrapped there are none others to replace, and present stocks are woefully inadequate. Yet such is the craze for motion pictures that houses are crowded nightly, audiences content to see the same films a second or third time rather than miss their "enjoyment."

War having brought a goodly portion of the British Army to Egypt, patronage is appreciably leavened with khaki—soldiers on leave—and, apart from Chaplin and Keystone subjects, there are no films really suitable. Result: Chaplin and Keystone working overtime; and since the civilian has contracted a severe dose of Chaplinitis, the exhibitor is at his wits' end. Essanay and Mutual-Chaplins are wearing to threads and the old single-reel Keystones are becoming rapidly unrecognizable. "Tillie's Punctured Romance" is the "hit" of the year.

That is Egypt as I write. It can be seen that unless help is sent very soon a promising step in the right direction is going to count for nothing. "Despite the exigencies of war," says the exhibitor, "surely *something* can be done to help us." And I have promised help, promised that the manufacturers and exporters of our two kindred countries will look to Egypt and do all in their power to help restore normal conditions.

Egypt's requirements are easily stated. She wants *everything* "Kinematic." First of all, technical assistance to organize the industry on modern lines, then films—loads of them—all lengths, all types. She desires the renting houses of America and England to establish branches in Egypt to co-ordinate action, those placed in charge to be capable and ever ready to advise. She wants publicity—posters, throwaways, trade organs, banners, all manner of boost—she wants to be taught all the tricks of the trade from the box office viewpoint. Projection and general apparatus, up-to-date screens, theatre, fittings and appurtenances.

Taking note of the fact that the majority of exhibitors in Egypt are of French or Italian nationality, it would seem that the cry for help might now have been ringing in other ears, but Egypt is looking to America and Great Britain for succor, sure that it will be forthcoming. And I look to see my promise to Egypt ratified. For I am convinced that in keeping Egypt we should be helping ourselves. Egypt is the gate of the East, feeding many lands, and in opening up trade with Egypt we should discover vast opportunity for development further east.

Foreign Business Will Surprise All, Says Mattsson

ERNEST MATTSSON, export manager for John Olsen & Company, with offices in New York and London, and operating extensively in the Scandinavian countries, looks for big business in the future. Mr. Mattsson is most optimistic and looks forward to a business in the foreign fields that will surprise all concerned.

"It is impossible to leave out of consideration the effect the war has had and will have on the industry," said Mr. Mattsson in discussing the subject of conditions in the foreign market. "Every article that is written swings on the pivot formed by conditions before, during or after the war. It is impossible to get away from it in discussing the outlook of present conditions. The war has affected all branches of business, but on none has it had such a telling effect as on the motion picture industry, and especially that phase of it as is controlled by exporters and importers.

"It is generally conceded that business, from an American exporter's standpoint, has been very good during the war and is, to this day, swinging along at a most encouraging pace. Of course, we exporters had the problem of shipments to contend with during the war and found much difficulty with same. But that was to be expected. Now that this problem has been greatly ameliorated, there isn't any reason why the American producer shouldn't swing into a rapid gait, reach the foreign buyer, deliver the 'goods' and beat the other fellow to it. We can even beat the foreign producer in his own field if we produce quality pictures and look to the foreigner's needs.

"With actual hostilities at a standstill and the signing of peace only a matter of time, the foreigner will naturally look to his own native producer for pictures with which he is intimately acquainted—pictures with native atmosphere and native talent. But if the American producer will spend a little time and try and meet this individual demand instead of trying to shove down the throat of the foreigner that which he does not understand and with which he has nothing in common, then the foreign picture is going to step right in where it left off before the war and the American product is going to be shown only as novelty.

"We are not going to note any immediate change in the foreign market. It will take some time for the foreign producer to get the wheels of his production plant moving in the old rut, but one can gamble that at some time or other those wheels will be started, and then the American producer will have to 'watch his step' and meet the competition that will be presented with better pictures and pictures that meet with the approval of the people of that particular locality in which they are to be shown. Everything and anything is not going to go. There must be quality behind the picture and there must be a clear understanding of what is wanted and what isn't wanted."

Current Activities at Inter-Ocean Building

EXPLAINING their purchase of the Wharton Comedies, featuring Eddie Vogt and Violet Palmer, an official of Inter-Ocean Film Corporation said that the foreign market no less than the domestic one appeared to be especially eager for comedy films. Even the countries that have not been engaged in the war, states this man, have been oppressed by the misery of it, and people all over the world want to "forget" no less than Americans do.

The Wharton pictures acquired in this deal are "Below Zero," "Kute Kids Vs. Kupid," "The Missionary," "The Candidate," "April Fool" and "Marriage A La Mode." A number of the foreign territories have already been disposed of. "The Transgressor," made by "The Victim" people, will be offered to foreign buyers this week by Inter-Ocean. It is expected by President Cromelin that the majority of purchasers of "The Victim" will sign up for its successor. Additional sales on "Victim" are reported for British West Indies, Colombia and Central America.

The distributors of World Pictures in Brazil, Argentine, Chile, Uruguay and Paraguay have renewed their contracts, it is announced. The Argentine rights to the specials, "Wives of Men" and "Inside the Lines," have been alloted.

Inter-Ocean's biggest negotiation of the Fall was undoubtedly the acquirement of the twenty completed negatives of Plaza Pictures. President Cromelin says of this: "We took the Plaza Pictures to fill the needs of those buyers who want a finished-feature programme and want it quick. This line will fill programme requirements in almost any section of the world market, for the stars and the stories have international appeal.

These stars are Anita King, Jackie Saunders, Kathleen Clifford and Gloria Joy."

Fulton Tells Why United States Accessories Should "Go" Abroad

CHICAGO, ILL. (Exclusive to the MOTION PICTURE NEWS).—"I am offering my American-made accessories for general foreign purchase, inasmuch as they have met the tests of the American exhibitor, than whom I am sure the foreign cinema man is no more stringent in his requirements," said E. E. Fulton to-day, at the new Fulton factory on Carroll avenue. Mr. Fulton enjoys the reputation of being the manufacturer of the largest line of motion picture accessories, produced in this country, now "on" the foreign market, where the Inter-Ocean Film Corporation are offering them.

"I know that German-made accessories found their way to the world market in great quantities," continued Mr. Fulton, "and I am also aware that they were offered at very low prices—ridiculously low in some cases. But as Mr. Harper pointed out in a recent MOTION PICTURE NEWS interview, labor costs in the Central Empire will be vastly higher than before the war, and this will necessarily influence the prices of German-made devices.

"The trade union movement in Germany is pushing up the wage scale all the time, and it must be remembered that devices of this sort are turned out almost totally by skilled workmen who are members of trade unions. Again, the Government subsidy is almost of the past in Germany. This also made for the sweeping price reductions that barred better makes of goods from the world markets.

"When I say better, I say it seriously and in relation to my American line of accessories and supplies that are now for the first time being systematically offered to the world buyer. Every accessory in my list has a reason for existence—improvement. If a Fulco article isn't an improvement on something that the foreign exhibitor has been getting from a distributor of German wares, perhaps for a little less—then we don't ask these exhibitors to consider it. Our carbon saver, for instance, is put out because it economizes carbons and saves replacement cost.

"The reason for the carbon adapter is that it will grip small-size carbons, whereas the carbon clamp usually won't. My lug affords a sure grip, preventing burn-outs due to loose and imperfect connections. And so it goes—the rewind is built to eliminate the danger of damage to the film or catching of the operator's fingers in the gears, while the enclosed rewind is so constructed that rewinding of film is impossible unless the door is shut."

"Do YOU Know What a Picture Is Worth in the Foreign Market?"

If you don't, how are you going to get all that is coming to you out of your splendid American production?

If you don't know how much a picture should bring, you cause the foreign buyers to go elsewhere and they are deprived of your better pictures.

Our specialized knowledge enables us to serve both ends, and we ask only a fair return for our efforts in bringing buyer and seller together.

We guarantee, to their mutual advantage.

Let Us Try It for You

J. FRANK BROCKLISS INC.

SIDNEY GARRETT Pres.

General Exporter and Importer

729 Seventh Ave. - - - - - - - - New York City

door scenes, and as an outdoor girl she is called upon to participate in a boxing match in one scene. The picture is being directed by George D. Baker. Robert Ellis is her leading man and Frank Currier plays the heavy. Rosemary Theby is a member of the cast.

Bert Lytell, Metro star, who has been attending an officers' training camp at Fort McArthur, Waco, Tex., has been released from camp, arriving in Los Angeles during the latter part of last week. The present plan of Metro is to start him in a new picture the first of next week, the name of which has not been announced. Three scenarios have been under consideration for his first vehicle upon returning from the ramy.

Maxwell Karger, director general of the Metro studios, has leased a home on Western avenue near the house that was formerly occupied by Mary Pickford, it was announced at the Metro studios this week. It is one of the handsomest residences in that district.

Here and There

Jack Pickford, who recently signed a contract with the First National Exhibitors' Circuit, started work on his first production for this concern at the Brunton studios Monday morning, December 9th. James Kirkwood is his director. The title of the play has not been announced, but the vehicle will be a comedy drama. Pickford only recently returned from the East, where he has been in the naval service.

Having recently completed "A Man of the Open," a super-production, Dustin Farnum is planning to begin work on a new subject, possibly next week, it was announced Tuesday from the Brunton studios. The new production will likely be a western entitled "Square Shooting Dan," and will be filmed under the direction of Ernest Warde. Irene Rich will

Constance Talmadge Tries Hard to Figure it Out in Her New Select Film, "A Lady's Name"

"I'll Say So" Is the Name of a New Fox Picture in Which George Walsh Is Starred

probably be his leading lady, and it is said she will be given a more important role than fell to her lot in Farnum's last play, "A Man in the Open."

Kitty Gordon will start production on a new film play in the near future, the continuity of which is being written by Fred Myton. The picture will be made under the direction of Wallace Worsley. Since Mahlon Hamilton, her leading man in a previous production, has been loaned to Mary Pickford as leading man in her first screen effort for the First National Exhibitors' Circuit, Miss Gordon is in a quandary as to who will be her leading man in the new picture now contemplated. Studio gossip says that W. Lawson Butt will likely take Hamilton's place.

Actual work of filming her new picture, "Daddy Long Legs," the first production under her contract with the First National Exhibitors' Circuit, was begun Monday by Mary Pickford at the Griffith studios. Miss Pickford has completed the cast for the picture, among whom are some of the people who will appear in the production: Mahlon Hamilton, Miss Pickford's leading man; Jarvis Pendelton and Mrs. Pendelton, Eleanor Hancock, Julia Pendelton, Audrey Fair, Audrey Chadman, Charlie McBride, Harry Davenport, Carrie Clark Warde, James Bradbury, May Lemport, Mrs. Sue Semple and William Brown. Mr. Brown will play the part of the butler. A number of real orphans from the Los Angeles Orphanage, under the care of teachers in charge of that institution, have been visiting the lot every day this week, appearing in the orphanage scenes of the plaqy. The children undergo proper medical examination every day before leaving the orphanage for the studio.

A camouflaged German helmet was received this week by Mary Pickford from Bernard Elmes, a former player and at one time a member of Miss Pickford's company. He is serving in France with the British forces. He writes that he will bring back a score of trophies to be distributed among his friends in the Los Angeles film colony.

William S. Hart's newest production, new being filmed and which will be completed next week, has been titled "The Breed of Men." The principal theme of the picture is "careless comedy." Seena Owen is Mr. Hart's leading lady. The plot deals considerably with western life, to impersonate a cynical sheriff of the plains. In this capacity the chase leads him to Chicago, where he visits a mansion in that city and ropes the man he expects to take back with him to the west. "Branding Broadway, a recent picture of Hart's, will be released ahead of "The Breed of Men," it is announced here. When the present production is finished work will begin on a new subject, which, it is said, will be entirely different from anything Hart has heretofore attempted.

Earle Williams, Vitagraph's star, has caused a mild sensation in Los Angeles. He suffered several days from a real old-fashioned cold and not once did he refer to it as the "flue."

William Duncan, Vitagraph's serial star, has had another narrow escape, and again the Duncan luck has been with him. It happened in the making of the fifth episode of "The Man of Might" when Mr. Duncan drove his car over a twenty-five foot embankment, landing safely with the car right side up. He had previously made several lesser jumps with an automobile and felt confident that he could make this one and land evenly on all four wheels at once.

Bessie Love, Vitagraph star, set a new style in novelty feminine dressing, but it went out of fashion as rapidly as it came in. It consisted in wearing one earring made from an Honor Pin presented to her when she graduated from the Los Angeles High School. Bessie considered that she was too old now to wear it as a breast pin and the idea of having it made into an earring and wearing it without a mate on the other side of her head appealed to her. One day was enough, however, for after being stopped about a hundred times by strangers as well as friends and being informed that she "had lost one of her earrings" Miss Love decided that the style was too "advanced" and abandoned it. She is now giving all her attention to "The Enchanted Barn," her next Blue Ribbon Feature.

Blanche Sweet, Star of the Garson-Neilan Production, "The Unpardonable Sin"

Miscellaneous West Coast News

Dorothy Gish and her company have been rehearsing a new picture at the Griffith studios. She began production on Monday, December 9, under the direction of Elmer Clifton. Her leading man will be Richard Barthelmess. The new subject will be a comedy drama, and Miss Gish will play a character part of an English girl.

Robert Harron returned to the Griffith studios this week after a week's illness with influenza. Miss Lillian Gish, who was also a victim of influenza, is back on the Griffith lot.

Blanche Sweet left last Monday for New York for a short shopping trip, taking advantage of the opportunity provided through temporary discontinuance of production by the Clara Kimball Young-Blanche Sweet companies. Clara Kimball Young will leave for New York on December 14, accompanied by her manager, Harry Garson. Miss Young stated this week that with the termination of her contract with Mr. Garson she is planning to go to France for one year. Mr. Garson announces that he will return to Los Angeles about January 1, 1919. He says the Blanche Sweet Company will continue production after the first of the new year.

Lillian Walker, who has for some time been filming scenes in "The Novel Fran," her first production with her own producing company, will complete this production next week, it is announced, this week at the Brunton studios. The story is from the pen of John Breckenridge Ellis, and was scenarioized by Jack Cunningham.

Neva Gerber, Who Appears with Harry Carey in "Roped," Universal Film

W. P. S. Earl is the director. Director Earl has been shooting some big tent scenes this week, and he expects to film some scenes next week in which lions will take a prominent part in the story.

Messrs. Pickford, Kirkwood and Hammer arrived in Los Angeles Friday, and the former two are now working on the preparation of the first story, filming of which will be started early during the coming week. Arrangements have been made for space at the Brunton studios where at least the first subject will be filmed. Prior to coming West, rights on several well-known stories were secured, and these will be put in films following the first original story written by Pickford and Kirkwood.

Hollywood Hookum

DEC. 28, 1918 NEWS MORE NEWS

Sunny and rainy.

Nat Spitzer's in town.

Samuel Goldfish is coming.

Billy West has come from the East.

J. A. Berst is visiting hereabouts.

Milton Goldsmith is in our village.

We're getting ready to greet Madge Kennedy.

Winny Sheehan's coming out to see us this week.

Jack Gilbert was seen acting at the Ince studio this week.

A Ford ran away with Marie Walcamp last week and pitched her right out on the road ahead.

K. McGaffey was seen about the Alexandria hotel several evenings this week frantically writing telegrams.

We discovered a leading man whose name is Cash, but we won't tell you who he is. We refer all inquiries to Monroe Salisbury.

Bill Ritchey, who is known on the screen as W. M., has had a ten-round bout with the "flu" germs and is back at his Underwood.

Irving Cummings has taken a bungalow, and is again content to be a California resident, inasmuch as he draws his salary out here.

Paul Dowling belongs to the "out again" class, and is again a publicity writer of the west coast colony after a year in the navy.

Bessie Barriscale was seen in the make-up of a dancer and from all reports it's some make-up. Director Friend Husband, Howard Hickman, wore colored glasses.

Ham Beal, chief exponent of Universal Production information, now numbers his news letters, and has attained such speed that the most recent issued is numbered 129.

Bennie Ziedman entertained Adam Hull Shirk and ye ed. at luncheon, because heads and tails didn't match. Bennie is really reckless. Adam enjoyed his coffee and.

Frank Keenan was royally welcomed back to sunkist California, and the greeting he received caused Dustin Farnum to claim that it was Keenan's grey hair that made him so popular.

Bill Russell was not in Los Angeles this week because he took his troop to San Francisco to make a picture, and thereby Santa Barbara and Los Angeles are both losers. Come again, Bill.

Since Ed. Sloman has been spending a week on the desert filming a Margarita Fisher subject, he has come to learn the true meaning of the California phrase, "you can sleep under blankets the year round."

Molly McConnell played with Frank Mayo on the New York stage when he was a bawling brat. Then again he was an aspiring juvenile at Balboa, and now she is supporting him as a Universal leading man.

Bill Sheer is more than pleased with himself, for a little child saw him playing the part of a burglar and refused to make his acquaintance for she thought he really was a burglar, and the child is an actress too.

William S. Hart was seen at the studio wearing a sombrero which was so large that it completely hid his publicity department, which is manned by Paul Hubert "Scoop" Conlon. "Scoop" plans on using the hat for a big top when he opens his circus in the Spring.

Leon Kent has passed out. That mean looking heavy has resumed his family name, Leon de la Mothe. And would you believe it, Leon is a great great great grandson of de la Mothe who was field marshal of Napoleon's cavalry, and now he's playing in "The Fifth Ace," the new Universal serial.

Perfumed stationery from Walraven of Lehrman Sunshine Comedies advises us that Gerald Duffy has been engaged as personal representative by Bessie Love. Yes, this is the same Gerald Duffy who is editor of the Picture Play Magazine, and more recently put in his time keeping William S. Hart's name before the public eye. In addition to that he is said to be a slicker with the pasteboards and Underwood.

About New Pictures

A good old-fashioned "surprise party" marked the completion of the Screen Classics, Inc., feature, "The Man Who Stayed at Home."

"The Common Cause," J. Stuart Blackton's newest superfeature, distributed by the Vitagraph Company, has photographic effects in the allegorical prologue which are promised to prove a genuine surprise, and to many, a conundrum.

Charles Ray, the young Thomas H. Ince star, is at work at the Ince studios in Hollywood, under the direction of Jerome Storm, on a new baseball picture for Paramount, which is as yet unnamed.

"The Path to Victory," No. 24 of Official War Review, released by Pathe December 9, is announced as one of the most thrilling and instructive instalments of the patriotic and educational series.

Irene Rich plays a minor part in "Adele." She plays it so well that her work led to her being chosen by Dustin Farnum as his leading lady in "A Man in the Open." "Adele" was one of the first feature films Miss Rich ever appeared in.

Scenes on a tropical island near the equator, the filming of which is said to have cost the Universal Film Mfg. Co. more than $5,000, are features of "The Nature Girl," a Bluebird picture.

William N. Bailey who recently completed a tour of vaudeville, has signed with the Betzwood Film Corporation, of Philadelphia, Pa., for one of the leading roles in a new feature under direction of Ira M. Lowery.

Dorothy Dalton, the Thomas H. Ince star in Paramount pictures, whose picture, "Quicksand," is scheduled for release December 22, has returned to Hollywood from her California farm.

Peggy Hyland, the William Fox star, arrived in Los Angeles accompanied by her fox terrier "Jackpots," who enjoyed his arrival in the sunny southland of California as much as did his mistress.

That the "eats" is the basic necessity of an army was shown in No. 2 of "Winning the War," released by Pathe, December 8. The scenario was furnished by the Committee on Public Information and is called "Feeding Our Fighters."

In "Too Many Millions," Wallace Reid's Paramount picture released December 8, Ora Carewe plays the leading feminine role, that of Desiree Lane, and a strong cast is said to support Reid.

"Another 'Polly of the Circus!'" That was the ejaculation of a New York exhibitor following a private screening of Mae Marsh's newest Goldwyn Picture, "The Racing Strain."

When the first assembled print of "The Belle of New York," Marion Davies' Select production, was shown in the projection room at the studio, the continuity of the story and the directorship of Julius Steger is said to have made of it a performance that held its small audience enthralled until the final fadeout.

At the premiere of the Artcraft production, "My Cousin," in one of the loge boxes was Caruso himself, accompanied by his bride. With them sat Mme. Frances Alda, Antonio Scotti, Mr. and Mrs. Gennaro Papi, Mr. and Mrs. Enrico Scognamille, Mr. and Mrs. Pasquale Amato and Bruno Zirato.

United Picture Theatres declares that Kitty Gordon wears a series of wonderful hats and that one of these millinery creations cost $1,000. In addition, they assert, she wears twelve expensive gowns of the latest fashions with her jewels valued at $200,000, and one sable coat that she wears is declared to have cost $25,000.

John Emerson and Anita Loos are under full headway at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation, being engaged in completing their Paramount-Artcraft Special, "When the Boys Come Home."

"Pershing's Crusaders," distributed by First National Exhibitors' Circuit for the Committee on Public Information, was the stellar attraction at the recent convention in Providence, R. I., of the Northeastern Dental Association.

John Lynch is said to have written an exceedingly interesting story for Dorothy Dalton's Paramount picture, "Quicksand," released December 22. R. Cecil Smith prepared the scenario and Victor Schertzinger directed the film, which is a Thomas H. Ince production.

Features---Current and Coming

Bluebird Photoplays

Dec. 2. Tongues of Flame (Walcamp)..... 5
Dec. 9. Set Free (Edith Roberts)..... 5
Dec. 16. She Hired a Husband (Priscilla Dean) 5
Dec. 23. The Sea Flower (Juanita Hansen).. 5
Dec. 30. The Cabaret Girl (Ruth Clifford)... 5
Jan. 6. The Nature Girl (Mersereau)..... 5

Exhibitors' Mutual

Nov. 17. Lafayette We Come (Lincoln and Cassinelli) 6
Nov. 17. The Daredevil (Gail Kane)..... 5
Dec. 15. Martin Johnson's "Cannibals of the South Seas" 5
Dec. 22. The Girl of My Dreams (Billie Rhodes) 5
Dec. 29. And a Still, Small Voice (Walthall) 5
Jan. 5. All of a Sudden Norma (Barriscale) 5
Jan. 12. Life's a Funny Proposition (Wm. Desmond) 5
Jan. 19. Bonds of Honor (Sessue Hayakawa) 5

Famous Players-Lasky Corp.

Dec. 1. Sporting Life (Paramount-Artcraft Special) .....
Dec. 1. Under the Greenwood Tree (Ferguson-Artcraft) .....
Dec. 1. Fuss and Feathers (Bennett-Ince-Paramount) .....
Dec. 8. The Greatest Thing in Life (Griffith-Artcraft) .....
Dec. 8 Arizona (Fairbanks-Artcraft) .....
Dec. 8. Too Many Millions (Wallace Reid-Paramount) .....
Dec. 15. Branding Broadway (Hart-Artcraft)
Dec. 15. The Squaw Man (De Mille's).....
Dec 15. Good Bye Bill (Shirley Mason-Paramount) .....
Dec. 22. String Beans (Charles Ray-Paramount) .....
Dec. 22. Quicksand (Dorothy Dalton-Paramount) .....
Dec. 22. The Mystery Girl (Ethel Clayton-Paramount) .....
Dec. 29. Little Miss Hoover (Marguerite Clark-Paramount) .....
Dec. 29. The Hope Chest (Dorothy Gish-Paramount) .....
Dec. 29. The Way of a Man with a Maid (Bryant Washburn-Paramount) ....

SUCCESS SERIES (Reissues)

Dec. 1. Caprice (Mary Pickford).
Dec. 8. The Goose Girl (Marguerite Clark).
Dec. 15. The Eternal City (Pauline Frederick).
Dec. 22. The Old Homestead (Special).
Dec. 29. The Virginian (Dustin Farnum).

First National Exhibitors' Circuit,

Ambasador Gerard's "My Four Years in Germany."
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."
"Shoulder Arms" (Charlie Chaplin).
"The Romance of Tarzan."
Nov. 25. "The Panther Woman" (Petrova) 5

Fox Film Corporation

FOX EXTRAVAGANZAS

Nov. 17. Fan Fan .....
Nov.24. Ali Baba and the Forty Thieves.....

TIMELY PICTURES

Nov. 24. Why I Would Not Marry?.....
Dec. 8. Every Mother's Son.....

FOX STANDARD PICTURES

Dec. 1. The She Devil (Theda Bara).....
Dec. 15. I Want to Forget (Evelyn Nesbit)..
Dec. 29. For Freedom (Willam Farnum).....
Jan. 12. The Light (Theda Bara).....
Jan. 26. Woman! Woman! (Evelyn Nesbit)..

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Dec. 8. The Strange Woman (Gladys Brockwell) .....
Dec. 22. I'll Say So (George Walsh).....
Jan. 5. Treat 'Em Rough (Tom Mix).....
Jan. 19. The Call of the Soul (Brockwell)...

EXCEL PICTURES

Dec. 1. Virginia Pearson in "Buchanan's Wife".....
Dec. 15. Caught in the Act (Peggy Hyland).
Dec. 29. The Danger Zone (Madlaine Traverse) .....
Jan. 12. Smiles (Jane and Katherine Lee)....
Jan. 26. The Girl with no Regrets (Peggy Hyland) .....

THE GREAT NINE

Dec. 29. William Farnum in "Fighting Blood."
Jan. 5. Theda Bara in "The Serpent."
Jan. 12. "The Regeneration."
Jan. 19. William Farnum in "The Broken Law."
Jan. 26. Theda Bara in "Under Two Flags."
Feb. 2. "Infidelity" (Dr. Rameau).
Feb. 9. Valeska Suratt in "The Soul of Broadway."
Feb. 16. Theda Bara in "The Darling of Paris."
Feb. 23. William Farnum in "Hoodman Blind."

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

COSMOFOTOFILM, INC.

I Believe .....6 D

AM. FEAT. FILM CORP.

Hearts of Love.....6 D

MAXWELL PRODUCTIONS

The Married Virgin.....7 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Nov. 17. Thirty a Week (Tom Moore)....5 C D
Nov. 24. A Perfect 36 (Mabel Normand)....5 C
Dec. 1. The Hell Cat (Geraldine Farrar)..
Dec. 8. A Perfect Lady (Madge Kennedy).5 C D

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Nov. 25. Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Sept. 30. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —

(Louise Glaum)

Dec. 2. Goddess of Lost Lake (Glaum)..... —

(Arden)

Dec. 23. The Challenge Accepted (Zena Keefe) .....5 D

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.
Nov. 4. The Yellow Dog..... 6
Nov. 18. Borrowed Clothes (Mildred Harris) 6

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Dec. 2. The Testing of Mildred Vane (May Allison) 5
Dec. 9. Hitting the High Spots (Bert Lytell) 5
Dec. 16. Sylvia on a Spree (Emmy Wehlen) 5
Dec. 23. The Poor Rich Man (Bushman and Bayne) 5
Dec. 30. Her Inspiration (May Allison)..... 5
June 6. The Spender (Lytell)..... 5
Jan. 13. Oh! Oh; Annice (Dana)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman .....
The Million Dollar Dollies (Dolly Sisters), Emerald .....
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.....

NAZIMOVA'S PRODUCTIONS

Revelation (Nazimova) 7
Toys of Fate (Nazimova)..... 7
Eye for Eye (Nazimova)..... 7

Pathe Exchange, Inc.

Dec. 1. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D
Dec. 1. Intatuation (Gaby Deslys).....6 D
Dec. 1. All the World to Nothing (Russell)
Dec. — Wives and Other Wives (Mary Miles Minter) American.....
Dec. — Fair Enough (Margarita Fisher) American .....
Dec. — When a Man Rides Alone (William Russell) American .....
Dec. 15. The Narrow Path (Fannie Ward-Astra) .....5 D
Dec. 29. Dolly's Vacation (Baby Marie Osborne) Diando .....5 C D

Select Pictures

Nov. — Her Great Chance (Alice Brady).
Nov. — The Road Through the Dark (Clara Kimball Young).
Nov. — The Cavell Case (Select Special).
Nov. — The Midnight Patrol (Select Special).
Dec. — A Lady's Name (Constance Talmadge).
Dec. — Heart of Wetona (Norma Talmadge).
Dec. — In the Hollow of Her Hand (Alice Brady).
Dec. — Code of the Yukon (Mitchell Lewis).
Dec. — The Midnight Patrol (Special).

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Nov. 18. Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Dec. 1. Love's Pay Day (Rosemary Theby). 5
Dec. 8. The Silent Rider (Roy Stewart)..... 5
Dec. 15. Irish Eyes (Pauline Starke)..... 5
Dec. 22. Crown Jewels (Claire Anderson).... 5
Dec. 29. Wife or Country (Gloria Swanson).. 5

Universal Productions

Dec. 2. Vanity Pool (Mary MacLaren)..... 5
Dec. 16. Danger, Go Slow (Mae Murray).... 6
Dec. 30. The Wildcat of Paris (Priscilla Dean) 6

Vitagraph V-L-S-E

Dec. 2. The Dawn of Understanding (Bessie Love) .....
Dec. 9. The Man Who Wouldn't Tell (Earle Williams) .....
Dec. 16. The Beloved Imposter (Gladys Leslie) .....
Dec. 23. Hoarded Assets (Harry Morey)....
Dec. 30. The Captain's Captain (Alice Joyce)

World Pictures

Dec. 2. Hitting the Trail (Blackwell-Greeley) 5
Dec. 9. The Man of Bronze (Stone)..... 5
Dec. 16. The Zero Hour (Elvidge)..... 5
Dec. 23. The Love Net (Madge Evans)..... 5
Dec. 30. The Sea Waif (Louise Huff)..... 5
Jan. 6. What Love Forgives (Castleton).... 5
Jan. 6. Under Four Flags (Official U. S.).. 5
Jan. 13. Love in a Hurry (Blackwell-Greeley) 5
Jan. 20. The Bluffer (Elvidge)..... 5
Jan. 27. Mandarin's Gold (Kitty Gordon).... 5
Feb. 3. The Rough Neck (Montagu Love).. 5
Feb. 10. Heart of Gold (Louise Huff)..... 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly
Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Film Market, Inc.

Suspicion .....6 reels
What Became of the Children.....6 reels

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
"Sporting Life."
"Woman."
"The Silent Mystery" (Serial).

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

March—The Recruit (Twede Dan).....2 parts
April—His Golden Romance (Twede Dan) 2 parts
May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts
Nov. — Camouflage (Twede Dan).....2 parts
Dec. — He Wins (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

The Lady of the Dugout.....6 parts
The first of the Al Jennings Outlaw Stories.
The Crime of the Hour.....6 parts
Produced by United Films Corporation.
Mother, I Need You.....6 parts
First Release of the Lloyd Carleton Productions.
The Isle of Intrigue.....6 parts
Second Francis Ford Release.
The Coast Guard Patrol.....7 parts
By Nell Shipman.
A Nugget in the Rough.....5 parts
The Tiger of the Sea.....6 parts
By Nell Shipman.
The Haunted House.....2 parts
First Release of Edwin Frazee Comedies—Monthly Franchise.
Jim's Folks .....1 reel
Bill Stinger Patriotic Poem Plays—Monthly Franchise.
Berlin Via. America.....6 parts
Starring Francis Ford.
The Daughter of the Don.....

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

(More Independent releases on page 3932)

Short Subjects Current and Coming

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Robert C. Bruce Scenics Released in the Fall and Winter of 1918-1919

1. The Tides of Yesterday.
2. 'Tis Tough to Be Tender.
3. Tales of the Tall Timber.
4. A Wee Bit Odd.
5. The Wanderer and the Whoozitt.
6. The River Gray and the River Green.
7. The Restless Three.
8. Sundown.
9. Separate Trails.
10. Frozen Thrills.
11. The Lonesome Pup.
12. Scenic Succotash.
13. The Wolf of the Tetons.
14. Nature—Rest and Motion.
15. Horizon Hunters.
16. The High Horse.
17. The Pale Pack Train.
18. Nature—Hot and Cold.
19. Men Met in the Mountains.
20. Before Breakfast.

Exhibitors' Mutual

STRAND COMEDIES

Dec. 4. Dan Cupid, M. D..... 1
Dec. 11. Beans for Two..... 1

ROTHACKER OUTDOORS

Nov. 17. Black Feet and Flat Heads..... 1
Nov. 24. Bad Men and Good Scenery..... 1
Dec. 1. Peaks, Parks and Pines..... 1
Dec. 8. A Maori Romance..... 1
Dec. 15. Vacation Land 1

Famous Players-Lasky Corp.

PARAMOUNT FLAGG COMEDIES

Dec. 8. Independence B' Gosh.....2 C
Dec. 22. Perfectly Fiendish Flanagan.....2 C

PARAMOUNT BRAY PICTOGRAPHS

Dec. 1. Industries of Our New Possessions.
Dec. 8. Faithfulness of the Fourfooters.
Dec. 15. How Museum Groups Are Made.
Dec. 22. Silent Gun of the Future.
Dec. 29. The Vanishing Skirts.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Dec. 1. Inson.
Dec. 8. Two Ends of the Rope.
Dec. 15. Turbaned Tommies.
Dec. 22. Gorge of Pagsangen.
Dec. 29. Two Cities of Old Cathay.

PARAMOUNT ARBUCKLE COMEDIES

Nov. 24. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Dec. 1. Her First Mistake, 2.
Dec. 15. Hide and Seek, Detectives, 2.
Dec. 29. The Village Chestnut.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....
Nov. 17. Mongrels .....2 C
Dec. 15. The Fatal Marriage.....
Dec. 29. The Son of a Hun.....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Dec. 1. Pot Luck in the Army.....
Dec. 8. The New Champion.....
Dec. 15. Hitting the High Spots.....
Dec. 22. The Draft Board.
Dec. 29. Throwing the Bull.
Jan. 5. The Lion Tamer.
Jan. 12. Here and There.

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley, (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada.....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
Kiddies of No Man's Land.....1 Patr.
The Helping Hand of Sicily.....1 Patr.
Rebuilding Broken Lives.....1 Patr.
First Aid on the Piave.....1 Patr.
Victorious Serbia .....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C
How She Hated Men (Lillian Vera-Eddie Boulden) .....1 C
The Camouflaged Baby (Lillian Vera-Bouldon) .....1 C
The Pipe of Peace (Lillian Vera-Eddie Boulden) .....1 C
Hooverizing (Lillian Vera-Eddie Boulden)...1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Nov. 17. Pink Pajamas .....2 reels
Dec. 1. Proposing Bill .....2 reels
Dec. 15. The Jelly Fish.....2 reels
Dec. 29. Poor Innocent .....2 reels
Jan. 12. You Know What I Mean.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Apr. 1. Gas Logic.....1 C
Apr 8. A Youthful Affair.....1 C

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Dec. 22. The Fortunes of Corinne (Gloria (Joy) ..... 2 C.D.
Jan. 5. I Want to Be a Lady (Gloria Joy) 2 C.D.

ROLIN COMEDIES
One Reel a Week
Nov. 24. An Enemy of Soap (Toto).....
Dec. 1. Hear 'Em Rave (Lloyd).....
Dec. 8. Just Rambling Along (Laurel).....
Dec. 15. Take a Chance (Lloyd).....
Dec. 22. Check Your Baggage (Toto).....
Dec. 29. She Loves Me Not (Lloyd).....
Jan. 5. Do You Love Your Wife? (Laurel)

POST TRAVEL SERIES
Nov. 24. Sumatra .....
Dec. 1. Java .....
Dec. 8. Celebes .....
Dec. 15. Borneo .....
Dec. 22. Singapore .....
Dec. 29. Japan of Today.....
Jan. 5. Japan of Today (2).....

THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture .....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
Nov. 10. British Tropos in Italy.....
Nov. 17. British Flying Ships.....

WINNING THE WAR SERIES
Dec. 1. Winning the War.....1 Topical
Dec. 8. Feeding Our Fighters.....1 Topical
Dec. 15. Liberty's Triumph.....(War Special)

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians 2at Vimy Ridge .....

"HANDS UP" (ASTRA)
(Serial) Two and three reels each
(Featuring Ruth Roland and George Cheseboro).
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
Nov. 10. Thirteenth Episode, Third and Last Warning.
Nov. 17. Fourteenth Episode, The Orach's Decree.
Nov. 24. Fifteenth Episode, The Celectial Messenger.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode. The Iron Chair.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.
Nov. 10. Fifth Episode, Through the Flames.
Nov. 17. Sixth Episode, Trails of Treachery.
Nov. 24. Seventh Episode, The Leap of Despair.
Dec. 1. Eighth Episode, In the Hands of the Huns.
Dec. 8. Ninth Episode, The Precipice of Death.
Dec. 15. Tenth Episode, When Woman Wars.
Dec. 22. Eleventh Episode, Betwixt Heaven and Earth.
Dec. 29. Twelfth Episode, The Tower of Tears.

THE LIGHTNING RAIDER
(Astra Serial, Two-Reel Episodes, Pearl White, Warner Oland, Henry Gsell)
Jan. 5. First Episode, The Ebony Block... 3

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fisb (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick; F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Jan. 8. A Kaiser There Was (all star cast) Master Comedy 2
Dec. 23. Over the Rhine with Charlie Cartoon 1 R

L-KO COMEDIES
Two Reels)
Sept. 18. A Pullman Blunder (Harry Bribbon-Mae Emery).
Sept. 25. Hello Trouble (Babe Hardy-Eva Novak).
Oct. 2. Nuts and Noodles (Eva Novak-Charlis).
Nov. 20. Scars and Bars (Helen Lynch-Dick Smith).
Nov. 27. Painless Love (Babe Hardy).
Dec. 4. King of the Kitchen (Harry Gribbon-Eva Novak).
Dec. 11. Rough on Husbands (Sterling-Mann).
Dec. 18. The Cabbage Queen (Century Comedy). Alice Howell.
Dec. 25. Work or Fight (Gribbon-Novak).
Jan. 1. Klever Kiddies.

NESTOR COMEDIES
(One Reel)
Sept. 16. Pat Turns Detective (Pat Rooney(.
Sept. 23. The Slow Express (Victor Potel).
Sept. 30. Parted from His Bride (Kerrigan).
Oct. 7. His Royal Nibs (Comedy Cast).
Nov. 18. The Love Craze (Florence Lawrence).
Nov. 25. The Fickle Blacksmith (Sedgwick).
Dec. 2. There and Back (comedy cast).
Dec. 9. Let's Fight (Wilson-Gerber).
Dec. 16. The Beautiful Liar (Wilson-Gerber).
Dec. 30. It's Great to Be Crazy.
Jan. 6. Them Eyes (Wilson-Gerber).

WESTERN AND RAILROAD DRAMAS
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Nov.18. The Husband Hunter (Neal Hart)..2 C
Nov. 30. The Dead Shot (Helen Gibson)....2 C
Dec. 7. The Silent Sentinel (Helen Gibson) 2 D
Dec. 14. Captured Alive (Helen Gibson)....
Dec. 21. The Robber (Helen Gibson) .....
Dec. 28. Wolves of the Range (Helen Gibson)
Jan. 4. The Secret Peril (Helen Gibson).
Jan. 11. Rosalind at the Gate (Stonehouse).

HEARST NEWS
Released Every Tuesday

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
SCREEN TELEGRAM
Released Every Thursday

UNIVERSAL SCREEN MAGAZINE
Released Every Saturday

UNIVERSAL CURRENT EVENTS
Released Every Sunday

LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Nov. 18. Why Worry? ....
Nov. 25. Maid Wanted .....
Dec. 2. Guilty .....
Dec. 9. Don't Weaken.....
Dec. 16. Camping Out.....
Dec. 23. Swat the Flirt.....
Dec. 30. Straight Crooks .....
Jan. 6. How's Your Husband?.....

SERIALS
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
Nov. 4. Fourteenth Episode (On Trial for His Life).
Nov. 11. Fifteenth Episode (On the Shadow).
Nov. 18. Sixteenth Episode (The Noose).
Nov. 25. Seventeenth Episode (The Avenger).
Dec. 2. Eighteenth Episode (The Amazing Confession).

THE LURE OF THE CIRCUS
(Two Reels Each)
Nov. 18. First Episode (The Big Tent).
Nov. 25. Second Episode (The Giant's Leap).
Dec. 2. Third Episode (Beaten Back).
Dec. 9. Fourth Episode (The Message on the Cuff).
Dec. 16. Fifth Episode (The Lip Reader).
Dec. 23. Sixth Episode (The Aerial Disaster).
Dec. 30. Seventh Episode (The Charge of the Elephant).
Jan. 6. Eighth Episode (The Human Ladder).

FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Nov. 18. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Nov. 25. Fifth Episode (Repairing War's Ravages).
Dec. 2. Sixth Episode (Chinese and African Workers Trailing the Hun).
Dec. 9. Seventh Episode (Britain's Battling Bulldogs).

Vitagraph

BIG V COMEDIES
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES
Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
Oct. 14. Chumps and Cops.....2 C
Nov. 18. Frauds and Frenzies.....2 C
Nov. 25. Submarine and Simps.....2 C
Dec. 2. Humbugs and Husbands..... 2
Dec. 9. Daring and Dynamite..... 2
Dec. 16. Farms and Fumbles..... 2

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteentb Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
Dec. 2. The Whirling Trap (Seventh Episode).
Dec. 9. The Man Eater (Eighth Episode).
Dec. 16. The Pit of Lost Hope (Ninth Episode).
Dec. 23. In the Coils (Tenth Episode).
Dec. 30. The Red Mask's Prey (Eleventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

Independent Releases

(Continued from page 3930)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels

UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

A Merry Christmas

and a

Prosperous New Year

TO THE

ENTIRE INDUSTRY

During 1919 we hope that you will call upon us whenever we can be of any service to you whatsoever.

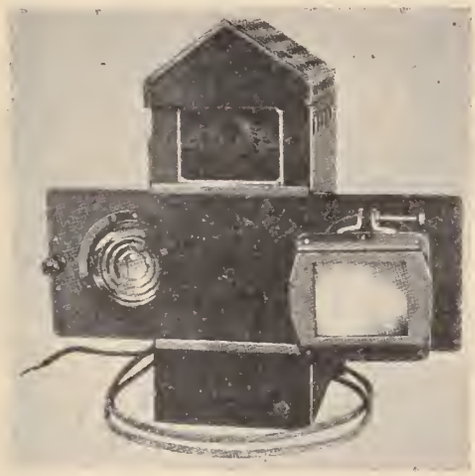
Our one aim is cooperation---our slogan is service---your problems are ours.

Here's to the Coming Year

Projection Music Laboratory Studio Theatre

You can cut your running expense and get better attendance

THERE are only two ways for you to make more money:—one is to reduce the cost for operating your theatre, and the other is to get bigger patronage—get the people to *prefer* your theatre and attend it more often. You can accomplish *both* these desired results at *one* and the same time by simply changing your present projection equipment to use the



Patented Feb. 18, 1918

Manufactured under Argus Patents by the General Electric Co.

Argus-Sheck Universal Adapter
for Mazda Lamp Projection

The big saving of 50 to 75% in electric current bills each month will soon pay for making the change, and after that the monthly saving will be all "velvet." In addition to this saving, the new equipment will give better screen illumination and eliminate flicker and eye-strain, thereby causing the public to *prefer your theatre and attend more often.* That will mean additional profits for you right from the start.

The Argus-Sheck Universal Adapter can be installed quickly and easily on any projection machine without disturbing the carbon-arc equipment, by using the Argus Ezy Bracket. Anyone can make the change by following our simple photographic instructions.

With the Big 900-watt Mazda Projector Lamp perfected recently, Mazda Projection may be used efficiently in 90% of all picture theatres; for longer throws and larger screens than formerly.

Hundreds of exhibitors are getting the benefits of using this modern, efficient idea. You, too, should adopt it, if only from the "dollars and cents" standpoint. *Mail the inquiry blank below.*

Argus Crystal Bead Screen
[Patented]

This wonderful new screen has been installed and is highly endorsed by many exhibitors—it is the last word in screens. The Argus Screen gives added depth of focus and realism to the pictures, and eliminates "fade-away" from angle projection. It may be washed with warm water without streaking. It will insure perfectly projected pictures when viewed from any seat in your theatre. Ask for quotation, giving the size of your screen.

THE ARGUS LAMP & APPLIANCE CO.

"One of the Argus Enterprises"

815-823 Prospect Ave., CLEVELAND, U. S. A.

INQUIRY BLANK
MAIL THIS TODAY

Simply check the proposition you are interested in, write your name and address on the margin below, tear off this coupon and mail it to us today. No obligation.

☐Argus-Sheck Universal Adapter for Mazda Lamp Projection.
☐Argus Crystal Bead Screen, size ..... feet x ..... feet.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

What Do You Sell the Public?

DURING the recent meeting of the Society of Motion Picture Engineers an informal discussion was started between certain members on the best method of bringing about a realization among the theatre interests as to exactly what excuse motion picture theatres had for existing. In other words why should the public go into a picture house? What do they go for? Why pay their money and what do they get?

Have you ever analyzed it? Ask the leading theatre architect of any of the larger cities and see what he says. His answer will be something like this, "Well the picture of course is something but the atmosphere is the thing—the surrounding must be beautiful. The architecture and technique of the building must be of the very best or the house will never be a big success." In other words his fee depends upon how much money he can get the owners to spend on his plans and the carrying of them out. His, as is natural, is a personal feeling, a pride in the finished product. The building is his baby and that to him is the only thing that counts—the excuse for the theatre's existence.

Then we turn to the manufacturer of the organ and request an expression of opinion from him. His answer is also a natural one. "The picture alone will never go over unless the proper music is there. The finest organ made is none too good. It is the music which, in the last analysis, makes or breaks a house." Fine—but *the public* will not pay to come into a house to hear music only. This we all know.

The installation of an organ costing from $3,000 to $20,000 is made without a thought or at least the price is considered a natural charge. No serious objection is made to it. The theatre man signs the contract and is willing to pay the price.

When we go to the Producer of Motion Pictures and ask him what is sold to the public he answers as is natural, "The ony thing the public wants is the reproduction of the story on the screen. It must be a good story—exciting—full of heart interest with a punch from start to finish." In other words his interest is centred in the studio. His duty is to put on a strip of celluloid film a story which will appeal to the theatre man so that he will rent it, and in time show it in his house to an appreciative audience. This is where his responsibility ends. He considers that the rest is up to the theatre man, and it is.

There is something to be said in favor of all three of these attitudes but they must be combined before we have a platform from which to start.

Good pictures—PROPERLY PROJECTED ON THE SCREEN—accompanied by good music and shown in an attractive atmosphere is our platform.

The main plank in this platform, however, and the one which is lost sight of most often is the actual result on the screen—THE PROJECTION. The theatre man wants a new house. He calls in his architect. Elaborate plans are drawn. The house is started. Where is the Projection Room—the heart of the house—the very excuse for its existence? Why ask foolish questions? That is naturally somewhere above the ceiling line. The angle of throw? What does that mean? "Don't bother us with details," says the architect, "we'll take care of that later." And they do.

New organ? "Oh yes, that has been ordered; a beauty, costs $15,000." Projection machine? "Oh, will get one somewhere. They'll give us four or five for the advertising value the installation will have. Remember this is a great house, and if we use a certain make of machine all the other theatres in the country will be in a mad rush to buy the same kind. Don't bother me about details. When the house is finished we will have plenty of time to pick out projectors."

And yet if it were not for the projector machine and the wonderful results which it produces, the architect, the organ manufacturers—and all the other equipment manufacturers—would be looking for other fields in which to sell their wares. The projector is the heart of every house and the one excuse in the last analysis for its existence.

When the house is built first and projection is considered last something is wrong—and the question is, How can it be corrected? The answer is simple.

The only way to force upon the theatre man a realization of why he is building his house and what he is selling to the public is to have a price fixed on the projection machine which will make a dent in his financial resources. This will do two things.

First—It will force upon the architect the necessity of laying out his projection first and then building his house to conform to it. This is the only way to properly produce that which is sold to the public. THE ACTUAL RESULT ON THE SCREEN—GOOD PROJECTION.

Second—It will force the theatre man and architect to build a projection room which will be large, spacious, well ventilated and in fact worthy of housing the projection which gain this respect simply due to the shrinkage in the bank balance when the bill for them is paid. The machines may not do any better work than they do today, but they will be held in proper respect, which is not the case now.

The projection room is the heart of the picture theatre and the result on the screen brings in the public. Both should be on the same level in order to obtain 100 per cent results. The higher the projection room is raised over this horizontal the more unsatisfactory the results, the worse it is for the patrons' eyes, and the more the theatre should be condemned.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Conducted by Alfred S. Cory

The Function of the Condenser in Projection Apparatus

By Dr. Hermann Kellner

[*A paper read at the meeting of the Society of Motion Picture Engineers, Cleveland, O., November 20, 1918*]

(*Continued from last week*)

(*B*) **A Perfect Condenser and an Extended Light Source.** If the image of the light source is not point shaped, the multitude of rays passing through a transparent point in the stencil causes a spot of light on the screen instead of a point, the size and shape of which is determined by the rays drawn from the object-point through the different points of the image of the source. Fig. 5

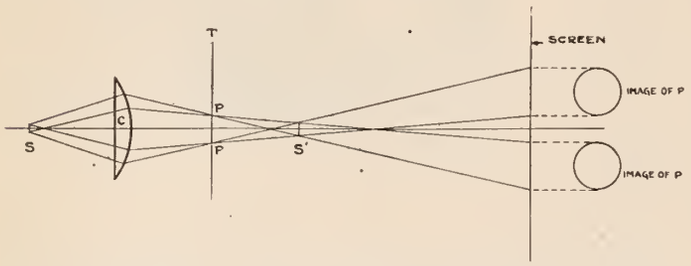


Fig. 5—Projection of a transparent point, P, of stencil, T, by an optically perfect condenser in combination with an extended source. Instead of the point, P, being projected as a point on the screen, it appears as a patch of light, or "circle of confusion," whose size and shape depends largely upon the size and shape of the source

shows how the rays forming the image of the source, and crossing at the object-point, pass from the light-source through different parts of the lens. The size of the spot of light on the screen which represents the projection of an object-point will depend on the size of the source, or its image, as well as upon the location of the object-point between the condenser lens and the image of the source. Projection in this simple manner is possible only if the detail of the object is coarse in comparison with the size of the image of the source. For the projection of detail of a minuteness beyond a certain limit, a projection lens will have to be applied as will be shown later. We shall next consider:

(*C*) The usual case of an **Imperfect Condenser in Combination with an Extended Light Source.** Instead of having one image of

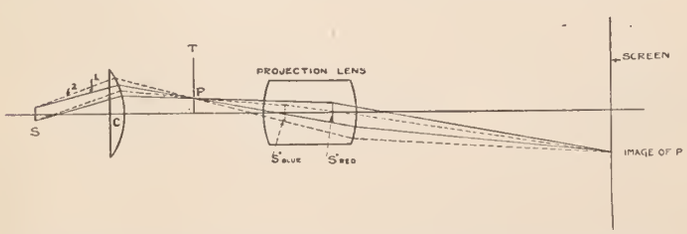


Fig. 6—Projection of transparent point, P, of stencil, T, by a projection lens in combination with an uncorrected condenser. Although the blue image of source, S' BLUE, and the red image, S' RED, are formed at different distances from the condenser, C, the projection lens reproduces a colorless, white, image of P on the screen, provided that both condenser and projection lens are of sufficient aperture

the source, each zone of the condenser will produce an image of the source at a different place along the optical axis, and for each color contained in the radiation from the source a different series of such images will be produced. The projection of the point takes place as described under (*A*) and (*B*), with the result that the light patch on the screen, the so-called circle of confusion, will have colored fringes, red towards, and blue away from, the center of the field. The spherical aberration will add distortion to the image in the way explained above. The patch of confused light, caused by the size of the light source and by chromatic aberration, which appears on the screen in place of the image of the object-point, can be converted into a true image of the object point by the interposition of:

(*D*) **A Projection Lens.** Fig. 6 shows the arrangement, and also offers an explanation why, in spite of the chromatic aberration of the condenser, the image of a white object on the screen is white. We add here that the image of the source must always fall in the aperture of the projection lens, which has to be large enough, but need not be larger than is necessary to transmit all the radiation going from the condenser through the image of the source. The differently colored rays which intersect in the object-point belong to white rays which fall upon different zones of the condenser lens. For instance, of the white ray (1) from the source, a red component is refracted in the direction of the object-point, while of the white ray (2), a blue component, and of another white ray lying between (1) and (2), the green component, leave the condenser in the direction of the object-point.

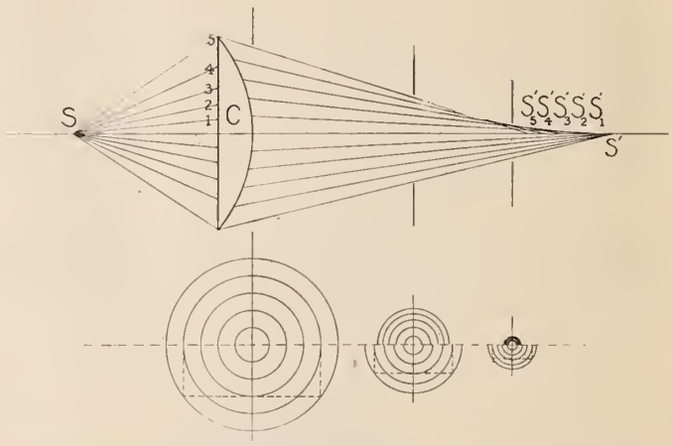


Fig. 7—Below the optical axis is shown the longitudinal section of a beam produced by a spherically corrected condenser, and above the axis the section of a beam producerd by a spherically uncorrected condenser. While all zones of the spherically corrected condenser image the source, S, at S', the zones 1, 2, 3, 4, 5 of the uncorrected condenser produce images of the source at S'_1, S'_2, S'_3, S'_4, S'_5. The three cross-sections through the beam at different distances from the condenser allow a comparison of the light distribution in these sections

This multitude of colored rays passing through the object-point must, therefore, comprise all of the colors composing the light of the source, and when gathered by the projecting lens and brought to the same image-point on the screen, form a white image of the object-point. It is very evident also, that the image on the screen is white only if *all* of the colored rays which may possibly go through the object-point are united in the image on the screen. If, for instance, the diameter of the condensers were

too small to pass the ray (2), the image would appear reddish yellow instead of white, because the blue is missing, or if the diameter of the projection lens were too small to let the red ray pass, the image of the point would be bluish.

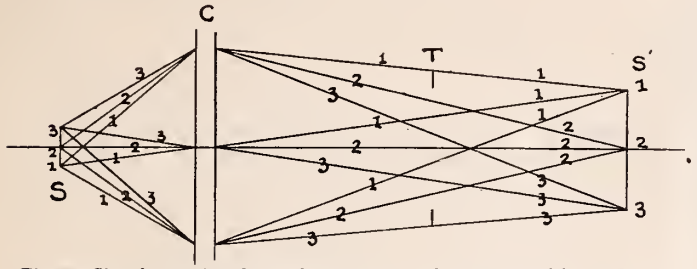


Fig. 8—Showing paths of rays from center and two extremities of source as they pass through condenser toward image of source.
Note: This is a graphical construction, and in this and the two following diagrams the condenser system is indicated by two parallel lines.

As long as we take care not to rob the pencil of rays forming the image on the screen of any of its colored components, we shall have no difficulty on account of the chromatic aberration of the condenser. Of much greater influence is the effect of the spherical aberration. To obtain an even illumination of the screen, the section through the cone at the location of the stencil must be evenly illuminated. The cone of a perfectly corrected condenser offers sections with even distribution of light anywhere between the condenser lens and the image of the source—Fig. 7. There is, however, a slight falling off of the illumination towards the margin, for the same reason as stated at the beginning of this paper. A condenser that has spherical aberration will produce a cone in which the distribution of light is even only in sections near the condenser lens. The sections approaching the image of the source show a more and more increasing accumulation of light near the margin of the section, because there the rays are more crowded together than in the central part of the field, as may be seen from the figure. This is of no significance in lantern-slide projection, because the slide, on account of its size, is always located near the condenser, but is very disturbing when, as in motion picture projection, the stencil is small and is located nearer to the image of the source. If we place the stencil

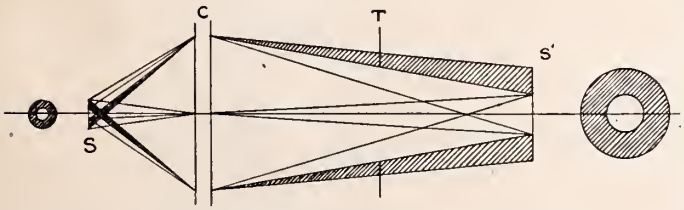


Fig. 9—White circular areas at right and left show the portion of source imaged by the entire aperture of condenser, and the image formed by the condenser of this portion. The shaded annular zones around the white circles represent that part of the radiation from the source which is not utilized, on account of the interposition of the aperture-plate, T

so that its diagonal is equal to the diameter of the cone, we shall have its corners in the marginal concentration of the light and, therefore, an uneven illumination of the stencil (see Fig. 7). To avoid this the stencil has to be moved towards the condenser until its whole area lies in the evenly illuminated part of the cone. This means, of course, the loss of a very great percentage of light. The mere fact that a condenser has spherical aberration does not, however, entail any loss of light if we are satisfied with an uneven illumination, as long as the aperture of the projection lens is large enough to receive all the light passing through the image of the source. The sharpness of the image on the screen is not influenced by the spherical aberration of the condenser, if the illuminating system is so centered that the image of the source (*the spot*) lies symmetrical to the center of the projection lens. If a slight decentration of the spot, without the spot getting outside of the aperture of the projection lens, causes a deterioration of the image on the screen, the fault lies in the projection lens.

Another factor of influence upon the efficiency of a given combination of light source, condenser and projection lens is the relation between:

The Size of the Source and the Location of the Mat forming the border around the picture, the so-called Aperture-Plate of the apparatus. The actual amount of light traveling from the condenser to the image of the source is embraced in a cone, the base of which is the condenser and the apex the image of the source. If the source is not point shaped, the cone will be truncated.

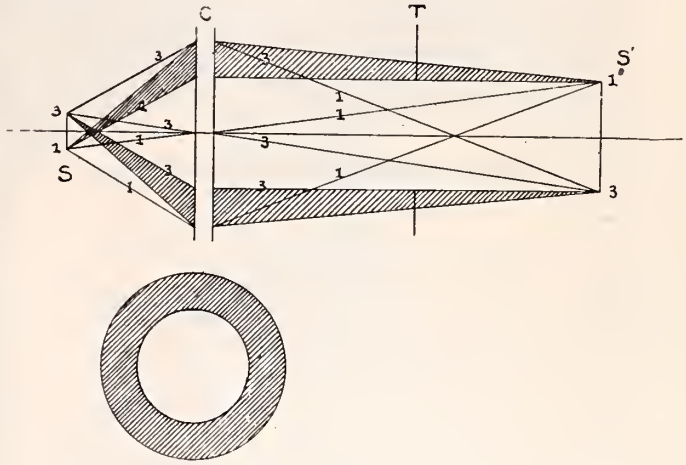


Fig. 10—Shaded portion shows part of solid-angle of radiation from extremities of source which is diaphragmed by aperture-plate. Radiation from extremities of source falling upon shaded marginal zone of condenser is not fully utilized, by reason of diaphragming action (II) of aperture-plate

We consider first a point-shaped source. If the stencil is of rectangular shape and its diagonal equal to the diameter of the light cone at the position of the stencil, the four segments of the illuminated circle outside of the stencil do not contribute to the illumination. We shall refer to this in the following as diaphragming action (*I*). This effect is perfectly self-evident, and there is no remedy for this loss unless we make the stencil circular in shape (*see, in Fig. 7, the half rectangles inscribed in the sections through the lower cone.*) Rectangular condensers have been suggested, and are re-suggested now and then, but instead of saving light they merely cut out the unused light at a different plane of the optical system. They serve no useful purpose and are more expensive to make and to mount than the ordinary round condenser.

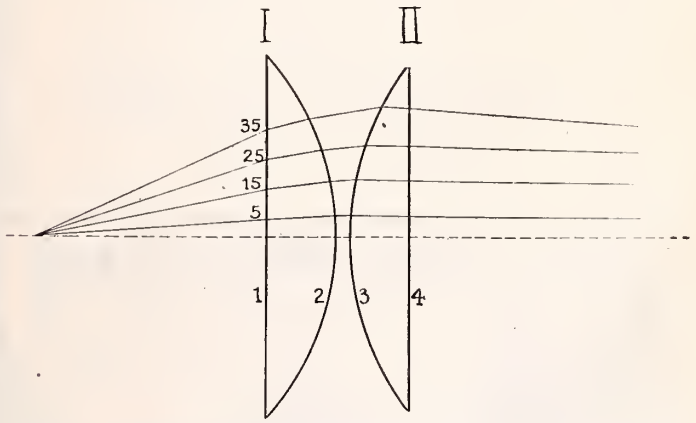


Fig. 11—Showing the relative lengths of the paths of rays through zones at distances of 5, 15, 25 and 35 mm. from axis of ordinary condenser system

In the case of a light-source of extended area, the aperture-plate not only cuts off these four segments, but also screens off parts of the condenser, or of the light-source, in such a way that while the radiation from the central parts of the source, which fills the condenser aperture, reaches the image of the source and is therefore utilized, the radiation from the extra-axial points of the source, although it passes through the condenser, only partly reaches the image of the source and contributes to the

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

IT'S LIKE THIS

Your production requires the same quality of skill in DEVELOPING and PRINTING as it does in the making—if it is to meet with public approval.

Our service insures this. Investigate and be convinced that our service is indispensable to your success.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

"NEWMAN" BRASS FRAMES AND RAILS

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.
Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.
Established 1882
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing

illumination of the object point. We shall call this in the following diaphragming action (*II*).

To simplify the drawings the light-source and the aperture-plate in the following are assumed to be circular. Fig. 8 shows the path of the light rays from the center and from the two ends of the source as they pass through the condenser towards the image of the source. *S* and *S'* are two conjugate points of the source and its image; the rays connecting them are designated with the same figures (1), (2), (3).

Fig. 9 illustrates how the ray from point 1 through the lower margin of the condenser does not reach the image-point 1, and how the angle of useful radiation is reduced (*as indicated by the shaded portion*) by reason of the diaphragming action of the aperture-plate. Only the portions of the middle part of the source send forth cones which fill the aperture of the condenser, while all the shaded parts of the pencils of rays from points 1 and 3 are intercepted by the aperture-plate, as illustrated by the next drawing, Fig. 10.

We have to consider next the **Losses by Absorption and Reflection.** The amount of light lost by absorption in a piece of glass depends upon the absorption coefficient of the material and on the thickness of the piece. The absorption coefficient varies from 0.3 per cent. per cm. for clear glass to about 4 per cent. per cm. for very bad glass. The loss of light in a lens varies with the zones through which the light passes, depending on the differing lengths of the path between the surfaces.

The loss by reflection depends upon the index of refraction of the glass, and upon the angle of incidence under which a ray strikes the surface. It increases, therefore, towards the margin of the condenser, because the angles of incidence are greater there than nearer the center of the lens.

The following two tables show for 4 different zones of an ordinary M. P. condenser, the path-lengths and the mean losses by absorption and reflection in these zones for the absorption coefficients 1.3 per cent. and 3.9 per cent. per cm., which are about the limit values for glasses available for this purpose. Fig. 11 illustrates approximately the paths of the rays through the middle zones of the condenser.

Spherical Doub'e Condenser

Absorption Coefficient 1.3 per cent. per cm.

Distance of center of zone from optical axis in mm.	Loss in % by reflection at surface				Loss in % by absorption and length of path in lens, in mm.		Sum of losses %	Loss in % in zones
	1	2	3	4	I	II		
5	4.4	4.1	3.9	3.6	(22.5) 2.7	(19.4) 2.1	20.8	1.3
15	4.4	4.1	3.9	3.6	(21.7) 2.6	(18.0) 1.9	20.5	3.9
25	4.4	4.2	4.0	3.7	(18.4) 2.3	(15.0) 1.6	20.2	6.3
35	4.8	4.5	4.2	4.0	(14.9) 1.9	(9.7) 1.1	20.5	9.0

Total Loss 20.5 per cent.

Absorption Coefficient 3.9 per cent. per cm.

Distance of center of zone from optical axis in mm.	Loss in % by reflection at surface				Loss in % by absorption and length of path in lens, in mm.		Sum of losses %	Loss in % in zones
	1	2	3	4	I	II		
5	4.2	3.8	3.7	3.3	(22.5) 8.2	(19.4) 5.9	29.3	1.8
15	4.4	3.8	3.7	3.3	(21.0) 7.7	(18.0) 5.5	28.4	5.3
25	4.4	3.9	3.8	3.5	(18.4) 6.9	(15.0) 4.7	27.2	8.5
35	4.8	4.3	4.1	3.7	(14.9) 5.5	(9.7) 3.2	25.6	11.2

Total Loss 26.8 per cent.

(To be continued)

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

TransVerteR

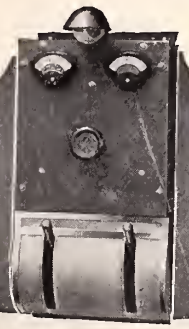
The Motor-Generator that produces Perfect Arcs

You Should Have One

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC COMPANY
Head Office: Montreal, Can.



TransVerteR

The Motor-Generator that produces Perfect Arcs

You Should Have One

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC COMPANY
Head Office: Montreal, Can.

SWAAB'S MOTORS

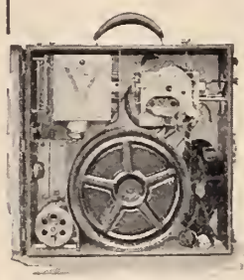
for Power 6A and 6B are pleasing their users—not a single one has fallen down or been returned. They are sold for $37.50 and $40.00 respectively and are complete absolutely. Dealers do not recommend our Motor Equipments because they cannot make anything on them. We have priced them so that the Exhibitor gets the best price regardless of the Dealer. We are exclusive distributors of the *SIMPLEX* Machines. We repair all makes of machines and sell all supplies. Your old machines taken in trade for *SIMPLEX*.

LEWIS M. SWAAB
1329 Vine Street, Phihladelphia, Pa.

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.



Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street
Chicago, U. S. A.

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc
345 West 40th St., New York City
Bryant 5437 **Bet. 8th & 9th Aves.**

Camera Men, Laboratory Men, Producers and Experimenters

Let the
Picture Making Department
Solve Your Problems

Submit Your Questions to the Editor

Camera Laboratory — Picture Making — Studio Technique

A New Photographic Mordant Dye Process

By Frederick E. Ives

[*Bulletin from the Hess-Ives Laboratories, Philadelphia, Pa.*]

THE first photographic mordant dye process to attract attention was the silver-iodide process of Dr. Traube (U. S. Pat. 1,093,503, 1914). Metallic silver photographic images converted to silver iodide and immersed in solutions of basic dyes become strongly colored. If the dye is then fixed by tannin, the silver-iodide can be dissolved out, leaving a transparent dye image. Traube's method was improved upon by Tauleigne and Mazo (U. S. Pat. 1,059,917, 1913), who showed how to produce a silver-iodide image having a stronger affinity for the basic dyes, and incidentally that by first hardening the gelatine with alum and then treating the silver-iodide image with a strong solution of potassium iodide it was made so transparent that for most purposes it was unnecessary to dissolve out the silver-iodide image. The step of hardening the gelatine in alum to prevent it from softening and dissolving in the strong potassium iodide solution was omitted in the U. S. Patent specification, but was published in the British Journal Photographic Almanac, 1912, page 653. Hoyt Miller (U. S. Pat. 1,214,940, 1917), as a result of experiments with the process without alum hardening, declared the process unworkable and broadly claimed the production and dyeing of a transparent silver-iodide image, hardening the gelatine with formalin instead. I have myself operated the Tauleigne-Mazo process with perfect success.

Incidentally, it had been discovered that silver ferrocyanide, silver chromate and some other silver salts could be similarly dyed, but not with satisfactory results. Fox (U. S. Pat. 1,166,123, 1916) disclosed the fact that a vanadium-toned silver image mordanted basic dyes, and Crabtree and Ives (*priority to Crabtree*) independently discovered that a copper-toned image had the same property to a very notable and useful degree. The copper-toned image, like the transparent kind of silver-iodide image, is sufficiently transparent for most purposes without "fixing out," but can be made perfectly transparent by fixing in "hypo" without first fixing the dye image with tannin. It has the disadvantage for some purposes that the copper-ferrocyanide image is itself colored (red-brown) and will not serve as the base for pure blue and green images. It has proved perfectly satisfactory for the production of orange-red images in combination with a cyanotype print in the same colloid layer in my colored moving picture process, U. S. Pat. 1,278,668, 1918.

Recently I have discovered a new method of producing mordant-dye photographic images, which I think is superior to any heretofore known. The mordant is a chromium compound, the exact nature of which I have not yet determined, but it is not silver chromate, which is of a deep red color, while the image which I produce previous to dyeing is of a very pure, though pale, yellow color. It is produced very simply, quickly and cheaply, by bleaching the silver image in a solution of equal parts of potassium ferrocyanide and chromic acid, the action of which is analogous to that of potassium iodide, in that if the solution is weak the image is not transparent; but if the solution is strong, the image is perfectly transparent and of a pale, though pure, yellow color. It is necessary to wash out the free chromic acid after bleaching. The pale yellow image thus produced has a much stronger affinity for some of the basic dyes than either silver iodide or copper ferrocyanide. In fact, the silver image, for the best results, must be thin and superficial.

My bleaching solution is made with one ounce each of potassium ferrocyanide and chromic acid in one gallon of water, at which strength it acts very quickly and produces a transparent yellow image. Transfer to running water should be made immediately when the image is completely bleached to avoid over-hardening of the gelatine by the chromic acid. Long washing is necessary to clear out the free chromic acid, but it discharges rapidly in water containing a little soda bicarbonate, and the image also dyes up quicker and clears more rapidly after dyeing if the soda bicarbonate is used. I always use it, but too long immersion whitens the image, reduces its transparency and produces a weaker, though still strong and brilliant dye image.

A typical dye bath is made by dissolving 10 grains of saffranin in 4 ounces of alcohol and adding to it 1 quart of water made slightly acid with acetic acid. For complete dyeing, an immersion of half an hour or more may be necessary. This will stain the entire film deeply, after which it may be cleared by washing in water containing a very little acetic acid. Other very active dyes are malachite green and auramine.

The images which have been whitened by long soaking in soda bicarbonate solution have the same appearance and transparency as silver ferrocyanide images, but have many times more mordanting power—even more than silver iodide.

EDITOR'S NOTE—Two samples of motion picture film, dyed according to the above procedure, accompanied Mr. Ives' article, one being colored green and the other the complementary shade of red. The film samples show vivid coloring and the dye images are very transparent.

An Inorganic Process for Tinting Motion Picture Film

[*U. S. Patent, No. 1,279,276, J. I. Crabtree, assignor to Eastman Kodak Co.*]

INASMUCH as present conditions in the dye-stuff industry render it difficult to obtain the necessary organic dyes for staining motion picture positive films to give special color effects, a cheaper way of obtaining the desired result has been sought after in the motion picture industry, and the process described in the following paragraphs is well adapted to stain such film.

Motion picture positive film ordinarily comprises a flexible transparent base on which is a layer of transparent gelatin, and in the gelatin are the small particles of silver constituting the image, this silver image being substantially opaque in its gradations. Color effects in such film have been obtained chiefly by two methods: First, toning the silver image by changing the color of the particles thereof without appreciably or intentionally changing the color of the gelatin; second, tinting the gelatin itself. This second method has been performed hitherto by using expensive organic dye-stuffs as the agents for staining the gelatin. The method which will be here described relates chiefly to a modification of this second method, in which inorganic coloring matter is substituted for the more expensive organic dyes. It is to be understood that even if a certain extent of toning or alteration in the color of the silver image should incidentally take place in the new method, it is usually indetectable and in any event is not noticeable to any material extent.

Broadly stated, colored metallic salts are precipitated within the colloidal gelatin layer. To this end two solutions are used, one containing a soluble salt of the metal which is to enter into the precipitate, and another containing a soluble salt which furnishes the acid radical which is to enter into the precipitate. The metals which furnish the best compounds appear to be iron, uranium, lead, copper, bismuth, cadmium, tin, tungsten, molybdenum, silver, mercury, cobalt or nickel. The best acid radicals appear to be those which form ferrocynanides or sulfides depending, of course, on the metal ion employed.

First Example—Blue Tint

Using any usual or preferred apparatus for fluid treating motion picture film, the film strip to be tinted is immersed for five minutes in a 1 per cent solution of ferric-alum, then rinsed and next immersed in a 1 per cent solution of potassium ferro-cyanide until the desired tint is obtained. The film is then well washed for 10 to 15 minutes. A blue tint due to colloidal ferric ferrocyanide is obtained. The control of the tint is obtained by regulating several factors.

The depth of the tint obtained increases with increasing concentration of the ferric-alum, and the strength of the solution which may be employed, of course, can be varied to suit the operator's needs. It is found, however, that a 1 per cent solution is sufficiently strong in practice, and is usually preferable to stronger solutions which tend to give a tint too deep for ordinary projection.

The depth of the tint increases with the time of immersion within certain limits, and with solutions of the strength given, prolonged immersion after 3 to 5 minutes has very little effect.

The time of rinsing is, however, an important factor. Using the solutions given, one or two minutes washing it necessary for weak tints, while for stronger tints a mere quick rinsing is all that should be given. While the practice is not usually to be recommended, the rinsing may sometimes be dispensed with.

The nature of the final tint is independent of the concentration of the potassium ferrocyanide solution, provided the film be immersed for a sufficient length of time; the maximum effect with a 1 per cent solution being usually produced within five minutes. A shorter immersion will, of course, give lighter tints, although this way of modifying the tint is not as desirable as the varying of the time of rinsing, because it tends to cause intensification of tinting during subsequent washing.

The temperature of the coloring baths has a considerable effect, a shorter time of immersion being necessary in the ferric-alum at high temperature. Too high temperatures, however, tend to produce reticulation or puckering of the gelatin, and a temperature of about 70° F. is more satisfactory.

Second Example—Orange Tint

The film is immersed in a 1 per cent solution of uranium nitrate, rinsed, and then immersed in a 1 per cent solution of potassium ferrocyanide in the same manner as outlined above in the first example. The factors which affect the tinting are similar to those described in connection with the blue tinting and need not, therefore, be repeated. An orange tint due to colloidal uranium ferrocyanid is obtained from this bath.

It may be here noted that the first and second tinting methods may, to a certain extent, be combined to produce darker tints, a small amount of ferric-alum being added to the uranium nitrate bath.

Third Example—Sulfide Tint

The film is immersed for a suitable time, say two minutes, in a 1 per cent. solution of lead nitrate, rinsed, and then immersed in a 5 per cent solution of sodium sulfide for a suitable time, which may be about two minutes. To avoid softening of the film with these particular solutions, the temperature should not exceed 70° F. A tint due to colloidal lead sulfide is hereby obtained.

Other nitrates, such, for instance, as cupric nitrate and bismuth nitrate, may be substituted for the lead nitrate in this method, and the factors of control are the same as those of the previous examples.

It is important on economical grounds that the baths should not quickly deteriorate, and it has been ascertained experimentally that the baths recommended possess long life and are insensitive to light.

Folding tests have indicated that the wearing qualities of the film are not affected by this method of tinting, while tests (*exposure to light*) have also shown that the tints do not materially alter within periods of time corresponding to the commercial life of the film.

The iron and uranium ferrocyanides, which are formed in the first and second examples given above, are soluble in alkali, such as alkali carbonate, caustic alkali, etc. This is a valuable feature as it enables the operator to remove the tint wholly or partially should he find the color unadapted to the particular subject portrayed by the film. Furthermore, he may tint the film for one exhibit and decolorise it for another exhibit where different lighting conditions prevail. Since the silver image is not materially altered by the above solution, it will not be dissolved or altered when the tinting salts are dissolved out. It will be noted from these examples that this tinting process is carried out independently of any light action, making slow printing operations unnecessary.

The tint is quite uniformly distributed throughout the gelatin; consequently the method may be used not only to tint an even layer of gelatin, but may also be used to tint gelatin layers of varying thickness, such as are produced by printing bichromated gelatin under a negative and dissolving away the soluble gelatin in the well-known way to form a gelatin relief image. A monochrome image of desired tint can thus be obtained.

The theory of the method seems to be that colloidal substances, such as gelatin, have an enormous number of minute or capillary passages therein, into which diffuses the first solution, which contains the ions of that metal that is to enter into the precipitated colored particles constituting the tint. Rinsing removes such solution from the surface of the gelatin, and, if prolonged, diminishes the concentration of the metallic ions in some or all of the passages of the gelatin. When the gelatin is next placed in the second or precipitating solution, containing the anions which are to enter into the precipitate, said solution diffuses though the passages in the gelatin and the anions combine with the metallic ions. The result is a precipitate of colored particles wherever the two ions meet, and, due to the minute passages in which they are formed and to the so-called protective action of the colloidal gelatin, these particles cannot agglomerate, but remain dispersed in a finely divided or colloidal state. The individual particles cannot be seen by the naked eye or under a low-power magnifier, the tint appearing homogeneous. Washing removes the soluble salts which remain after the precipitate is formed and it may also check overtinting. While this is the theory of the action as now understood, a knowledge of the true theory is, of course, not required in practising the process.

It will be seen from the examples given that this tinting process is particularly applicable to colloidal layers having a definite image already formed therein. The colloid is still transparent or light transmitting after tinting, but the light which can pass through it will, of course, be colored, and this is particularly important in projection work. Thus with the ferric ferrocyanide blue tint, bluish light will be transmitted, and if the incident light is white, certain wave-lengths, or components thereof, will be absorbed or modified by the colored particles in the tint, so that only the wave-lengths or components corresponding to the blue color will pass through.

Local 181 of Baltimore Puts New Wage Schedule Into Effect

WE are advised by Mr. G. Kingston Howard, business manager of Local 181, I. A. T. S. E. and M. P. M. O. of Baltimore, Maryland, that a new schedule of wages was recently adopted by that organization, becoming effective on December 16.

The terms of the revised wage schedule and working agreement are as follows:

(1) One Operator, night work only, five hours or less daily, no relief, not less than $21.00 per week. (a) With one Matinee per week beginning at 2 p. m. or later, including one hour or more relief for Supper, not less than $23.10 per week. (b) Without Supper relief, not less than $24.15 per week.

(2) Open-Air Theatres, night work only, five hours or less daily, no relief, not less than $21.00 per week, regardless of Weather Conditions.

(3) All Matinees, opening at 2 p. m. or later, and closing at 5 p. m. or earlier, not less than $2.10 extra each Matinee.

(4) One Operator, eight hours or less, including one hour or more relief for Supper daily, not less than $29.40 per week. (a) Without Supper relief, not less than $35.70 per week.

(5) One Operator, nine hours or less, including one hour or more relief for Supper daily, not less than $33.60 per week. (a) Without Supper relief, not less than $39.90 per week. (b) This also applies to Vaudeville or other Houses playing two or more Shows daily.

(6) Theatres running 12 hours or longer shall require two Operators and time shall be divided equally between them.

(7) Two Operators, each working six hours or less daily, no relief, not less than $25.20 each per week. (a) For longer hours Operators shall be paid pro rata.

(8) Operators shall not work more than their Regular Daily Shift without permission from this Organization.

(9) Overtime, consisting of Supper Hour, and (a) all work above Eight Hours, except keeping Operating Room clean, not less than $1.05 per hour or fraction thereof. (b) All work between 12 Midnight and 8 a. m. shall be at overtime rates. (c) Operators shall report for duty at least 15 minutes before opening of Show.

(10) Entertainments, such as Churches, Lodges, etc., One Operator, five hours or less, not less than $5.00 each Performance. (a) For putting up Machine, Booth, etc., not less than $1.00 extra. (b) For taking down Machine, Booth, etc., not less than $1.00 extra.

(11) Carrying Reels at overtime rates. The Members of this Organization do not care to carry Film at all, and believe that this service can be performed better by any other Employee.

(12) A Manager must give an Operator one week's notice in writing before discharging him, otherwise he forfeits one week's salary, which is paid to the Operator. This rule may be waived with permission in writing from this Organization.

(13) An Operator must give a Manager one week's notice in writing before quitting, otherwise he forfeits one week's salary, which is paid to the Manager. This rule may be waived by permission of the Manager in writing.

(14) Managers insisting on less than five minutes Intermission each Show, will furnish a Boy to rewind the Film. (a) Operators shall not rewind Film while operating machine, unless Machine is Motor-drivin.

(15) Regular Operators may lay off one night each week, providing they furnish Union substitute, at no extra expense to the Management.

(16) Six week-days shall constitute a week. (a) Sundays and Fourth of July double time. (b) Christmas, New Year's and Thanksgiving, time and half.

(17) The Union agrees to furnish Sober, Competent and Reliable Men.

(18) An Authorized Inspector of this Organization shall be permitted to visit the Operating Room at all times while the House is open for business, to see that the Operator is properly performing his duty.

(19) In the event that any conditions arise that are not covered by this Agreement, the controversy shall be submitted to a Board of Arbitration, consisting of one representative of the Management and one representative of this Organization. A third Member, if found necessary, to be mutually agreed upon by these two.

(20) Should the undersigned Management be declared Unfair by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, and same is endorsed by the Baltimore Federation of Labor, this Agreement shall become null and void upon two weeks' notice in writing.

De-Luxe Motiograph Highly Praised by Leading Coast Exhibitors

ABOUT one year ago the Enterprise Optical Co., 564-572 West Randolph street, Chicago, Ill., introduced a new and elaborate model of their well-known Motiograph projector, this model being termed the Motiograph De-Luxe.

A number of prominent theatres which opened at just about that time, including Roth's California theatre, Market and Fourth streets, San Francisco, installed De-Luxe Motiographs as their leading projection equipment, and the Enterprise Optical Co. have just received, through their Pacific Coast representative, Mr. Edward H. Kemp, a report on the De-Luxe Motiographs installed in the California theatre, which covers the entire year throughout which the projectors have been in use.

Mr. Eugene H. Roth, manager of the California theatre, wrote as follows concerning the performance of the De-Luxe Motiograph:

"The Motiographs you installed here at our opening have served us every day, continuously, operating thirteen hours daily, without having had the slightest delay by reason of any faulty mechanism.

"Exhibitors and members of other branches of the motion picture industry are very much impressed, not alone with the classy

From Canton, Illinois, to Canton, China, movie fans are looking at pictures made on

EASTMAN FILM

The demand for the clearest pictures possible is world wide.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

"DRIFTING" that's what we have been doing the past year, the war conditions having made it impossible to calculate definitely on any line of action, but we have had our hand on the rudder to keep the ship right side up and afloat, BUT, now that the war is over and it is expected conditions will rapidly come about where we will know just what we can do, we want to drive ahead with the FULCO line of Specialties and Moving Picture accessories.

The house of E. E. FULTON CO. (Chicago), known for many years as the Pioneer, Largest, Most Progressive and Responsible Moving Picture Supply Concern of the World, is now devoting themselves exclusively to the manufacture of the "Fulco" Products, comprising nearly "57 Varieties" of devices necessary in the operation of Moving Picture Theatres, Film Exchanges and Producing Film Manufacturers, every item understandingly constructed for the purpose for which it is intended. We have no catalog, but will have in the course of a few months and it will be as comprehensive in its line as the well known Fulco Book A to Z. File your application for a copy when ready for distribution.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N192

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea

Addressing Multigraphing Printing Typewriting

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

LE FILM
The Greatest Weekly Trade Paper of
MOTION PICTURES AND THE STAGE PRINTED IN PARIS
1457 Broadway New York
Telephone Bryant 5602
26 RUE DU DELTA, PARIS
878 TALCAHUANO, BUENOS AIRES
Subscription, One Year, $6.00

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

Equipped with UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
BURKE & JAMES, Inc
240 E. Ontario Street, Chicago
225 Fifth Ave. New York

Write for our list of Guaranteed Rebuilt Machines
AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Building
5 So. Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre.
WE SELL ON THE INSTALLMENT PLAN

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

lines of the De-Luxe Motiograph itself, but also with the magnificent picture thrown on a screen twenty feet and six inches by twenty-four feet and six inches, at a distance of exactly one hundred and four feet.

"The simplicity of the mechanism of the Motiograph has never caused any of the extra operators, called in from time to time on the relief shifts, the slightest embarrassment in immediately mastering its operation."

High praise of the De-Luxe Motiograph is also contained in a letter received by the Enterprise Optical Company's Coast representative from Mr. W. F. Krahn of the Beach-Krahn Amusement Co., operating, among others, the Lorin theatre at South Berkeley, California, who says:

"Six months have elapsed since purchasing two of your Motiograph De-Luxe Model projecting machines, and I want to say at this time that they have given us 100 per cent satisfaction.

"The picture projected by them at our Lorin theatre is second to none, in that it is flickerless, clear, and as steady as a rock. I speak from experience when I state that these machines run smooth and noiseless, as I do relief work now and then, and I look forward to that time with a great deal of pleasure.

"There is also a great saving in carbons by being able to trim two full lengths of carbons at one time."

Progressive Musical Director

THE manager of the New Garrick theatre of St. Paul, Minn., Theo. L. Hays, realizes the importance of featuring music with the presentation of the silent drama, and has acquired the services of a very efficient musical director, William Warvelle Nelson, who has very ably carried out Mr. Hays' plans.

The musical program for the week of December 5 demonstrates the ability of Mr. Nelson and the prominence which music holds in the theatre. The following compositions are a partial list of the numbers employed during the presentation of the feature, "The Kingdom of Youth," a Goldwyn production.

Overture, "Raymond" ..... Thomas
Narcissus ..... Nevin
Valse Lente "Springtime" ..... Drumm
Heart-Wounds ..... Grieg
La Comedienne ..... Hosmer
Gondoliera ..... Saar
In Summer Fields ..... Brahms
Serenade ..... Cesek
Love in Arcady ..... Wood
March, "The Chantyman" ..... Sousa

Business Offerings

FOR SALE. Four Seeburg Orchestrions, two each style "T" and "V," at BARGAIN prices. Instruments are in first class condition used only few months at camp theatres three hours daily. Address, LOOKOUT AMUSEMENT CO., Chattanooga, Tenn.

FOR SALE: Power No. 6 M. P. Machine, standard 110-volt economizer and asbestos single booth. M. Rattiner, 1965 Cropsey Ave., Bklyn., N. Y.

WANTED—Film salesmen to furnish leads, as side line. Liberal remuneration. No samples to carry. No selling to do. Box 80, Motion Picture News, New York City.

375 acres nice, clear, level land. Hour New York. Finest location Jersey, rent or sell, for Moving Picture Studio or for taking Country Picture. Meyers, Hopewell, N. J.

We can tell you the name of some theatre near you that has an Estey Theatre Pipe Organ.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the January 4th issue of the MOTION PICTURE NEWS

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
MODERN EQUIPPED STUDIOS FOR RENT
HIGH CLASS DEVELOPING AND PRINTING
TELEPHONE 4600 YONKERS

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Cue Sheets Latest Hits | Music | Musical Equipment

Keeping the Lips in Condition for Trumpet Playing

THE term "embouchure" refers to a condition of the lips of a performer on a brass instrument. When the lips are tough and offer continuous resistance to the pressure of the mouthpiece, and shape themselves to it, bandsmen speak of a good embouchure. When, on the other hand, the lips are soft and tender, and soon become weak and offer little or no resistance to the pressure of the mouthpiece, the embouchure is bad and the performer is of little use to the band while this conditions obtains, or, in the case of trumpeter, cannot properly carry out his duties.

There is nothing more humiliating than when a performer on a trumpet endeavors to sound a call and his lips give out.

When a trumpeter's lips are inclined to be tender he should, by constant practice, endeavor to get them in good condition, that is to say, get them shaped to the mouthpiece and thus make them tough at the same time. It is not a bad idea to practice with the mouthpiece itself, when in the barracks, by pressing the lips firmly against it and simulating the sounding of calls as though the mouthpiece were attached to the instrument. This practice will help considerably toward obtaining a good embouchure, and will cause him to not encounter that awful give-way feeling of the lips, which makes the performer feel so entirely helpless. For a person may be skilled in sounding calls, or one may be a good cornetist and have a thorough knowledge of music and fully understand how a call should be rendered, yet, when the lips are soft and tender and have reached that stage where they give out, no power in the world can replace that numbness and helpless feeling which may very properly be likened to a nightmare when one is trying to run, but the feet feel as though they were weighted with lead and cannot be moved from the spot.

Bandsmen claim that a good embouchure can be obtained much better by playing sustained notes, slowly going up and down the scale, rather than by playing rapid music, because the former method taxes the endurance of the lips to a much greater extent. Of course, it is equally essential to practise rapid scales in order to acquire a skillful rendition of music generally. With the trumpet, however, where the scale cannot be played because there are only open notes possible of production, a judicious combination of the two methods would seem to be more beneficial to the average trumpeter, that is, a succession of slow notes alternating with rapid music so far as they can be produced on the trumpet.

It would be advisable to supply all trumpets with cornet mouthpieces, which are rounded instead of having a rather well-defined edge like those of the regulation trumpet, as it will be found that the former give better results, are not so fatiguing to the lips because they adjust themselves more readily to the conformation of the mouthpiece than the one with a flat top surface and edge, and besides, the notes produced can be more advantageously controlled.

Review of Latest Compositions

1—"Till We Meet Again," one of the most beautiful songs ever written. Played and sung everywhere. A big waltz ballad success arranged for dance. (J. H. Remick & Co., 220 W. 46th St., N. Y.)

2—"My Baby Talk Lady." Fox-trot. Featured in the Passing Show of 1918. The hit of the show. Introducing the Galli-Curci Rag. (J. H. Remick.)

3—"Arya," fox-trot. An Oriental jazz fox-trot—something different from anything published. (J. H. Remick.)

4—"I Found the End of the Rainbow," one-step. The best one-step published, bar none. It's as good a one-step as is "Hindustan," a fox-trot. (Forster Music Pub., Inc., 736 So. Michigan Ave., Chicago, Ill.)

5—"Mammy's Lullaby." A dreamy lullaby in waltz time, a bit on the style of "Missouri Waltz." (Forster Music Pub., Inc.)

6—"Ostrich Walk," fox-trot. Real "Jazz," by real jazzers. This wonderful "Jazz" number is played by the original Dixieland "Jazz" band and recorded by the Victor Talking Machine Co. (Leo Feist, 335 W. 40th St., N. Y.)

7—"A Little Birch Canoe and You," by Lee S. Roberts, composer of the big hit "Smiles." It's the dreamiest, dreamy waltz published, and acknowledged by everybody to be the only legitimate successor to "Missouri Waltz," not the old-time stereotyped waltz. It's different and in a class by itself. (J. H. Remick.)

8—"Kentucky Dream," by the writers of "Indianola." A jury of noted musical authorities has pronounced a sentence of life-long success on this charming waltz. (J. W. Stern, 102½ W. 38th St., N. Y.)

9—"Bleeding Hearts." Musical geniuses are never judged by their brilliant works, but always by the simple, beautiful melody handed down to posterity. For example, Schuman's "Traumerei," Rubinstein's "Melody in F," Mendelssohn's "Spring Song," and later works such as "Hearts and Flowers," which, of course, all musicians know, is really Czibulka's "Love and Roses." Mr. Sol. P. Levy, a musician of ability and reputation, has just finished a composition which those musicians who have tried it in manuscript form believe will be a future "Traumerei" or "Hearts and Flowers." The title of this composition is "Bleeding Hearts," a floral poem, and it is one of the simple, broad, beautiful melodies which however frequently repeated, seems to fascinate and charm the listening ear more and more. (Belwin, Inc., 701 Seventh Ave., N. Y.)

10—"Laddie in Khaki," by Ivor Novello. An Andante 4/4. A beautiful simple melody by the composer of "Keep the Home Fires Burning," makes an excellent theme. (Chappell & Co., 41 E. 34th St., N. Y.)

11—"Myrra," Valse Orentale, 3/4, by G. H. Clutsam. Founded on the well known McCormack song, "I Know of Two Bright Eyes." Full of Oriental splendor. (Chappell & Co.)

12—"Roses of Picardy," Andante 4/4, by Haydn Wood. A melody from the historical plains of Old Picardy, full of tender loving memories. Always useful as a beautiful theme. (Chappell & Co.)

13—"Any Place Is Heaven if You Are Near Me," Andante Con Moto, 4/4, by Herman Lohr. A heart-interest theme. Sung by John McCormack with great success. (Chappell & Co.)

Estey Builds Organ for Capitol

AN organ of unusual interest, from a theatrical standpoint, is now being built for the Capitol theatre, New York, by the Estey Organ Company, and those who are familiar with the specification predict that a new standard for theatre organs is about to be established.

The theatre is being erected on Broadway, at 51st street, the auditorium occupying the entire block from 50th to 51st streets. The Capitol will seat about sixty-five hundred people. It is highly appropriate, therefore, that this building should house the largest theatre organ ever built.

The modern tendency to borrow pipes from one stop to make another stop has been resorted to as little as possible in the scheme of this organ, and while in number of stops this instrument will not compare with some other organs, in point of actual number

(*Continued on page* 3948)

Wedding March

Prepare Swell: full to reeds
Great: 16'8'and 4'(flue) with Sw. coupled
Choir: Flutes 8'and soft 4' with Sw. coupled
Pedal: 16'and 8'(flue) with Sw and Gt. coupled

REGINALD de KOVEN, Op. 405

Allegro risoluto

B. M Co. 6113 c

Copyright 1918 by The Boston Music Co

b

B. M. Co. 6113

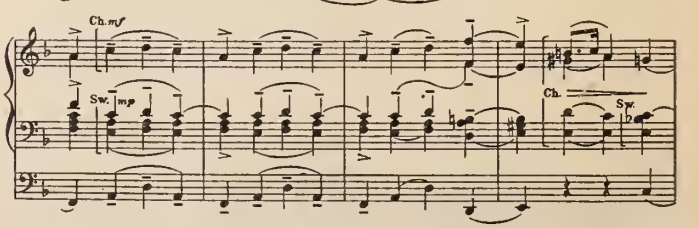
4

M. Co. 6113

6

Trio

Poco più placido



B. M Co. 6113

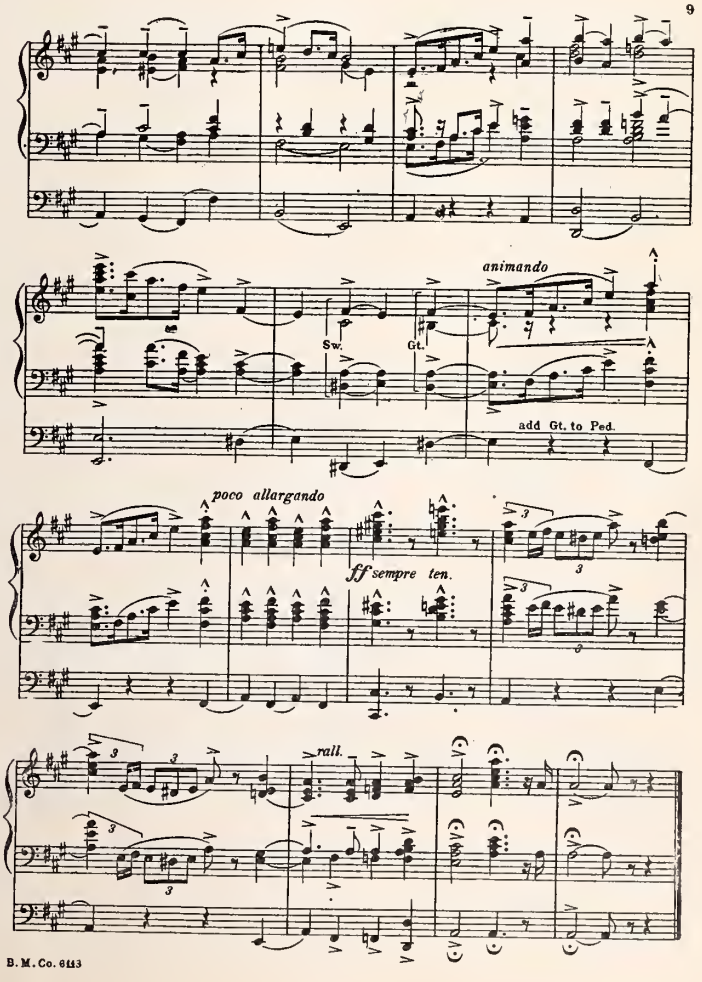
FOR years it has been the custom to play, wherever an opportunity presented itself, the old Lohengrin and Mendelssohn Wedding Marches. The Wedding March composed by Mendelssohn, who was born in Hamburg, Germany, and also the Wedding March from Lohengrin, composed by Wagner, who was born in Leipzig, Germany, are to my knowledge the only two wedding marches which have been perpetually played throughout the entire country.

Since the war broke out, as is natural, American sentiment has become very much prejudiced against music written by German composers.

The Boston Music Company have been the first ones in the publishing business to realize the necessity of a substitute and have published a Wedding March by Reginald De Koven which is a composition of strongly marked rhythm and thus bearing a processional character. The composition is of exceptional musical merit and is destined to replace the former official wedding marches which have been in common use up to the present day.

The fame of the writer of this Wedding March is sufficient to prove its merits. The course of musical history has confirmd and endorsed De Koven's skill as a composer. He ranks amongst the most famous writers of comic opera. Some of his older hits in comic opera form are "The Little Duchess," "Maid Marian," "Foxy Quiller," and many others, and some of his later comic operas "The Algerian," "The Fencing Master," "Rob Roy" and "Robin Hood."

The musical construction of Mr. De Koven's last masterpiece, "The Wedding March," proves again that he has upheld his reputation, has created another everlasting number and has added another gem to his already long list of famous works.



Estey Builds Organ for Capitol

(*Continued from page* 3945)

of pipes, tonal variety and power, it will far exceed anything yet built for theatrical use.

There are to be sixty complete registers, and it will be fundamentally an organ, having no less than seven Diapasons of various scales. A generous fundamental tone was considered a paramount necessity, both from a musical viewpoint, and the enormous tonal requirements of the building. The orchestral phase of the instrument has been well considered and an abundance of strings (including an entirely new stop called First Violins), Oboe, Flutes, Clarinets, etc., together with numerous high-pressure reeds, will produce an ensemble which for tonal capacity and variety will excel any instrument of the kind yet attempted.

The four-manual console will be specially designed for ease and facility in registrating, and will embody many new features, planned solely for use in theatre organs.

The Modern, Beacon, Exeter Street, Shawmut and Dudley theatres in Boston are a group of theatres containing large Estey organs, and this installation in the Capitol makes a most auspicious introduction into New York theatrical circles.

Songs for "Hearts of the World"

A FEW days after D. W. Griffith launched his supreme masterpiece, "Hearts of the World," he was besieged by numerous composers and song writers offering compositions bearing this name. Of all the songs submitted, it was finally decided that the one composed by James W. Casey of New York City, was most admirably suited to "Hearts of the World," and it was accordingly adopted in conjunction with the presentation of the picture.

"Hearts of the World" as a song was first introduced at the Forty-Fourth Street Theatre in New York, by Miss Grace Minich, a Boston vocalist, and immediately became a success. In every city where the Griffith production is offered, the fame of the song seems to have reached.

The chorus of Mr. Casey's song is especially appealing and the music is of a character that lingers in the mind forever. It is published in three keys, Low Key A flat, Medium Key C, High Key E flat. The words of the chorus are as follows:

Hearts of the world are crying out in pain,
Sorrow creeps on—it seems an endless chain,
Pray that tomorrow will end all sorrow.
Hearts of the world, when will you smile again?

Mr. Casey has also dedicated to D. W. Griffith, generalissimo of the film, a beautiful melodious waltz entitled "Hearts of the World," which was introduced with great success in Mr. Griffith's film production. These two numbers are published by Echo Music Publishing Company of New York City and we would strongly recommend every earnest musician availing himself of these compositions which will be a valuable addition in interpreting certain situations on the screen.

"57 Varieties" Hardly in It with Fulton

IF there is anything used in a theatre that is not put out by the E. E. Fulton Co., Chicago, under the "FULCO" brand—what is it?

A recent visit through the model plant, located at 3208 Carroll avenue, was not only a revelation, but interesting and educating. It proved that Mr. Fulton aside from being entitled to be called a dean of the industry is a "wizard" at inventing. There has not been one detail overlooked in equipping this plant, which enables them to make the intricate and multitudinous articles required in the projecting room; right straight down the line, from the smallest item to the largest and then some extras—in the shape of film carrying cases and film shipping cases, etc.

To adequately describe the maze of specially constructed machinery used in this plant, would fill a book. Suffice it to say they have it, and manufacture and carry a full line of Fulco Products, comprising the best and most scientific made accessories and specialties for use in the moving picture theatre, and for projection of pictures such as Enclosed Fireproof Rewinds (approved by Underwriters' Laboratories), Bench Rewinds (2 styles), Stripping Flanges, Wire Terminals (2 kinds), Carbon Savers (2 sizes), Carbon Adapters, Ticket Holders (2 styles), Ticket Machines, Special Tool Kit, Oil Filter, Slide Writer Stencil, Slide Writing Compound, Colored Slide Inks, Film Shipping Cases (made according to I. C. C. specifications), Film Carrying Cases—Metal (Suit Case and Square Styles), Safety Waste Cans, Stereopticon Color Wheels, Approved Film Boxes, Film Humidors, Exit Signs, Metal Booths, Metal Tables (Rewind and Inspection), Film Patchers, Film Cleaners, Film Cement, Perfumes, Perfume Disseminators and continually adding to their line.

Mr. Fulton is a great believer in system as evinced by the orderly way that things are conducted in every department.

"THE HEART OF WETONA"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Indian Misterioso" (Andantino Molto Misterioso), by Sol P. Levy

1—Theme (1 minute and 55 seconds), until—T: "Wetona, daughter of."
2—"May Dreams" (Moderato Serenade), by Borch (1 minute and 40 seconds), until—T: "Chief and headmen wait."
3—Continue to action (1 minute and 5 seconds), until—T: "Johnny Wells expelled from."
4—"Adieu" (12/8 Dramatic), by Favarger (3 minutes and 5 seconds), until—T: "David Wells, post chaplain."
5—"Alita" (2/4 Intermezzo), by Losey (1 minute and 15 seconds), until—T: "Wetona has been chosen."
6—"Sachem" (Indian Intermezzo), by Rosey (55 seconds), until—T: "Chief Quannah, father of."
7—Continue to action (2 minutes and 5 seconds), until—T: "Wetona not worthy."
8—Theme ff (50 seconds), until—S: Wetona in room.
9—Continue to action (2 minutes and 55 seconds), until—T: "He must die."
10—"Indian Love Song" (Dramatic), by Winkler (1 minute and 5 seconds), until—T: "Commanche Jack."
11—"Intermezzo" (Moderato), by Huerter (1 minute and 50 seconds), until—T: "What will the Indians do?"
12—Continue pp (1 minute and 5 seconds), until—T: "Memories."
13—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Is Wetona ready to speak?"
14—Theme (3 minutes and 50 seconds), until—T: "Mister, Mister John."
15—"Andante Appassionato," by Castillo (4 minutes and 45 seconds), until—T: "Let me speak alone."
16—"Love Song" (Dramatic), by Flegier (3 minutes and 5 seconds), until—T: "Conscience made me tell."
17—Theme (2 minutes and 30 seconds), until—T: "Miss Wetona and I wish."
18—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "Five days after."
18—"Little Serenade" (Melodious Allegretto), by Gruenfeld (2 minutes and 55 seconds), until—T: "Sometime it seem long."
19—Continue pp (50 seconds), until—T: "The reservation store."
20—"Forest Whispers" (Characteristic Moderato), by Losey (2 minutes and 10 seconds), until—T: "At dusk."
21—"Intermezzo" (Moderato), by Bohm (3 minutes and 30 seconds), until—T: "Is this your room?"
22—"Dramatic Tension," by Levy (2 minutes and 40 seconds), until—T: "There's a rumor."
23—"Indian Characteristic Lament," by Herbert (1 minute and 15 seconds), until—T: "I won't have to go."
24—Continue pp (45 seconds), until—T: "Where the destiny."
25—"After Sunset" (4/4 Dramatic Moderato), by Pryor (1 minute and 15 seconds), until—T: "Wetona's confession fans."
26—Theme (1 minute and 45 seconds), until—T: "The first move."
27—"Sinister Theme," by Vely (3 minutes and 35 seconds), until—T: "Midnight."
28—"Stampeded" (Western Allegro), by Simon (50 seconds), until—S: Interior of Wetona's room.
29—"Dramatic Fantasia," by Bach (3 minutes and 35 seconds), until—T: "And in the morning."
30—"Half-Reel Hurry," by Levy, to action pp or ff (5 minutes and 10 seconds), until—T: "It's no use, boys."
Note—Watch shots.
31—Theme ff (2 minutes and 15 seconds), until—T: "Hardin is better man."
Note—Watch shot.
32—Continue pp (1 minute and 55 seconds), until * * END.

THE BARTOLA

Mr. Exhibitor:—Your patrons will unconditionally surrender to the music in your theatre if you have a Bartola.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Scanned from the collection of
Margaret Herrick Library
Academy of Motion Picture Arts and Sciences

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
University of South Carolina Libraries and
College of Arts and Sciences